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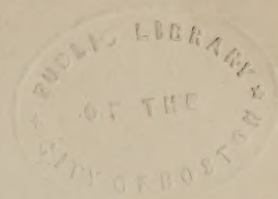
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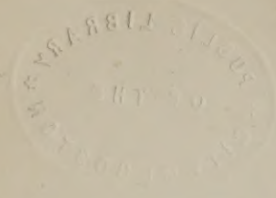
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MUSIC FOR THE COMING SEASON.

See page 29.

PETERBOROUGH CATHEDRAL.—There are VACANCIES for THREE CHORISTERS (aged from 8½ to 10) in Peterborough Cathedral. The trial will take place at the Practice Room in the Cathedral at 12 o'clock on Tuesday, March 11th. For particulars, apply to Mr. H. Keeton, Master of the Choristers, Minster Precincts.

HEREFORD CATHEDRAL.—An Assistant VICAR CHORAL (Alto or Bass) will be APPOINTED in March next. Preference given to Candidates in Holy Orders or intending to be so. Apply for particulars to Messrs. Underwood & Knight, Chapter Clerks, Hereford.

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THE MUSICAL TIMES,

And Singing-Class Circular.

MARCH 1, 1873.

SMALL "PLACES WHERE THEY SING," AND THEIR FITTING MUSIC.

NO. I.—THE PEOPLE'S RESPONSE.

WITHOUT wasting precious lines in exordium, introduction, or other long-named beginning, let us at once take up the consideration of the people's response, as the simplest form to which musical tone may be attached.

The People's Response.—Does not the phrase of itself seem to suggest that the people themselves should have some say in the matter, and that the people's use—if such use exist to any appreciable extent—should be allowed full weight in deciding the manner of responding in the common congregation? The question then resolves itself into this—Is there, or is there not, any such people's use of response? It cannot be too widely known or too fully recognized that there does exist such use across Yorkshire and to a less degree in the adjoining counties. In these districts the people's answer is conveyed in uninflected speech, scarcely monotone or in one musical tone—but simply in speech without inflection. Let any Southerner attend the service in any little out-of-the-way Yorkshire church, where the activity of choral secretaries has not burst in upon ancient custom, and his ear will at once detect a response widely differing from his whining South Country polytone speech; he will hear a dignified, full-chested, deliberate utterance without inflection—not the song of one note one hears, rightly or wrongly, from the priest's lips in our cathedrals, but distinct speech, without change of tone.

And it must be confessed that the Yorkshire custom, be its origin what it may, is in full accordance with the national character. Be it of insular pride, or what not, an indisputable fact surely it is that there is nothing we English folk care less to do, be we journeying, at home, or be we in church—than blaze abroad our inner feelings. That mode of response is surely most English that takes the least colouring from personal feeling; inflection is the colouring of speech, therefore uninflected speech for this purpose best suits the national character; and this doubtless is the chief cause why the answer of the common congregation will always be found so much fuller where there is no inflection, than where ordinary speech is employed for response. Many who would shrink from making their voices heard in the individuality of inflection, readily join in the neutral one-tone. Surely, without going further, these three considerations—that the use is over a large district of England an immemorial use of the people—that it is in strict accordance with the national character—that it secures a fuller and more general response—may be left to decide the advisability of, as far as possible, extending inflectionless speech as the acknowledged vehicle of the people's answer.

But now comes another question. We shall have made but small advance in securing a decent and orderly response unless we can contrive to gather the responding voices into one tone. Uninflected speech must needs be in some one tone—the line that separates it from monotone proper, or the song of one note, is very fine, and if various speakers use different tones for their uninflected speech, the effect is but little more orderly—if at all so—than if ordinary speech were used. How then shall we obtain this agreement in selecting one note? Two at least of our leading living Church composers have directed their attention to solve this difficulty by setting harmonies to the persistent one note. These—the simplest form of musical service—do indeed most satisfactorily effect the desired object of collecting and sustaining the people's uninflected response, and it is impossible to overrate the value of these settings in securing a decent and orderly, and full people's answer; constant use only tends more and more to prove their fitness and usefulness. It might be supposed by those who have no experience to guide them to an opinion, that the choir and congregation of an ordinary country church for instance, would be wholly unable to keep

the one note through the service, and that the accompaniment instead of aiding, would only serve to proclaim the deviation. "Go into a cathedral, and listen to the Confession, running down almost like emptying a bottle, and is it likely that the half-trained choir and wholly untrained people can keep a note, when the practised choir of a cathedral do systematically fall?" Likely or not, fact it is that the half-trained choir and wholly untrained people do contrive to keep their note, and in a way too the cathedral choir do not, and probably cannot do. And, doubtless, strange as the assertion may at first sound, this comes about from the very reason of this want of training. As long as one note only is wanted, the very inflexibility of the untrained voice serves good turn. Only get the note once hit, and the hard voice takes a positive effort, like a stiff tap, to get it turned on another note. Let the mind wander as it may, still on, and on, and on—the untrained voice pours out of the unchanged orifice its one note. While on the contrary the delicate trained voice, if the attention flags for one moment, by minute gradations falls away insensibly, as the mind relaxes the effort of trimming by the ear. In practice it will be found that there is no difficulty in keeping the ordinary choir well up to pitch with accompanied monotone, but stray into melodic response—take to "doing Tallis," and where the trained choir at once rallies into tone, the ordinary choir falls to pieces in those indescribable noises, that so frequently impart such a sense of agony to the Preces.

One further step must be taken to ensure to the people's response full decency and order, and that is, that the ministrant shall himself adopt the people's custom, and employ uninflected speech in the common prayer. In our day, happily, the old attempts at *fine reading*, as taught by "Professors of Elocution," have well nigh wholly passed away. The clergy, of whatever shade of opinion, have for the most part laid aside the ancient prejudice against inflectionless speech, and where the one-tone is not purposely used, we find often so slight a variation from it, that it may be classed with it.

The fact is, not only is it found that speech with slight or no inflection wears and tears the voice very much less than ordinary speech, but that it is a far better vehicle of the words—carries them farther and more distinctly—doing away as it does with those falling tones, occurring so often in common speech, and which go by the term of dropping the voice. It may also be added that the very impersonality of the use commends itself to many minds. There is a sense of obtruding one's own meanings into the common prayer, when ordinary speech is used, and every priest surely desires to stand before his people as the minister of the church, rather than as the Rev. Mr. So-and-so. Much more general might the use become, if only it were more extensively recognized, that the aim should be not to set the prayers to a song of one note, but to speak without employing variation of tone. Surely nothing is more offensive to good taste, propriety, and sober feeling, than to hear prayers trolled forth in a rollicking showman's voice, or daintily warbled with *cres.* and *dim.* and *p's* and *f's* to the display of what the ladies call *Mr. So-and-so's charming voice*. Unfortunately such exhibitions commonly pass for intoning, and in more ways than one serve to deter many from adopting the custom of which such exhibitions are the parodies. "I cannot intone," says the quiet, modest man, who has neither the showman's nor the young lover's voice. "I cannot intone, I have no voice." No voice? Why, cannot you speak? You read the service on several tones; as surely as if you can go up several steps you can go up one, so surely if you can read in several tones you can read in one. Let me prove to you that you can intone. Whisper a sentence as clearly and articulately as you can. Now repeat that sentence, adding to the whisper—the dry articulation—any one tone you can utter easily. Give as *much articulation* and as *little tone* as you can; watch your throat and observe the form it takes in its effort to supply the whisper with vocal tone. Retaining that form of throat, read many sentences as dryly and articulately as you can, and if you test your note by tuning-fork or otherwise, you will find you will have kept the pitch. That is best intoning that, being true to pitch, shall yet be able to pass as simple speech in the ears of the ordinary hearer. It yet

remains for the ministrant to identify his note with the people's accompanied note of response. Few if any ears, it is to be hoped, there are so dull as to be *unable to learn* to take up a note from an organ, if that note lies near the prevailing speaking tone. It must be owned that there is some difficulty in this matter, but the real point of the difficulty lies in the difficulty not being recognized by those who have to surmount it. The man with imperfect ear has no inner test to help him to accuracy; if he would but take his quicker-eared friend's kindly word and firmly resolve to set a true G fast and firm in his ear—even though at the cost of hours of practice—the difficulty would surely in every case almost, quickly vanish. And who would begrudge a few hours' patient labour to be able to help, rather than interfere with, the one-note response of the people; one-note response helping surely to one-heart feeling.

J. POWELL METCALFE.

ENGLISH OPERA.

By HENRY C. LUNN.

ALL thinkers upon the condition of British Operatic art who, like ourselves, are old enough to remember the days of the "English Opera House," as it was termed, cannot but be struck with the manner in which this establishment was carried on year after year, in spite of the fact that frequently for months together an Opera was never heard within its walls. The theatre under the management of Mr. Arnold, although theoretically opened for the representation of strictly musical works, was practically devoted to what was likely to bring an audience; and we distinctly recollect that a drama entitled "The Evil Eye," was a highly attractive piece; that John Reeve, the low comedian of his time, was excessively funny in the character of *Zanie Kiebags*; and that the same actor, in a Farce, called "The Mummy" (which was moulded on the model of the more modern "Adelphi Screamer"), kept the audience in a roar of laughter from the rising to the falling of the curtain. Strangely enough, however, the original object for which the theatre was founded, could not be entirely lost sight of, for by the terms of the licence, it was compulsory to have a certain number of pieces of music in each act. This gave rise to the most absurd effects, for songs, duets, &c., were dragged in without meaning, simply to satisfy the conscience of the Lord Chamberlain. But their great hope was in *finales*: the act-drop scarcely ever fell without a number of people rushing in most unceremoniously (very often into a gentleman's drawing-room,) and bawling out some such nonsense as the following, which was set to music by the "arranger" of the establishment:

When morning beams,
We wake from dreams,
And off to hunt we go.
And, when it's o'er,
We drink and roar,
Hark forward, ho, yo ho!

Solos, too, as we have said, were constantly introduced, having so little to do with the situation in which they were sung, that the business of the scene was usually temporarily suspended, and a few words allusive to the subject of the song, written for the occasion, were spoken by the vocalist, as a "cue" for the orchestra. Thus a brigand, who had been pursued by troops into a mountain pass, would come forward, and, at the risk of being fired upon, sing a sentimental effusion, relating to his early days; a waiting-maid would unceremoniously walk into her mistress's room and, bidding her "listen," give a detailed account of her numerous wooers, and the manner in which she had treated them; and we have even seen a harp and milking-stool brought into a corn-field, in order that the suffering heroine (who unfortunately happened to be a vocalist) should sing a popular ballad to her own accompaniment.

Unquestionably these "musical pieces" (if such they might be called), would scarcely do much for the cultivation of creative operatic talent; but it must be remembered that the *idea* was thus kept alive—there was an English Opera House, if there were an English Opera to put in it; and if composers could not or would not write one, the lessee was always

enabled to fall back upon *Zanie Kiebags* and fill the house. Let those who regard these days with wonder recollect, however, that English Operas were given, and successfully too; and that from this period we may date a very decided growth in the taste for musical works by British composers. Loder's "Nourjahad," and John Barnett's "Mountain Sylph," to name only two of the many produced, attracted large audiences, and encouraged the belief that as long as there existed a home for such native productions, no difficulty would be found in procuring them. It may also be said that the cast of these operas was, as a rule, in the highest degree satisfactory. In the "Mountain Sylph," for instance, Miss Romer, Messrs. Wilson, and Henry Phillips formed a trio thoroughly competent to interpret the music entrusted to them; and although it must be confessed that Mr. Keeley, who played the part of *Christie*, however good as a comedian, could hardly be accepted as a vocalist, the public was good natured enough to laugh with him, instead of at him, because it was well understood that with a company so strangely mixed, the singers must be constantly encroaching upon the province of the actors, and the actors upon that of the singers.

But, apart from the works written especially for this establishment, it must be borne in mind that foreign operas in the English language were here presented, and this during the time when the fashionable lyrical establishment in the Haymarket was sealed to the general public, in consequence of the high rate of admission. Night after night, for example, was the house filled to hear Weber's "Der Freischütz," which in a short time became actually popular, even with the masses. Many other operas, too, of the highest class, by continental composers, were constantly given; and it is an indisputable fact that, in spite of the much vaunted rapid and universal spread of the art, better operatic music was to be found on the pianofortes of amateurs in those days than in the present.

With this truth before us, it is obviously absurd to account for the non-existence of an English Opera House, by the fact of there being no composers who can write for it. Those who watch the progress of musical events in this country, must know that for years the public has been carefully educated away from, instead of towards it. The Italian Opera, at first, only appealing to the aristocratic few, has now become a popular institution, and the nationality of lyrical works is so disguised, from the fact of one language only being used, that, save for the retention of some of the original titles in the bills (for a mercantile, and not an artistic reason), few persons can ever know to what words the music of an opera had been first allied. It will of course be seen that in endeavouring to prove how the exclusive use of the Italian tongue on the lyric stage in this country has gradually weaned the people from the desire to hear their native language sung by native vocalists, we are but echoing the sentiments of Mr. G. A. Macfarren, who, in an able paper in this journal on the evil influence of the Italian language upon music, has clearly pointed out the importance of the subject as affecting the progress of pure English art. Speaking of the manner in which composers' works are perverted in their meaning by translation, he says, "One might forgive this paramount injustice to a musician under either of two circumstances. Firstly, were the so-called translation into the native language of the executant, who would then be enabled to invest its performance with such natural impulse as is incompatible with the enunciation of a strange tongue; secondly, were the text rendered into the native language of the audience, who would thus be enabled more thoroughly to apprehend the musical purport than is possible through the aid of the English side of an opera libretto, or even through the preparatory help of school education." Here, indeed, the matter is stated so convincingly, that we might wonder what the veriest musical conservative could say against it. Were it possible to present foreign operas in their original language, and with a company of native vocalists, nothing could of course be more satisfactory; but to translate a German work, for instance, into Italian, and then have it sung by Sw-dish, French, German, or even English artists, is a manifest absurdity which, if art were regarded as it should be in this country, could scarcely be tolerated. Handel commenced his career in England by composing Italian operas, according to

the fashion of the time; but he soon discovered that to get at the heart of a nation he must write in its language; the result is that his Italian operas are forgotten, and his English works will live for ever. Strange, indeed, that a foreigner should teach us that our native tongue is as adaptable for the highest class of music as any other; and stranger still that we should have profited so little by the lesson; for although we did not think it necessary to translate "*Acis and Galatea*" into Italian before it could be presented to a refined British audience, it is certain that many English composers who have been bold enough to write an opera for performance before their countrymen and countrywomen, have been compelled either to set the music to Italian words, or to get it distorted from the original text into the recognized lyrical tongue, in order to gain admission for it into fashionable society. Better indeed is it that we should go back to the days of our old "English Opera House," even with such mongrel pieces as "*The Evil Eye*," and "*The Mummy*" as an occasional variety, than that we should be compelled to listen to German and French works—the language of which is as much an integral portion of their composition as it is of the "*Creation*" or the "*Messiah*,"—so thoroughly disguised by translation into Italian, that their own composers would scarcely know them. That a school of British lyrical art might grow from this there can scarcely be a doubt; for singers, as well as composers, would then be trained to adopt their mother tongue as a vehicle for musical expression. Let us then, instead of deploring the want of a National Establishment devoted to the works of native composers, endeavour to create a popular desire for its existence; and, as a preliminary step towards the formation of an English Opera, give the people a series of operas in English.

THE Reid Concert at Edinburgh has this year been unusually successful. Mr. Hallé's orchestra, with Madame Norman-Neruda as solo violinist, and Madlle. Nita Gaetano and Mr. William Castle as principal vocalists, drew together a large audience, and a finer programme than that presented on the occasion could scarcely be imagined. The "*Introduction Pastorale, March and Minuet*," by the late founder of the Music Chair, General Reid, were, of course, included in the selection, according to custom, during the performance of which the whole audience remained standing. Beethoven's *Symphony in B flat* was finely given; and amongst the interesting works in the programme we may mention Bach's double Concerto for two violins—the executants being Madame Norman-Neruda and Herr Straus—which created quite a sensation with the audience. Two concerts were afterwards given, at which the Music Hall was as crowded as ever. The classical nature of the programmes at these performances reflected the highest credit upon those connected with the Festival; and the thanks of all are due to Professor Oakeley, who, although not perfectly recovered from his late severe accident, has displayed untiring zeal and energy in promoting the success of the enterprise.

A FESTIVAL, under the direction of Herr Kuhe, has also taken place at Brighton, which was highly gratifying in its results. Miss Virginia Gabriel's Cantata, "*Evangeline*," was perhaps scarcely worthy of being associated with the great works by which it was surrounded; but although inexperience is shown in its general treatment, there are many melodious phrases scattered throughout, which were duly appreciated. Sir Michael Costa's "*Eli*," Sir W. Sterndale Bennett's "*Woman of Samaria*," Spohr's "*Last Judgment*," Mendelssohn's "*Elijah*," and Handel's "*Judas Maccabæus*," were included in the scheme, and Herr Kuhe's performance of some of the most classical pianoforte works has been a conspicuous feature in the concerts. Misses Edith Wynne and S. Ferrari, Mesdames Patey and Florence Lancia, Messrs. Vernon Rigby, Lewis Thomas, Santley, &c., have given valuable assistance in the vocal department, and the orchestra has been thoroughly efficient at every performance. The closing concert, which is announced to take place after our number has gone to press, is for the benefit of the director, Herr Kuhe.

CRYSTAL PALACE.

THE anniversary of the birth of Franz Schubert occurring on Friday the 31st January, the programme of the concert on the next day was chiefly devoted to his compositions. The *Symphony in B flat* (No. 5) is one of the treasures discovered by Mr. George Grove (who is now known not only as secretary and manager of the Crystal Palace, but as one of the ablest annotators upon the musical works performed there), and its presentation on this occasion for the first time in this country, excited the deepest curiosity. Certainly the *Symphony* is not one which, beautiful as it is throughout, would have placed the composer in the position he now occupies; but it is of the highest value as showing how largely he was influenced in his early days by a reverence for the works of Mozart and Haydn, the *Minuet*, especially, recalling most vividly that in Mozart's *Symphony in G minor*. The *Finale* is full of grace and animation, and in construction is the most important of all the movements. The instrumentation throughout is charming; and the effect upon the audience fully proved how thoroughly even the immature compositions of this writer have an interest for the general public. A part-song, "*Night in the Forest*," with accompaniment for four horns, and a hymn, "*O Lord our God*," were also heard for the first time, the former piece producing but little effect, in spite of some excellent writing; and the latter, with a full wind band accompaniment, having scarcely sufficient individuality of style to make it stand forth prominently from the many compositions of its class. In these two pieces and a part-song by the same composer, "*The Gondolier*" (not, however, a novelty) the singers were Messrs. H. Guy, Howells, Wadmore, Pope and Parker. The selection from Schubert's works also included the *Overture to "Rosamunde"*, and the melodious *Romance* (the only solo in the incidental music to that drama) excellently sung by Madame Lemmens-Sherrington. Henselt's *Pianoforte Concerto*, remarkable not only for its intrinsic merit, but for its excessive difficulty, was played with admirable precision by Mr. Oscar Beringer, who elicited warm and deserved applause at the conclusion of each movement. The performance of Schumann's "*Paradise and the Peri*" on the 8th ult., again brought forward this composer's claims to a larger share of public attention and popular appreciation. These claims are urged from time to time by his admirers with a pertinacity which, if continued, might sooner or later deserve, if it did not ensure, success. Owing to the obvious beauty of many of his songs, and the constant and admirable exposition of his pianoforte pieces by Madame Schumann, his works are making such progress in the estimation of the public, that even his avowed detractors are obliged to admit the charm of his smaller pieces, making a stand, however, against the larger works, which, unfortunately, are less known. At this point matters may chance to remain, unless something be done towards presenting the greater compositions more frequently, and with a more careful preparation than usual. The most remarkable instance at the present day of bringing an abstruse work into popularity is exemplified in Bach's *Passion*. But it could only have been done by repeated performances at comparatively short intervals, and by a sacrifice of time seldom to be accomplished, in these railroad days. Should such means be applied to "*Paradise and the Peri*," the position which Schumann's works should properly take in the world of art would soon be settled. Amongst much that was highly commendable in the performance at the Crystal Palace, there were not wanting signs of hasty preparation. These were particularly noticeable in the accompaniments, which, as a rule, seemed loud and wanting in repose. Had the orchestral detail been brought out as Mr. Manns and his admirable orchestra have taught us to expect at their hands, the pleasure actually experienced would have been greatly enhanced. Against these difficulties the soloists struggled bravely, and succeeded in eliciting the approbation of an audience remarkably undemonstrative. Mme. Sherrington, absent from illness, was replaced at three days' notice by Miss Blanche Cole, whilst Miss Julia Elton did the same kind office for Mme. Patey, with scarcely twenty-four hours' notice, both these ladies acquitting themselves well. Miss Katherine Poyntz also filled a difficult part with true artistic feeling. But it is to Signor Foli we were indebted for a performance almost perfect, his fine voice resisting all attempts to overpower it, and his broad and dignified style telling with wonderful effect. Mr. Cummings was not heard altogether to advantage, the tenor part being in a great measure too low for him. What he did, however, was done well, as might be expected of one of the most artistic singers of the day. It is to be hoped that before the im-

pression of the late performance dies away another may be given: it could not fail to be an advantage in every way. The principal event at the concert on the 15th ult., was the appearance of Herr Joachim, who performed Mendelssohn's Violin Concerto in a style which has never been surpassed, if equalled, even by himself, and drew from the large audience assembled the loudest demonstrations of delight. The orchestral compositions were Brahms's Serenade, in D (which received an absolutely perfect rendering), and the Overtures to "Abu Hassan" (Weber) and "Masaniello" (Auber). The vocalists were Madlle. Risarelli (from the St. George's Hall Italian Opera Company) and Mr. E. Lloyd. The services of Mr. Manns, who conducted the several important works at the concerts named in our notice, have proved invaluable in securing so triumphantly successful a result.

ROYAL ALBERT HALL CHORAL SOCIETY.

MR. BARNBY having been appointed conductor of this choir has, with the addition of a number from that excellent body of vocalists under his direction so long and honourably known to the public at the "Oratorio Concerts," formed an Association from which may be confidently anticipated the most beneficial results. The Albert Hall, where the first performance of these united choirs took place on the 12th ult., was at least on this occasion put to its legitimate use. The colossal size of the building demands a large mass of voices which, by constant practice under a watchful conductor, shall be trained to the cultivation of a tone especially adapted to fill so vast an area; and judging by the result of the one public trial upon which we are able to comment, both the choir and its director are thoroughly competent to the task. No better or more appropriate work could have been selected at the opening concert than Bach's "St. Matthew" Passion Music, for its popularity in this country is mainly owing to the exertions of Mr. Barnby and the admirable choir which he formed and for so many years ably conducted. Upon the sublimity of the composition itself it will not be necessary for us again to enlarge; but we may say that its excessive beauties were so thoroughly revealed to the audience at the Albert Hall that we have every hope, considering the aristocratic nature of the assembly, of real and lasting benefit to the art accruing from its performance in a locality which enjoys the patronage and countenance of Royalty. The choir was finely balanced; and the purity of tone, especially in the chorales (which were sung without accompaniment), has scarcely ever been equalled: indeed it was with some difficulty that Mr. Barnby could adhere to his highly commendable resolution of steadily refusing encores, for the applause at the conclusion of these beautiful Lutheran tunes was as warm as it was well deserved. We must also mention that the gradations of tone throughout this difficult work were so admirably preserved, that the eye alone could detect the enormous body of singers employed; and as an instance of the ease with which power could be produced at will, we may cite the sudden exclamation of the choir on the word "Barabbas," which came like an electric shock upon the listeners. The soprano solos were effectively given by Madame Florence Lancia, and Miss Julia Elton sang those for the contralto, her greatest impression being created in the Air, "Have mercy upon me," the violin *obbligato* to which was excellently played by Herr Pollitzer. Mr. Cummings's earnest delivery of the tenor music was, as usual, a feature in the performance; the whole of the important recitatives, especially that in which Peter's denial of the Saviour is described, being sung with much intensity and truthful expression. Signor Foli was also admirable in the principal bass solos; and Mr. Thurley Beale, who is always thoroughly reliable, deserves high commendation for his singing of some of the bass recitatives. Mr. Barnby conducted with his accustomed skill and intelligence; Mr. Randegger lent efficient aid in accompanying several of the recitatives on the pianoforte, and Dr. Stainer presided with much ability at the organ. At the conclusion of the "Passion Music," the National Anthem was sung.

BRITISH ORCHESTRAL SOCIETY.

THE fifth concert of this Society, which took place at St. James's Hall on the 6th ult., was distinguished by one novelty, an Overture composed expressly for the Association by Mr. J. F. Barnett, and intended as a prelude to Shakespeare's "Winter's Tale." The design of this work is rather to reflect the general feeling of the play, than to musically illustrate the several incidents, and in this we think the

composer has been successful. The instrumentation shows a thorough acquaintance with the resources of the orchestra, and the themes are generally well treated, the pastoral portion especially being highly effective, and contrasting well with the plaintive opening strain. Mr. Barnett, who conducted his Overture, was warmly and deservedly applauded, and may fairly congratulate himself on having at least fully sustained the reputation he has already won. Mention must be made of the young pianist, Miss Nathalie Evans, who played Chopin's Polonaise, in E flat (accompanied by the orchestra), with a brilliant touch and decision which elicited much applause; but we doubt the policy of placing an inexperienced performer before such an audience, when so many of our ripest English artists are waiting for a hearing. Mendelssohn's "Scotch Symphony," and Beethoven's Overture to "Egmont" went well (the former, however, better than the latter). The vocalists were Miss Edith Wynne, Miss Julia Elton, Mr. E. Lloyd, and Mr. Lewis Thomas; a MS. song from Mr. Sullivan's Opera, "The Sapphire Necklace" (sung by Miss Wynne), obtaining well deserved applause and an unmistakable encore; and Sir Sterndale Bennett's charming Quartett from "The Woman of Samaria," being one of the great successes of the evening. At the sixth and last concert, on the 20th ult., the principal orchestral works were Mozart's Symphony, in G minor, and the Overtures to "A Midsummer Night's Dream," and "Guillaume Tell." Mr. John Francis Barnett's performance of Mendelssohn's Concerto, in D minor, proved that native pianists are to be found fully capable of interpreting the highest works, and the applause with which he was greeted at the conclusion of the composition was in every respect most legitimately earned. The Andante from Alice Mary Smith's Clarinet Concerto, in A, was finely performed by Mr. Lazarus, and warmly received. Mr. Vernon Rigby being too unwell to appear, Mr. Santley sang an additional song (the ever welcome "O ruddier than the cherry"), and Mr. W. A. Howells (from the Royal Academy of Music) ably supplied his place in Sir M. Costa's Quartett, "Ecco quel fiero istante." The other vocalists were Madame Florence Lancia and Madame Patey. Mr. George Mount (who is rapidly gaining control over his fine band) conducted, as usual; and we presume that a portion of the applause with which the National Anthem (performed by the orchestra) was greeted at the conclusion of the concert might reasonably be accepted by the new conductor as a public tribute to his exertions during the season.

WAGNER SOCIETY.

It is sincerely to be hoped that the enthusiastic and appreciative audience assembled at the Hanover Square Rooms at the first concert of this Society, on the 19th ult., had more knowledge of the artistic theory of Richard Wagner than to accept the specimens given on the occasion as music at all adapted for a concert-room. Detached from the surroundings which form a portion of all this composer's works, we were called upon to pass judgment upon the creations of his vivid imagination under circumstances which he expressly tells us are antagonistic to their due effect. Honour indeed, in the highest degree, is due to the members of the Wagner Society, who, seeing that no manager has the courage to place this composer's Operas before the public, have resolved to come forward boldly as champions in the cause; but the experiment is a hazardous one, for those who believe, with this musical reformer, that the theatre should not be turned into a concert-room, must also believe that the concert-room should not be turned into a theatre. The resolution, then, to appeal to a somewhat exclusive audience at the Hanover Square Rooms in the first instance, was one the wisdom of which has been shown by the result; for any stranger entering the room unconscious of the nature of the concert, and hearing the solid rounds of applause at the conclusion of the compositions, must have imagined that he was attending a performance of the most popular works, instead of an experimental one exclusively composed of the "music of the future." That this demonstration was in a great measure owing to the innate beauty, originality of thought, and gorgeous colouring of the several tone-pictures presented to the audience there can be no question; but it must be recollected that the listeners comprised very many of those who had already become converts to the Wagnerian theory, and that of those who came as strangers to it, a large number eagerly possessed themselves of the annotated programme, and deeply studied the meaning of every piece which was submitted to them. At St. James's Hall, where the programme is shortly to be repeated in all its integrity, a more mixed audience will be assembled, and if the success

of this concert should at all equal that in the Hanover Square Rooms, there can be little doubt that the demand for Wagner's Operas will very speedily be too decisive to be longer disregarded. The overture to "Tannhäuser," which was very judiciously chosen for the opening piece, is too well known to need more than a passing eulogium upon the faultless manner in which it was executed, the wind instruments, more especially, supporting the theme against the rapid triplet string accompaniment, with a beauty of tone which could not be surpassed. The Prayer from "Rienzi" is perhaps historically interesting as proving the growth of Wagner's style; but (the Opera being an early work) it scarcely shows sufficient individuality of thought to stand apart from the many vocal pieces of its class which might be cited from the works of the operatic writers by whom the young composer was surrounded. It was finely sung by Herr Diener, who has an excellent tenor voice, which he manages with the skill of a true artist. The selection from "Lohengrin," commencing with the fanciful and delicately instrumented prelude (already an established favourite in our concert-rooms) was highly interesting. Lohengrin's "Song to Elsa," a charming melody, sung to perfection by Herr Diener, was warmly received; but the undoubted features of the evening were the "Bridal March," and the Introduction to the third Act, movements so full of character, so replete with the most fascinating melodious phrases, and so richly instrumented, that the hearers appeared as if they would never tire of applauding, and scarcely seemed satisfied even when their demands for the repetition of each piece had been complied with. Here indeed was a real triumph for the composer, who, as we have already said, never intended that his music should be separated from the dramatic action, in proof of which it may be mentioned, that the whole of the choral portion which accompanies the "Bridal" music was of course omitted; and that to make it a complete concert piece a few bars were tacked on at the conclusion which had nothing whatever to do with it. The overture to "Die Meistersinger von Nürnberg," which followed, may be regarded as a true reflex of the composer's latest style; and certainly as an example of what it is now the fashion to call "programme music," it stands almost, if not entirely, unrivalled. Only those who have studied the score of this remarkable piece can fully appreciate the exquisite workmanship which it displays; but the many beauties which lie on the surface are sufficient to stamp it as the work of a bold and original thinker, and of one who has attained a thorough mastery over the resources of his art. Siegmund's "Liebeslied," from the Opera "Die Walküre" (brought out at Munich in 1870), was so ably rendered by Herr Diener as to elicit an encore; and the brilliantly instrumented Kaiser-march" (which has already been heard at the Crystal Palace) brought to a conclusion one of the most interesting concerts we ever attended. A fine band, including some of the principal performers of the Crystal Palace orchestra, was ably conducted by Herr Danneuth, who also played with much refinement the pianoforte accompaniment to the song from "Die Walküre." Whatever may be thought of Herr Wagner's theories upon operatic art, there can be no question of his power to put them into action; and, thanks to the establishment of this Society, even if the ultimate verdict of musical England should be against him, he will now at least not be condemned unheard.

M. GOUNOD'S CHOIR.

A SERIES of five "Subscription Concerts," our musical readers are, doubtless, aware, has for some time been announced, with M. Gounod as director. That the eminent French musician has been diligently training a choir, composed chiefly of amateurs, is a fact not less generally known; and, if we may draw conclusions from the programme of the first concert in St. James's Hall, one of M. Gounod's principal reasons for undertaking these performances is to bring forward compositions of his own. Anything, new or old, to which the name of the composer of "Faust," "Mireille," "Romeo et Julietta" is affixed, must naturally be welcome to those who care for music good and earnest of its kind. We should have been glad to see the hall on Saturday more crowded; but every enterprise of the sort must have a beginning, and public sympathy can only be excited by hearsay reports of its progress, and by the gradual steps taken to secure for it a permanent attraction. For our own part, we should rate "M. Gounod's Concerts" still higher if the programmes were limited to M. Gounod's compositions. Out of fourteen pieces only three were not absolutely from his pen; and even one of these was half his property, being the "Ave Maria" which he has wedded

to John Sebastian Bach's first Prelude (from the "Well Tempered Clavier")—the only apology for such a liberty being the genuine beauty of the melody—played on the occasion under notice, upon the violin, by a young gentleman, described in the programme as "honorary member of the choir." The first part of the selection, besides this "Ave Maria," published and known through so many different arrangements, was devoted exclusively to ecclesiastical pieces, and comprised a new setting of the "Pater Noster," a "Requiem," and a psalm ("Omnipotent Lord") by M. Gounod, as well as the contralto air, "He was despised," from the "Messiah," sung by another young gentleman, "member of the choir" (and encored). The "Pater-noster" and the "Requiem" are successful examples of M. Gounod's power to write for sacred themes music which, while simple, shall also be telling and expressive. There is in neither of them any attempt at unusual harmony or elaborate contrapuntal device; and the aim of the composer to suit them for general use, where large resources are not at hand, is evident. In our opinion, he has admirably carried out his intention. The "Pater Noster," in its way, is irreproachable. The "Introit," "Kyrie Eleison," and "Agnus Dei" of the Requiem were not new to the English admirers of M. Gounod's sacred music, having been publicly performed some time since. Whatever expectations these may have raised are fully carried out by the "Offertorium," "Sanctus," and "Pie Jesu," which now complete the work. The "Sanctus" especially touches us by its solemnity. Rarely have words of serious import been more emphatically expressed with so little apparent straining after effect. This was undoubtedly the best executed piece of the evening, and the unanimous encore it obtained was a just recognition of its merit. Not to enter further into details—unnecessary by the way in reference to a work of so unpretentious a character—we may safely predict for this new Requiem a wide-spread popularity in places for which it is expressly intended. The performance was conducted by M. Gounod himself, who was received by the audience with every mark of cordiality.

The second part of the concert consisted of secular compositions, exclusively from the pen of M. Gounod, three of which—a part-song, "Gitanelle," a double chorus, "Bright star of eve," and two Italian canzonets, "Perché piangi?" and "Ho messo nuovo corde" for a tenor voice—were heard for the first time. There was also his setting of Lord Byron's "Maid of Athens," sung with true feeling by a lady "member of the choir," who was re-called and much applauded. The chief interest of the concert, however, attached to the first part and the sacred music.—*Times*.

MADAME GODDARD'S FAREWELL CONCERT.

ON Tuesday the 11th ult. at St. James's Hall, this distinguished pianist took her leave of the English public, in the full possession of those powers which have placed her in the foremost rank of artists in this country for twenty years. That she never played better than on this evening, when for the last time she was greeted by the hearty applause of a London audience, was remarked by all who were present. Woelf's Sonata, "Ne plus ultra," was rendered throughout with that delicacy of touch and facility of execution which have always been the distinguishing characteristics of her performance; and so delighted were the listeners with her efforts that, after a triple recall, they would scarcely allow her to leave them, even when she had acknowledged this tribute to her talents by performing Thalberg's Fantasia on "Home, sweet home." Haydn's Trio in G major, had her valuable co-operation in the pianoforte part; and assisted as she was by Messrs. Carrodus and Piatti, it is needless to say that it was given to perfection. She also performed with Signor Piatti, Mendelssohn's Sonata in D major, and accompanied Mr. Lloyd in Beethoven's "Adelaide." The programme included Haydn's Quartet in F (Op. 77, No. 2), which was finely played by Messrs. Carrodus, Ries, Zerbini and Piatti, and songs were given with much success by Mr. Santley; but the centre of attraction was, as may be imagined, Madame Goddard herself, and it was indeed difficult to realize the fact that when she retired from the platform after Haydn's trio, she parted from her numerous admirers in this country for ever.

HER Majesty's Commissioners have resolved upon a recognition of the claims of music in the arrangements for the forthcoming annual International Exhibition, which, if carried out as promised, will have a material effect upon the

progress of musical art in this country. A full and complete orchestra will be placed under the direction of Mr. Barnby, for the purpose of giving daily performances of classical music; one or two Overtures, a Symphony or Concerto, and possibly some vocal music, constituting each programme. Other performances, in which the Royal Albert Hall Choral Society may participate, are also contemplated.

We regret to announce the death of Dr. Henry Hugh Pierson, which occurred early in the past month, at Leipsic. Dr. Pierson's Oratorio "Jerusalem," produced at the Norwich Festival in 1852, was the only entire work of his known in this country; but it will be recollected that portions of a more recent Oratorio, "Hezekiah," were given at the Norwich Festival of 1869. He has also written music to the second part of Goethe's "Faust," and several pieces, both secular and sacred, few of which however are now known. Dr. Pierson was an excellent musician; and however opinions may differ as to his true rank amongst composers, there can be little doubt that he was a thoroughly earnest and conscientious artist.

The second letter which we have received from "Union Jack," respecting the British Orchestral Society, contains nothing but a reiteration of the opinions expressed in his first communication, with the addition of a few personalities which have nothing whatever to do with the subject. Under the circumstances, therefore, we think it better that the correspondence should cease.

JUDGING from the American catalogues the vocal music most popular amongst amateurs is of the same lugubrious nature which rules the hour on this side of the Atlantic. Here, for instance, is an advertisement: "Her little bed is empty;" by the author of "Ring the bell softly, there's crape on the Door," "Darling Minnie Lee," "Where the Little Feet are Waiting, on the Golden Stair," "Put me in my Little Bed," &c. We presume that this funeral music appeals to those who would make their purchases at a mourning warehouse in the "Mitigated Affliction Department."

For the capabilities of Messrs. Walker and Sons' organ built for St. Martin's Church, Leicester, were displayed to perfection by Mr. W. T. Best on the 11th and 12th ult., at the manufactory, Francis Street, Tottenham Court Road. The programme contained an excellent selection of strictly classical music, which was listened to with the utmost attention by a thoroughly appreciative audience, the applause at the end of each piece being as enthusiastic as it was well deserved. The organ, which has four complete Manuals and 53 stops, is an exceedingly fine one, and in every respect reflects much credit upon the manufacturers.

MR. HENRY LESLIE'S prospectus for the coming season is full of interesting promises; and judging from the manner in which his concerts have been hitherto conducted, there is every probability of these promises being fulfilled. Four concerts will be given, the first on the 27th ult. (devoted to the works of Italian and English composers) occurring too late for a notice in our present number. The second concert will consist entirely of sacred music, the third of Madrigals and Part-Songs, with a selection from the compositions of Sir H. R. Bishop and his contemporaries, and the Director's benefit will take place at the fourth concert, on the 29th May. Amongst the solo vocalists already announced to appear are Madlle. Nita Gaetano, Madame Patey, Mr. Sims Reeves, Mr. W. H. Cummings and Mr. Santley.

In our last number an error crept into our list of organists' appointments, which we take the earliest opportunity of correcting. It was there stated that Mr. Thomas Goulden had been appointed Organist of Canterbury Cathedral. It scarcely needed Mr. W. H. Longhurst's protest against this announcement to call our attention to the mistake, as it was discovered almost as soon as printed. If anything can lessen our regret at having given publicity to this statement, it is from the opportunity that it affords us of giving additional prominence to the fact of Mr. Longhurst's appointment to the post of Organist of the Cathedral, and of expressing our gratification that his long and honourable services have been so appropriately rewarded. In justice to Mr. Goulden (who has also addressed to us a letter on the subject) we may announce that he has received the appointment of Music Master to the King's School, Canterbury, in succession to the late Mr. T. E. Jones, Organist of the Cathedral.

THE programme of the Hereford Festival, which as we have already announced, commences on the 9th September, is now definitely settled. At the Cathedral the morning

performances will consist of Sir Gore Ouseley's Oratorio, "Hagar," a new work by Dr. Wesley; "Elijah," "Jephtha," Spohr's "Christian's Prayer," and March and Hymn of Praise, from his Symphony, "The Consecration of Sound;" Rossini's "Stabat Mater," and the "Messiah." On Wednesday evening "St. Paul" will be given in the Cathedral. Secular concerts will take place at the Shire Hall on Tuesday and Thursday, and a chamber concert on Friday.

On Thursday the 13th ult. the Peckham Choral Society gave a Concert at the Collyer Memorial Schools. The first part consisted of the principal portions of the "Creation." The solo vocalists were Miss Marchant (a pupil of the conductor), Mr. C. J. Owens and Mr. J. Harper, who acquitted themselves in a very able manner, Mr. Owens being much applauded in "And the Spirit," and "In native worth." The second part was miscellaneous, and included a Pianoforte Solo, Fantasia on Verdi's "Il Trovatore," played and composed by Mr. Horner, a new song of the conductor's, "My Nelly," sung by Mr. Owens, and encored; and songs by Miss Marchant, and Mr. J. Harper, which were also re-demanded. The choruses "Hymen's Torch," "Spring's bright Glances," and "Rataplan," pleased the audience so much that they had to be repeated. Mr. W. H. Harper's accompaniments on the harmonium were worthy of special mention, and Miss Bayley performed her duties at the pianoforte in a very able manner.

The third concert of the Mozart and Beethoven Society took place at the Beethoven Rooms, Harley Street, on Wednesday, January 29. The artists were Madlle. Romanelli, Miss Susan Pyne (Madame Frank Crellin), Madame Frances Brooke, and Mr. Stedman. Guitar, Madame Sidney Pratten; Pianoforte, Herr Carl Hause; Violin, Herr Jung; and Violoncello, Herr Schuberth. Herr Schuberth conducted.

AN excellent concert (in aid of the Organ Fund of the Church of St. John the Baptist, Holland Road, Kensington) was given at the Ladbroke Hall, Notting Hill, on the 17th ult. The artists (who were both professional and amateur) were Miss Waite, of the Royal Academy of Music, and Mr. E. H. Thorne (pianoforte), Mr. J. E. Sparrow (violin), Mr. G. J. F. Cooke (violoncello) and Mesdames Florence Lancia and Crellin-Pyne, Miss Dora Hope and Mr. Holland, vocalists. Several classical instrumental pieces were included in the programme, and in a solo Sonata, by Paradies, Miss Waite evinced the possession of excellent powers as a pianist. In the concerted instrumental works, Messrs Sparrow and Cooke also proved themselves able performers; and the vocal solos were all most warmly received.

A CONCERT was given at the Town Hall, Shoreditch, on Wednesday, the 12th ult., by the members of the Ch. Ch. Choral Society, Old Kent Road, at which was performed the Operetta "Robin Hood, or the Merrie Men of Sherwood Forest," conducted by the composer, Mr. W. H. Birch, of Reading. The orchestra was composed of members of the band of the 1st Life Guards, and other instrumentalists, and was led by Mr. Gunnis, of Her Majesty's private band. The part of *Robin Hood* was ably sustained by Mr. J. Sprunt, and that of *Maid Marian* by Mrs. Campbell. At the end of each act the composition was warmly applauded. The Choruses, "We'll dance and sing" and "We'll trip it merrily," were rapturously encored, and the performance passed off most satisfactorily. The second part of the concert was miscellaneous, and contained instrumental as well as vocal pieces, all of which were well received.

THE monthly concert of the St. George's Glee Union took place on the 7th ult. at the Pinlico Rooms. The most successful of the part-songs were Mendelssohn's "Awake! the starry," Bishop's "Where art thou, beam of light?" and Martin's "Echo Chorus." Miss Horder and Miss Janet King were highly effective in all their songs, and "I'm not the Queen" (Balfe), "Believe me" (Leslie), and "The Chafers," were well rendered by members of the choir. Miss Augarde was the solo pianist, and played Schubert's Impromptu in B flat with good taste and executive power. The conductor was Mr. Messenger, in the unavoidable absence of Mr. Garside.

THE Tuesday evening "Musical and Literary Entertainments," conducted by Messrs. J. Baucutt and W. Blount at the Public Hall, South Norwood, continue their successful career. At the entertainment on the 18th ult., both Miss Agnes L. Fielding's songs were encored. Solos on the pianoforte and flute were well played by Mr. Duncan Shaw and Mr. George Stanford; and readings were given with much effect by Dr. Heap, and Mr. C. Charles. Messrs. F. Laughlin and D. Shaw accompanied.

WE understand that Herr Pauer has been engaged by the Sacred Harmonic Society to deliver a series of lectures at Exeter Hall on the "History of the Oratorio." The solo and choral illustrations will be given from the works of Palestrina, Heinrich Schütz, Carissimi, Bach, Handel, Mendelssohn, &c.

At a recent musical examination, to the question "What is a scale?" one reply was "A lot of little notes running up into a cleft," and another "A lot of notes, every one of which is higher than all the others."

WE understand that a new sacred Cantata, entitled "Supplication and Praise," by Dr. Sloman of Scarborough, is in the press, and that arrangements are being made for its performance at an early date.

THE Lords of the Admiralty have, through the Naval Secretary, Captain Robert Hall, informed Dr. W. C. Bennett, that the Admiralty has ordered a supply of his "Songs for Sailors," with a view to their adoption for use in the Naval Training Ships.

In proof of the growing appreciation of Bach's "Passion Music" (St. Matthew) in this country, we may mention that it will be given at the approaching Birmingham Festival, and at one of the concerts of the Sacred Harmonic Society during the present season. This Society has also in active rehearsal the late Dr. Crotch's Oratorio "Palestine."

THE concert given by the Marquis and Marchioness of Ripon at Studley Hall, on the 31st January, to celebrate the coming of age of Earl de Grey, was one of special interest. It was under the direction of Dr. Spark, the borough organist, who was assisted in the vocal department by a selected choir from the Leeds Madrigal and Motet Society, with Madlle. Pauline Rita and Herr Nordblom as principals. The choral music was excellently sung, and several vocal solos were also given with much effect. The Ode, expressly written for the occasion by Dr. Spark (to words by Mr. Frank Curzon), was highly successful. We understand that the Marquis and Marchioness of Ripon have presented Dr. Spark with a souvenir of the value of 100 guineas, in token of their esteem and in appreciation of his valuable services on the occasion.

THE prospectus of the New Philharmonic Concerts promises, in addition to the usual number of symphonies, overtures, and concertos, a performance of Mozart's Opera "Idomeneo," a selection from Handel's "L'Allegro," and "Il Penseroso," a portion of Wagner's Opera "Lohengrin," and a new Oratorio by Mr. J. F. Barnett, entitled "The Raising of Lazarus."

THE sixty-first season of the Philharmonic Society, which commences on the 19th instant will be one of unusual interest. Carl Philip Emanuel Bach's Symphony in D, Liszt's Poème Symphonique, "Tasso," and Brahms's Requiem will be given for the first time in this country; a new concerto for the violin, by Mr. G. A. Macfarren, will be produced; and of the works new to these concerts we may mention the overtures to "Manfred" (Schumann), "Alfonso and Estrella" (Schubert), "St. John the Baptist" (G. A. Macfarren), "Der Fliegende Holländer" (Wagner), "Iphigenia in Aulis" (Glück), and "Le Médecin malgré lui" (Gounod).

THE London Gregorian Choral Association held their first Festival on Thursday evening, the 20th ult., in St. Paul's Cathedral. The church was filled in every part, the congregation numbering nearly 10,000 people. The music was executed by a choir of 700 voices, divided into two sections, the first consisting of about 250 voices representing the ordinary choir, and singing in harmony, and the remainder doing duty as the congregation, and singing the melody or "plain song." The voices were strengthened by the introduction of trumpets, euphoniums, and an ophicleide. The service began with the hymns "Blessed city, heavenly Salem," and "Christ is made the sure foundation," both from the "Salisbury Hymnal," sung in procession by the choir and clergy. The Responses were sung to an arrangement by the Rev. T. Helmore, from Guidetti, Janssen, &c., the Psalms for the day being chanted in unison to the 3rd tone, 1st ending. The *Magnificat*, sung to an arrangement of the 6th tone by Mr. C. Warwick Jordan, Mus. Bac., and the *Nunc Dimittis*, to an arrangement of the Parisian tone by Dr. Stainer, produced an excellent effect, as did also Mendelssohn's arrangement of the Lutheran Choral, "Now thank we all our God," sung as an anthem. Tallis's Canon to Bishop Ken's Evening Hymn "Glory to Thee, my God, this night," was sung during the collection of the offertory, and was followed by Marbeck's Ambrosian *Te Deum*. The

sermon was preached by the Right Rev. Bishop Jenner. Organ Voluntaries were played by Dr. Stainer and Mr. C. Warwick Jordan, who also accompanied the entire service. The Conductor was the Rev. Thos. Helmore, Precentor to the Association.

Reviews.

NOVELLO, EWER AND CO.

The Hymnary. A Book of Church Song. Edited by the Rev. W. Cooke, M.A., Hon. Canon of Chester, and the Rev. B. Webb, Rector of St. Andrew's, Wells Street. The Music edited by Joseph Barnby.

(Continued from p. 757.)

TUNE 201 (Mr. Barnby) is a very good specimen of a kind of tune which combines with the smoothness of an old melody the solidity of harmony best suited to it. Here is no chromatic straining after effect; but a good effect it certainly will produce by its very simplicity. The next tune (202), by Dr. Armes, is good in its style; but the style is not one which is likely to enrich our stock of hymn-tunes to the advantage of posterity. The beautiful melody, originally written by Dr. Dykes (we believe) to a translation of "Jesu, dulcis memoria," is here (204) attached to a hymn to which it is well suited. In No. 205, Dr. Armes has manfully struggled against irregularities in the form of the words. The last half of the first stanza—"And here we toil, and strive, and fight, with sin and woe oppress"—is most unsuited to the corresponding change of the tune into the major from the minor mode. This verse once past, words and music are well wedded; and the latter does the author great credit. It is the old story—When shall we find a genuine poet who knows what musicians require? If strong contrasts between earthly toil and future rest are made, the writer of a hymn intended for a musical setting should at least place them at regularly recurring distances. In tune 210, by Dr. Garrett, the first syllable of each line of the words, which is the first half of an iambus, falls uniformly on the accented part of the bar;—the result is far from satisfactory. A most original and striking production is Mr. Thorne's treatment of the words, "When shall our tears begin?" and as to its merits there cannot be two opinions. It is exceedingly beautiful. To the tune 220 Dr. Howard's name appears. That gentleman, having had the misfortune to have lived and died some time since, may consider himself very lucky in not finding his tune labelled "old melody"—not to say "ancient." The second tune, No. 221, is, by its form, ruinous to the words; in it the last three syllables of the first three lines seem, as it were, to be *crushed* into the music. Nor is it fair to take voices in unison in a *piano* passage up to the high E. If this tune is attempted in rural districts, the composer will be punished for his want of judgment, by the failing efforts of untrained heavy basses to carry out his intentions. The next (222), by Mr. Sullivan, is not original, and would not be good if it could claim to be new. The fine stanzas by Caswall, commencing, "Thee, Jesu, suffering, crucified," have met with a worthy illustration in sounds by M. Gounod, (227). The next tune (228) deserves much praise for the excellence of its form, which, combined with its natural melody and pure harmony, must make it a favourite. Dr. Dykes is happy in his setting of Hymn 243. In all his works, even in those which do not rise to the highest standard, there is always such an evident appreciation of the character and full meaning of the text as must enforce the attention of all who are hymning. Tune No. 244 is unquestionably one of the finest in the book, for originality, depth, solemnity, and genuine pathos very few indeed will be found to surpass it. After expressing such unqualified praise and admiration for it, Mr. Thorne will excuse us if we demur to the "Amen." The melody will be certainly learnt by all those who join in it before many of the ten stanzas have been sung, but as the "Amen" comes only after the final stanza it will as certainly take everybody by surprise. But this is a matter of opinion, or at the most a minor detail, and does not diminish the grandeur of a composition which deserves to be universally known. Perhaps there is some authority for the shortened form of the fine German chorale, "Vater unser im Himmelreich" (No. 257), but even if there is, it seems a matter of regret that two such fine lines of the music as the third and fourth of the full form, should be at any time unsung. Mr. J. B. Calkin is most successful in his setting of "Thou sore oppressed" (261); it is simple and beautiful. Nos. 262, 263 and 264 may be ancient melodies, but we cannot help being sceptical as to their being here given in

their original form. The excellent tune by Henry Smart (No. 268), would be better described as an Easter Carol—bright, joyous and melodious. There is but a limited number of really grand eighteenth century tunes to which England can lay undoubted claim; No. 270 is one of them. It is by Dr. W. Hayes, the well-known organist of Magdalene College, Oxford, and is to be found in a rare book of Psalms which he published, set to the old words, "The festal day, my God, is come," each line being followed by a short symphony for the "swelling organ;" the loss of these does not, however, affect the importance or beauty of the composition. On looking at, and playing over, No. 274, the question naturally arises—is it a hymn? surely—it is an anthem. A dramatic recitative for a soprano voice *solo*, and the absence of repetition of any of the themes remove it from our present sphere of criticism.

The Organists' Quarterly Journal of Original Compositions. Edited by William Spark, Mus. D. Part 16.

THIS, the part for October last, completes the fourth year's issue of a most useful serial, which must be counted also a successful one, for the evidence of this is its steady permanence. The contents of the number are of like interest to those of its precursors. Here is an *Adagio* by Mr. Arthur Johnson, followed by a more important piece, a *Marche Triomphale* by M. Alex. Guilmant, whose new Mass, lately produced at the church of which he is organist in Paris, has won high encomium, and whose present piece, though comparatively a trifle, justifies the credit that attaches to his name. Then we have a *Pastorale* by Herr Philipp Tietz, of Hildesheim, not so attractive as the preceding *Marche*, nor so original, but well written for the organ, and valuable therefore for practice. Next comes a *Sketch, Andante con moto*, by Mr. C. J. Hargitt, which is eminently graceful, and will show off the softer stops pleasantly; it has a somewhat lengthy tail for so short a story—that is, the Coda seems out of proportion to the extent of the main matter. A *Postlude* succeeds to this, by Mr. H. J. Stark, a Fellow of the College of Organists, who proves himself deserving of his distinction, by the correctness of the composition under notice. Lastly comes the piece of most importance in the series, important in itself and important in its promise; this is the first movement of a Sonata by Mr. E. Silas, announced as his 82nd work, with a notice that the second and third movements will be printed in subsequent numbers of the Journal. With Mendelssohn's organ Sonatas in full knowledge, it may still be said that the so-called Sonata-form has been most rarely employed in compositions for the organ, those noble works being constructed otherwise, and though perfect in design, having each a plan of its own. We can call to mind indeed only the Sonatas of Mr. Hainworth and of Mr. G. A. Macfarren (one of which, if we mistake not, appeared in successive numbers of the Organists' Quarterly Journal), wherein the model of the symphony has been embodied in writings for this instrument, versatile as it is in its effects, and capable, of almost every shape and style of passage; and the rejection, if not neglect, of this model in organ music is the more remarkable, because it has been happily appropriated to compositions for every variety of combinations of solo instruments as well as for the pianoforte alone. If for no other reason, on account of the scarcity of music so planned for the organ, this Sonata will have a particular interest; added to which, there is the well-founded fame of the author, that must give attraction to every extensive production that bears his name. Regretfully we own to disappointment in the movement before us, which in ideas is not on a level with other emanations from the same source, and which in workmanship is scarcely worthy of a musician who has brought eighty-one previous essays before the world. The Sonata has truly no lack of matter, but the matter itself is for the most part wanting in charm, and the phrases flow not each into other with that sequence which is essential to the effect of continuity. One of the most pleasing incidents is the beginning of the second subject, that starts in the key of C, with a phrase which closes on a chord of F, and has this phrase repeated a note higher; but this savours strongly of the manner that constitutes the individuality of M. Gounod, and if not like any particular theme of his, might as likely have been written by him as by its own composer. Has the engraver omitted something, it may be asked, in bar 7 of page 157, where the bass inconclusively ceases and there is some resulting poverty in the effect of the right hand part? To us, the matter which then ensues seems less like the genuine development of musical thought, than the rambling over the organ key-board in four-part harmony, according to the extemporaneous wont of players who, without musical in-

tention, have to fill up indefinite seconds with sounds little more defined, during an unspoken prayer, a walk to the lectern, a procession to the altar, or some other longer or shorter business of the Service. It is the reputation of the author that warrants these strictures on his work, which would not have been called forth by a musician from whom less was to be expected, and we look with hope for the coming portion of the Sonata—hope as strong as the wish is sincere, for something that will redeem the character of this first instalment in being worthy of the many times manifested powers of Mr. Silas.

Voluntaries for the Organ; arranged by W. J. Westbrook. Nos. 33, 34, 35, 36, 37, and 38.

THE high number to which this serial has reached, certifies its wide acceptance. The editor does his part well in choosing the pieces and in adapting them for the instrument, and success is the consequence.

No. 33 begins with the Funeral March, which gives the generally accepted name to Beethoven's Sonata, in A flat; this is transposed into A natural minor—we are at a loss to guess why, since the equal temperament that prevails now on almost all organs, makes the original key as nearly in tune as the key in which the piece is transcribed; otherwise the March is cleverly arranged, the tremolo that opens the Trio and frequently recurs in it being set aside for a sustained pedal note. Is it to confute the popular belief in the mournfulness of the minor key, that the next following selection is the Dead March in Handel's *Saul*, the most pathetic piece of music known, which with its simple solemnity pierces the feelings more keenly than even the beautiful movement of Beethoven? It is mystery more than pathos that characterizes the minor key, mystery which belongs as much to the rugged expression of wild jollity as to the tender complaints of sorrow; it would be well, though it must be slow, to dispel the general view of this subject, and the juxtaposition of these two examples of funeral music—of which the second in a major key is by very far sadder than the first in a minor—prompts and illustrates the discussion. Next comes the Gavotte, in F, of Father Martini, which has lately obtained some vogue in its pianoforte or rather harpsichord form; a pretty quaint trifle that strangely represents the profound Giovanni Battista Martini, the revered musical historian, the most learned theorist of Italy, and the man whose approval Mozart emulated as the highest testimonial of his own scholarship. Lastly, there is a Choral, here called "On thy love,"—we know not the original name of the hymn to which the German tune belongs—harmonized by Mendelssohn.

The first piece in No. 34 is the Offertoire from the *St. Cecilia Mass* of M. Gounod. There follows the entire Sonata, in A, No. 9 of Corelli's Solos well known to students of the violin and lovers of the olden times with their legacies to the present. It consists of first, a Preludio; next, Largo; then an Allegro, to which definition is parenthetically added "più moderato," whose meaning is hard to interpret, since the comparative needs a positive, and there having been no Moderato, we cannot guess how this may be *more so*; an Adagio, in F sharp minor, an interlude, that is, between the foregoing and following movements; and a Gavotte which must be well remembered, and which furnishes capital exercise and capital display for the pedalist. After this, there is the Solo and Chorus, "Why, O Lord," from Mendelssohn's setting of the 13th Psalm. Lastly, we have a kind of Hymn by Schumann, "Praise to God."

Corelli is in the van of No. 35. His Sonata in F, No. 10 of the same series as the one previously named, is the piece here given. It comprises a Preludio; an Adagio—the movement which folks used to say was the prototype of Mozart's "Ah! perdona," and likewise of the Friest's March in his *Zauberflöte*, because they all three begin with the chords of the tonic, dominant, and submediant in succession (as do some hundreds of other pieces in common), in token that greatest men may tread perchance in the footsteps of others; then, an Allegro, which title is supplemented by "Allemanda" in parenthesis, we presume on the editor's authority; next, a Largo which also has an appendage to its definition in the word "Sarabanda;" an Allegro having the term "Gavotta" within brackets, which is justified by the rhythm and accent of the music, though like that in the Sonata in A, above mentioned, it is barred reversely to the gavottes of Bach and Handel and other coteremporaneous writers, which all end at the beginning, not the middle of a bar; and conclusively, a spirited Allegro, that is appropriately surnamed "Giga." There follows the soprano Air, "But oh, what art can teach," in praise of the organ, from Handel's setting of Dryden's *Ode for St. Cecilia's Day*. Then we have a Quartett from Spohr's

TREBLE SOLO AND CHORUS, FROM THE SACRED CANTATA, "A SONG OF VICTORY."

The English adaptation by the Rev. J. TROUTBECK, M.A.

FERDINAND HILLER.

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Andante espressivo.

PIANO.

dolce.

CHORUS. 1st TREBLE.

dolce.

He in tears that sow - eth, reap-eth a joy - - ful har - vest,

2nd TREBLE.

dolce.

He in tears that sow - eth, reap-eth a joy - - ful har - vest

ALTO.

dolce.

He in tears that sow - eth, reap-eth a joy - - ful har - vest

cres.

He in tears, in tears that sow - eth, reap-eth a joy - ful, a joy - ful har -

cres.

He in tears, in tears that sow - eth, reap-eth a joy - ful, a joy - ful har -

cres.

He in tears, in tears that sow - eth, reap-eth a joy - ful, a joy - ful har -

cres.

vest, a joy - - - ful har - vest.

vest, a joy - - - ful har - vest.

vest, a joy - - - ful har - vest.

f

mf

dol.
He who now go - eth weep - ing,
dol.
He who now go - eth weep - ing,
dol.
good seed and pre - cious

cres.
re - turn - eth with glad - ness, rich sheaves and plen - teous
cres.
re - turn - eth, re - turn - eth with glad - ness, rich sheaves and plen - teous
cres.
bear - ing, re - turn - eth, re - turn - eth with glad - ness, rich sheaves and plen - teous

dol.
bring - - ing. He who now go - eth weep - ing,
dol.
bring - - ing. He who now go - eth weep - ing,
bring - - ing.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "re - turn - eth with glad - ness, rich good seed and pre - cious bear - ing, re - turn - eth, re - turn - eth with glad - ness, rich". Dynamic markings include *cres.* and *dol.*.

Second system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are: "sheaves and plen - teous, plen - teous bring - ing. sheaves and plen - teous bring ing. sheaves and plen - teous bring - - - ing." Dynamic markings include *cres.* and *dolce.*.

Third system of the musical score. It consists of three staves. The top staff is the Treble Solo, and the bottom two staves are the piano accompaniment. The lyrics are: "He in tears that sow - - eth, reapeth a joy - - - ful har - vest,". Dynamic markings include *p legato.*.

Fourth system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are: "reap - eth a joy - ful, a He in tears, in tears that sow - eth, reap - eth a joy - ful, a He in tears, in tears that sow - eth, reap - eth a joy - ful, a He in tears, in tears that sow - eth, reap - eth a joy - ful, a". Dynamic markings include *dolce.*.

A musical score for a song titled "HE IN TEARS THAT SOWETH." The score is written for a choir and piano. It consists of three systems of staves. The first system has four vocal staves and a piano accompaniment. The second system has four vocal staves and a piano accompaniment. The third system has four vocal staves and a piano accompaniment. The lyrics are: "joy - ful har - - - vest, a joy - - - ful har - - - vest, a joy - ful har - - - vest, a joy - ful har - - - vest, reap - eth a joy - ful har - - - vest, a joy - ful har - - - vest, a joy - ful har - - - vest, a joy - ful har - - - vest, reapeth a joy - ful har - - - vest, har - vest. har - vest. har - - - vest. har - - - vest. har - - - vest. har - - - vest. har - - - vest. har - - - vest." The piano accompaniment features a melody in the right hand and a bass line in the left hand. The score includes dynamic markings such as *pp* and *p*. The key signature is one sharp (F#) and the time signature is 4/4.

joy - ful har - - - vest, a joy - - - ful har - - -

joy - ful har - - - vest, har - - -

joy - ful har - - - vest, har - - -

joy - ful har - - - vest, har - - -

vest, reap - eth a joy - ful har - - -

vest, a joy - ful har - - - vest,

vest, a joy - ful har - - - vest,

vest, a joy - ful har - - - vest,

vest, a joy - ful har - - - vest, *pp*

vest, reapeth a joy - ful har - - - vest, har - vest. *pp*

har - vest, *p* har - - - vest. *pp*

har - vest, *p* har - - - vest. *pp*

har - vest, *p* har - - - vest. *pp*

har - vest, *p* har - - - vest. *pp*

pp

Fall of Babylon, to which, curiously, since the Oratorio was written for English performance, and Mr. Edward Taylor's original words were translated into German, the title in the latter language alone is prefixed; it is a charming specimen of the composer's peculiar specialities.

Mozart's lovely "Ave Verum," in D, initiates No. 36. To this succeeds a *First Voluntary* by the elder Samuel Wesley, including an Adagio, in D minor, and an Allegro Moderato and a Fugue, both in D major. We are sorry to think the whole piece somewhat dry, though we still welcome it, as will all organists, for the author's sake. Old Samuel did much, very much, to advance music in England; he was the man who first made Bach known in this country; he played the organ marvellously; he wrote music of various qualities, some of which was evanescent as his playing, and some is most profound; and, best of all, he left a son who has enriched our church music with many of the finest specimens in existence, has given by them a new character and tendency to this class of composition, and who happily continues to swell the valuable store.

No. 37 opens with the chorus, "The marvellous work," from Haydn's *Creation*, a piece always attractive to popular audiences. Mendelssohn's arrangement in *St. Paul* of the Choral, "Sleepers, wake," comes next, and is very judiciously distributed for the instrument. A beautiful movement by Bach follows, "Schmücke Dich, O Liebe Seele," seemingly a song of which the voice-part is allotted to a clarinet stop, but we know not from what work. After this are two pieces from Schumann's *Album für die Jugend*—that charming one in E minor, called "The first sorrow," and that delicious slow movement in F, which is still delicious in spite of the pertinacious 2nds between the A G of the chief melody and the G F of the accompanying figure, that are again and again repeated, as if to force you into liking them, as you love an infant even for the sake of its naughtiness.

The selection from Schumann's *Album* is continued in No. 38. There are the pretty little $\frac{3}{4}$ Rondo in A; a most expressive $\frac{2}{4}$ theme in C; the ingenious Canon in A minor, of which the independent harmony much enriches the canonic parts, if it possibly a little hides the imitation; a piece in A minor, that is not a little known and is liked by all who know it; and one in A major, that has a kindred charm to the others that have been chosen. To conclude, there is the Pastoral Symphony from Handel's *Messiah*, the very ancient melody which is yearly played before the Virgin's shrines in Rome by the peasantry from the surrounding country, in homage at Christmas-tide, and which the composer most felicitously appropriated to the illustration of the scene of the watching shepherds.

We have hinted that these many pieces are cleverly arranged, and our remarks cannot have a juster close than the iteration of the opinion. They are practically within easy reach of the feet and fingers, and they are assigned to stops that suit their various characters and bring out clearly their essential features. The Sonatas of Corelli in particular show much tact in the filling up of the harmony, which is only indicated by figures in the old copies, wherein the violin part and the bass have all the notes that are given. Organists will look with pleasure for the continuance of Mr. Westbrook's Voluntaries.

A Service for the Holy Communion, in the key of F. By Edwin J. Crow.

THE author of this work has received University honours, and is a member of the College of Organists, moreover he gained the prize of the latter institution, in 1872, for his Service. There is little to be said in addition to these scholastic testimonials of his merit. The *Kyrie* is devout, and has a pretty harmonious effect from the digression into the key of B flat, which is its main feature. The exclamations that precede and follow the Gospel show want of experience in the writer, since they are directed to be sung fortissimo, but set so low for the voices that this is impossible. The other pieces, namely, the *Credo*, the *Sursum Corda*, the *Sanctus* and the *Gloria*, are, for the most part, correctly written, but not so quite without exception; for instance, at the words "And was crucified also for us under Pontius Pilate," there is harsh false relation between the F sharp of the tenor in a chord of B minor, and the F natural of the treble in a chord of the augmented 6th on B flat, and, still worse, the interval of the augmented 6th proceeds by semitone in each part to that of the minor 7th. A few other irregularities might be adduced, but the strong feeling for harmony which is elsewhere evinced prompts the belief that practice in writing will purify the author's judgment, and secure him from overstepping the bounds of good

taste in his search for novelty. An objection to the Service generally applies not to this composition alone, but to a style of writing which now largely prevails, and for which Mr. Crow is less blameable than some of his elders, who may be said to have set an example which he but follows. This is, that, while the part-writing is mostly melodious and the parts for the several voices generally sing well, there is a want of particular melody to distinguish any one part from another and to give decided interest to the whole. In proceeding, almost without exception, note against note with each other, the parts have more the sound of a harmony exercise than a free composition, and the series of pieces has consequently the character of so many prolonged hymn-tunes, rather than of continuous movements. The absence of distinguishing subjects brings the music within Alfred Bunn's graphic and expressive definition "Hundred-and-fourth," the irony of which is not more applicable to music for the stage than for the church. This is said without profaneness in the comparison, and without disregard for the earnest purpose of the Service before us. With the contrapuntal strength and vigour of old times still attainable, and with the largely increased resources of the improved mechanism of the organ, and the improved skill of its players at the command of the modern ecclesiastical composer, his music ought never to fail in the quality of springing elasticity, which is the very life of a work of art. The welcome given in some places to bad adaptations of the Mass music of Mozart, proves the prevalent desire in our churches for the animation of varied motion in the parts, distinct plan in the design, and clearness in the themes, which alone can give interest to writing for the several portions of our ritual. The compositions referred to are among the weakest of the master, and they have a lightness of character which is incompatible with our ideas of religious music; but they have elements which might most desirably be adopted by our Church musicians, and these we most urgently commend to the study of those younger writers who are not already confirmed in another style. Such may be the author of the work under notice, and we trust that he and others may accept these remarks in the kindly spirit by which they are dictated.

Cantate Domino and Deus Misereatur, set to Music in the key of D. By Roland Rogers.

THIS is an ambitious production; and it fulfils much, if not all, to which it aspires. The words are set with free disregard of the limitation which fetters the genius of many a composer of music for our Church Services, the limitation to repeat no portion of the text, no syllable of the sacred phraseology. This most inconveniently restricts the full development of a musical idea, and the fair expression of the literary sense, confining the writer, in the latter case, to declamation alone, or, at most, to the rendering of general character; and he is happy in his task who labours at it without such restraint, and gives open range to his invention. As great unreserve is shown in the construction of the organ part, which extends to the extreme ends of the compass of the most modern manuals, comprises the amplest handfuls of notes and the widest practicable stretches, includes passages for the pedals which evince no regard for facility, and in most respects calls large executive powers into requisition. The four vocal parts are discretionally subdivided, some passages being assigned to two trebles, or as many altos, or tenors, or basses; they are occasionally combined in unison or octaves; and the old Church practice of separation into two choirs is also employed. From these boundless internal and external resources, the highest expectations may be entertained of the effect, and such expectations will not be wholly disappointed. It is not in the spirit of conservatism, which would carp at a novelty because it had no precedent, but in the exercise of honest judgment, that we protest against the abandonment of the C natural (7th from D) that is set to the last word of "Let the sea make a noise;" to satisfy the ear this discord needs resolution, for which we listen in vain. The 7th is abandoned, the discord wants resolution, because—though a chord of B major may follow, with capital effect, a chord upon the dominant 7th upon D—this is not the case with a chord of B minor, and the sense accepts not the latter as the necessary dispersion of the dissonant elements of the dominant chord. The consecutive 4th between tenor and treble over a pedal bass, to the first words of "God shall give us His blessing," are far from agreeable. The chord of D after the first inversion of that of B minor, on the word "Amen," has a strange effect, which is scarcely likely to become familiar; a succession of chords whose roots descend by thirds is always satisfactory,

but this is not as certainly the case when the roots ascend by the same interval, and the progression is not rendered more natural by the retention of the bass through the changing harmonies. Somewhat of the same idea of harmonic relationship is here indicated that is shown in the treatment of the 7th above noticed, and to us the idea is not perspicuous. This work of fault-finding is thankless, and may well be discontinued, so far as single notes are concerned, giving the engraver credit for some inaccuracies, such as the G \sharp , bass, page 10, bar 9, which is a grave one. Mr. Rogers proves too keen a sense of harmonic beauty to be contented with his present experience, and as his knowledge expands, there can be no doubt that he will feel the impurity of such things as have been named, or if not, he will acquire as great a right to justify as we can have to object to them. Of more serious consequence is his deficiency in constructive power. We can trace no definite design in either piece, and we regret to observe some decided faults of plan; for instance, the anticipation of the key of F \sharp , so as to take all freshness from the phrase to the words "Show yourselves joyful," which it would have if it started newly in this tonic, after a preparatory half-close on its dominant. It is well, on the other hand, to connect the two pieces by the employment, in both of the same setting of the "Glory," a device which has many a precedent; and it is still better to appropriate the same musical idea to the rendering of "Let the people praise Thee" and to repeat this on the recurrence of the verse, since to praise is to give glory, and to identify the two expressions of the same thought is to enforce them both. The music is totally modern in character from first to last, counterpoint is not one of its elements, and imitation has no place in its part-writing; what then may be the reason for encumbering the whole with the antiquated notation of three minims in a bar in some portions, and four minims in a bar in others, the author may be able to explain, but we vainly strive to comprehend. As points for commendation, let us distinguish all the opening of the second Cantic, the beginning of the "Glory," the setting of the words "Shew yourselves," and still more the phrase to "Praise the Lord upon the harp." We recognize merit in the composer of this work, and shall be disappointed if he give not far stronger proof than is here shown of the power within him.

Guillaume Tell (William Tell); an Opera, in four Acts. Composed by Gioacchino Rossini. Edited by Berthold Tours, and translated into English by Natalia Macfarren.

WHATEVER may be the fate of Rossini's other Operas, there can be little doubt that "Guillaume Tell" will not only permanently retain the stage, but be accepted as a standard work of art for study and reference. The faults so observable in many of the other Operas of this composer have here no place; instead of frivolous and trifling airs, we have in "Guillaume Tell" earnest and noble thought throughout; and that "local colouring," which, with all its beauty of melody, we so sadly miss in "La Donna del Lago," is so charming a feature in this work, that as a tone-picture of Swiss life, although often imitated, it still stands unrivalled. In the excellent edition now before us, it is quite refreshing to have the French words (so identified with the airs) beneath the English translation; and in carefully going through the various pieces, we can conscientiously say that, as a musical rendering of the original text, we can scarcely imagine anything more absolutely perfect. We could cite many instances in proof of this, but may mention, as one example, the great trio for Arnold, Tell and Walter, in the second Act, the words of which burn with all the fervour of the French version. The careful editing of Mr Berthold Tours is an important feature in the edition; and the evidence of his study of, and reverence for, the score, is shown by the judicious and profuse indications of the instrumentation throughout; indeed, in this respect this is one of the most satisfactory works yet issued in this valuable series.

Die Spinnerin. Characterstück, für das Pianoforte; von Gustav Satter.

"CHARACTER music" and "Programme music," is the most deceptive species of writing that composers can attempt, for, although the title very often lifts indifferent works into a temporary prominence, it scarcely ever happens that any but pieces of the highest class become of any permanent value. Amongst the immense number of "spinning songs," however, the one before us may claim a place, although perhaps not a very high one. Commencing with a well-marked theme, in A minor, accompanied with the usual restless group of six semiquavers, we have a subject in the tonic major, which certainly serves excellently as a

contrast, but is too much broken up for effect. The return to the opening melody, in the minor, is well contrived; and the conclusion of the piece is in good keeping with the general design. Herr Satter appears to indicate, by the freedom with which he writes, that he is capable of something more than he has here given us; and if so, we shall be glad again to welcome him. The composition is dedicated to that excellent young pianist, Fräulein Mary Krebs.

Ave Maria, for the Pianoforte. By A. Jungmann.

WHEN we say that "Op. 222" appears on the title-page of this piece, there can be no question that we are fully justified in expecting to find, if not original thought, at least experienced workmanship. In the latter we are not disappointed; but there is little freshness in the theme. A smooth melody, in D flat major, is first given out, with an accompaniment in chords, and afterwards appears floating over *arpeggio* triplets in the approved modern fashion, the conclusion, with a *forte* accompaniment for both hands (the subject in octaves) making an effective termination to the piece. There is certainly nothing in this composition that has not been done hundreds of times before; but the theme is at least melodious; and, as the passages lie well under the hands, many pianists and listeners may like Herr Jungmann's "Ave Maria" better than music of a higher class.

Tendresse. Morceau mélodieux, pour Piano, par J. A. Pachet.

AMONGST the heterogeneous collection of pieces, good, bad and indifferent, which a reviewer's sad destiny compels him to bestow his attention upon, it sometimes happens (but, alas, far too seldom) that a little gem suddenly reveals itself, as if to compensate him for the hours of fruitless search he has been condemned to. As a rule, too, it usually occurs that a composition of this kind is signed by a name, if not entirely unknown, at least so rarely appearing as to make us wonder how it can be that a man who can write so well should write so seldom. Such a piece as we have described is the one before us. Its composer, although a stranger to us may have published many works, for aught we know; but we are certain that not one exceeds—even, indeed, if it equal—the grace and tenderness of the unpretending "Morceau" which M. Pachet sends us as his letter of introduction. The principal subject, in F major, is extremely melodious, and coloured with a charming accompaniment. To this succeeds a theme in D flat major, with sweeping extended *arpeggios*, for the left hand, every alternate bar. The original subject then returns, and a few gracefully written bars bring the piece to a termination. When we affirm that "Tendresse" fully justifies its title (considering how seldom we can award such praise), we hope our good word may be of some service both to the piece and its composer.

Les Chants du Peuple. Mélodies autrichiennes, pour Piano; par Jules Egghard.

THESE melodies are bold and characteristic; and the skill of M. Jules Egghard has been bestowed upon them with good effect. The piece has small pretension—for not even the well-worn device of surrounding the subjects with *arpeggios* is resorted to, but a continuity is preserved sufficiently to prevent the themes from appearing patched together, and that is all perhaps that is intended.

Valse Héroïque; pour le Piano. Par H. A. Wollenhaupt.

AN heroic waltz is a novelty; but Herr Wollenhaupt is too experienced a writer to fail in anything he undertakes. The subjects are vigorous and varied in character, and the harmonies most musicianlike throughout. In the second theme a good effect is gained by the contrast of the left hand passage against the *legato* melody, accompanied with chords in the right hand. The piece does not present any formidable difficulties; but it will require careful and intelligent practice.

W. CZERNY.

Guide to Young Pianoforte Teachers and Students. By Wentworth Philipson.

THE proportion which those professors who can teach bear to those who can play is so exceedingly small, that persons who do not know how the better judgment of pupils and parents can be blinded by what is termed "brilliant execution," might reasonably wonder how it happens that, without any diploma guaranteeing their fitness for so responsible a duty, every pianist should be enabled to live by giving lessons. That this subject (although a delicate one to touch) must shortly come prominently before the public there can be little doubt; meanwhile we are glad to

say a good word for any earnest thinker who will publish the result of his deliberations, and although the name of Mr. Wentworth Phillipson is new to us, his doctrines so thoroughly accord with those we have so long advocated in this journal, that we willingly hail him as a fellow worker, and sincerely trust that his unpretending little book may be most extensively read. The preliminary chapter, "addressed more especially to parents," contains some advice as to the choice of a professor which is really invaluable. We must also bear testimony to the able manner in which the rudiments of the art are explained, and may add the weight of our own experience to the author's respecting the uselessness of Czerny's 101 "Elementary Exercises," which we have often, as he says, seen a girl of fourteen plodding gradually through with a zeal worthy of a better cause. Of simple and compound time Mr. Phillipson speaks so clearly, that a mere child may understand him. After saying that a note is "simple" so long as it remains undotted, the explanation which follows can present no difficulty. Take the following, for instance: "Suppose we agree to count a bar of common time by the minim, we have clearly two in a bar; dot the minim, we have two dotted ones, or six crotchet time, marked six-four; suppose we agree to count four a bar, we have four crotchets; dot them and we have four dotted crotchets, or in other words, twelve quaver time, marked twelve-eight; suppose we agree to count eight in a bar, we have eight quavers; dot them, and we have eight dotted quavers, or twenty-four semiquaver time, marked twenty-four sixteen. The compound half-common time, six-eight, is of course similarly derived from counting two crotchets in a bar." This extract will sufficiently show that our author not only understands the matter himself, but can explain himself to others. We may add that the directions for playing some of Cramer's most difficult studies are admirable.

DUFF AND STEWART.

The Shadow on the Floor. Song. Words by G. M. Elva Wood.

The Angel and the Child. Song. Words by H. W. Longfellow.

The Passing Ship. Song. Words by the Earl of Pembroke.

Composed by Virginia Gabriel.

The titles of these songs will sufficiently indicate the subject on which they are founded! Death, death—either of child, parent, friend or lover—seems to be the theme universally recognized as the one best suited for a musical setting by the ballad makers of the day. That the pathos (such as it is) of these effusions is thus ready made for the versifier, and requires but a little heightening at the hands of the composer, is so obvious, that we should imagine that the public would scarcely accept either words or music as real art; but the trade-worth of such productions, is too well known by all engaged in their manufacture; and the luxury of speaking the truth, is therefore left to the few who, like ourselves, remain unmoved by their commonplace appeal to our human sympathies, and have no concern with their market value! Let us then at once say that a drawing-room is not the place where the wounded feelings of persons, who have lost those near and dear to them, should be experimented upon; and that the "wail of the living," which goes "from the hearth to the cold grave stone," in one of the songs before us, are not words to be uttered by youthful voices, even to better music than Virginia Gabriel can wed them to. It is not sufficient that those who feel the true mission of the art, and who can see through the conventional methods of creating an interest for these inferior works, should dismiss them with a few words of gentle tolerance: it is their duty to speak out whenever an occasion occurs; and as the three songs which have called forth these observations, are a fair example of a rapidly increasing class of composition, we seize the opportunity to record a conviction, the earnestness of which at least our readers will, from our many former remarks on the subject, assuredly credit us with. It will, we presume, be accepted as praise, when we say that the melodies of these ballads are as melancholy as the verses; the lengthening out of the key-note on the word "dead," at the conclusion of the "Shadow on the Floor," especially having as sepulchral an effect as could possibly be desired. But exception must be taken to many of the harmonies; as, for instance, between the 8th and 9th bars of "The Angel and the Child," where the bass drops a fifth with the voice (from tonic to dominant), and also between the 11th and 12th bars, where the melody walks up from A to D, the bass

being D, G. In the same song, too, we should like to understand what chord is intended after the diminished 7th on F# (bar 2, page 5), for, as it stands, the harmony is perfectly inexplicable. We do not care to be over critical with such songs; but if domestic misery is to be set to music, let us at least be unhappy grammatically.

La Reveillé; Morceau Militaire, pour Piano. Par Walter Macfarren.

A most attractive composition, in C major, treated in that musicianlike manner which must command the attention both of teachers and performers. The principal theme is founded on the bugle-call, which is carried throughout the piece with much effect. The melodious subject, in the dominant, is excellently contrasted with the spirited military opening; and its re-appearance in A flat is as unexpected as it is charming. Moderately advanced players will find in this little sketch much to delight and nothing to perplex them.

WEEKES AND CO.

Le Cor des Alpes; Mélodie de Proch.

Thème Allemand, de Leybach.

Valse Brillante, de J. Schulhoff.

Galop di Bravura, de J. Schulhoff.

Facilitated and arranged by J. Rummel.

WERE we called upon to pass judgment upon a selection of Shakespeare's plays "facilitated and arranged" for children, we should feel it our duty, in the cause of literature, to protest against such a form of appeal to juvenile comprehension. The pieces before us are open to a similar objection; for although the originals of those taken in hand by Mr. Rummel do not certainly hold that rank in the musical art which the works we have mentioned do in the dramatic art, they are sterling compositions, and have lived quite long enough to claim respect. We may also say that experience has proved to us how the early impression of a piece clings to a student in after years; and can even cite an instance where an intelligent pupil, who had in her nursery days played a garbled version of Weber's "Invitation pour la Valse," transposed into C, and with the original passages altered and simplified—would scarcely tolerate the real work; and indeed could hardly be induced to believe that it was not a kind of paraphrase of her favourite unpretending little Rondo, especially adapted for the practice of advanced performers. Music for children should be written only by those who thoroughly understand their requirements; for we all know that little players are often more ambitious than big ones, and it is the duty of the master to see that this ambition is properly controlled. Difficult compositions are, we regret to say, often given at schools, with an intimation that the passages thoroughly beyond the pupil may be omitted; and we recollect (as an example of the result of this training) an aspiring young lady on one occasion informing us that she intended to play one of Beethoven's Sonatas, and "leave out all the accidentals." Apart from the objection we have urged, we may say that Mr. Rummel has most creditably performed his task; and although we do not wish to see the numbers of "La Petite Pianiste" multiplied beyond the four numbers already published, there may be many who do, and to all such it can conscientiously be said that the pieces will prove highly acceptable.

Smile on my Ev'ning Hour. Sacred Song. Words by the late Miss Charlotte Elliott.

The Old Year. Song. Words by Isabella M. Mortimer.

Composed by Mrs. John Holman Andrews.

A CALM and vocal subject, smoothly harmonized and faultless in grammatical construction, are merits too valuable and rare to be passed over, even in such an unpretending sacred song as Mrs. Andrews has written; and to singers, therefore, who are satisfied with these qualifications, we conscientiously recommend "Smile on my Ev'ning Hour," the words of which, as well as the music, are entitled to commendation. "The Old Year" has a graceful theme, and we imagine would be unexceptionable in the accompaniment, provided the innumerable errors therein can be rectified by the pianist. Let us name only a few of these. Symphony, 7th bar, A flat omitted in the last chord; 9th bar of the song, all the naturals before the A's left out; 10th bar, flat before the last B omitted; 9th bar, page 4, E left out (we presume) in the chord of C; 1st and 2nd bars of the symphony at the conclusion, naturals before the A's omitted, in the modulation to G minor. We trust that we have said enough (although we have by no means exhausted the list of inaccuracies) to call the attention both of composer and publisher to the matter.

DIATONIC AND CHROMATIC SEMITONES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I was perfectly aware before reading the letter of Mr. S. S. Greatheed in your last (p. 767), that between two given notes or pitches an endless number of pitches might be made, or imagined, all differing from each other by a minute degree, and that any names might be given to them that to the fancy of the originator might seem desirable. I cannot, however, see that any advantage would be gained by the introduction of the last B♭ which he mentions for the following reasons. (If your readers will refer to the scale with ratios given in my letter on p. 731 it will illustrate what follows.) The combination C B♭ would generally be considered to belong to the scale of F, and as such the B♭ to form a good fourth to F should bear the ratio to the C (in diagram p. 731) of $\frac{16}{9}$. Viewing, however, the seventh on C isolated from any other chord or key, and adding for its completion the third and fifth, we have C E G B♭. In this chord the B♭ is a *discord* with every note except the G, which should therefore have the prior claim over the C in deciding its exact pitch, which from this view will have the ratio of $\frac{3}{2}$ with the C. Thus not only would the use of either the ratios $\frac{16}{9}$ or $\frac{3}{2}$ be more convenient practically, but also I believe more strictly in accordance with exact theory, and more likely to express the idea of the composer who wrote the chord, than that of the simpler one, $\frac{7}{4}$. Musicians draw a hard and fast line of distinction between concords and discords, the one being understood to be a combination of notes whose ratios of vibration are so simple as to give pleasure when sounded together, the other being the very opposite of this, being one whose ratios are so complex as to produce a harsh effect upon the ear, and *decidedly* suggest and require a resolution upon one of the former description. But nature draws no such exact distinction: the ratios of the primes 2, 3, 5, 7, 11, &c., become more and more complex as they advance, and although the octave fifth and third are always called concords, and the seventh a discord, the difference is really a matter of degree; thus the fifth is a less perfect concord than the octave, and the third less perfect than the fifth, while the seventh as thus formed occupies a position mid-way between the decided concords and decided discords *belonging strictly to neither*. When, however, a musician introduces it, he always intends that it shall be a decided discord with the fundamental, and therefore either of the ratios $\frac{16}{9}$ or $\frac{3}{2}$ is preferable to the more simple $\frac{7}{4}$.

We can never obtain an exact mathematical basis for the construction of musical instruments of fixed tones, because no powers of prime numbers can ever coincide. The facts that the 19th power of 2 nearly approximates the 12th power of 3, and the 7th power of 2, the 3rd power of 5 form the base of the equal temperament system.

A more exact system was tried some years since on an organ built by the Messrs. Robson, for a chapel in Jewin Street, which supposed the octave to be divided into 53 equal commas, but of these only 40 sounds existed in the instrument, and of these only 21 could be used as key-notes of scales. Had each of the 53 divisions been used as key-notes a further subdivision would have been necessary, and so *ad infinitum*. This organ had two A♯ A♯ and two B♭ B♭, the latter having the ratios to the lower C which I have already spoken of, viz., $\frac{3}{2}$ and $\frac{16}{9}$, while the A♯ A♯ were respectively one and two commas flatter than the flatter B♭.

The question, however, to which I alluded in my letter was the purely practical one, as to what names should be given to the two halves of a split black key on an organ or pianoforte, and I think Mr. Greatheed will agree with me that in answering this question Wheatstone was right and Berlioz wrong.

I am, yours truly,
Pianoforte Manufactory,
5, Octagon, Plymouth. ROBERT SMITH.

BACH'S HYMN IN THE HYMNARY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In your last number, a correspondent is kind enough to point out a mistake I made when speaking of an ancient church melody as harmonized by J. S. Bach, in describing it as beginning and ending on the dominant. This I conceive is no mistake; there are no sharps or flats in the signature, the very first cadence is in C, and yet the tune begins and ends on a chord of G. How could it be better described to a *modern* reader? I did not conceive it to be

my duty to enter into a history of old scales; moreover, I was anxious to avoid the many pitfalls which surround that subject. Into one of these your correspondent falls when he says that the Greek scales maintained a place in church music during the 15th, 16th, and 17th centuries. Now if he can only substantiate any relation between church modes and Greek music, he has indeed made a discovery which will immortalize him. As far as is at present known, no such connection can be proved, and as to the Tonicus plagalis, will your correspondent kindly say at what period the word "Tonicus" was used as signifying keynote and scale, and key of C? all of which meanings it must have had before G to G without F♯ could have been termed "Tonicus plagalis" or hypotonic-mode. I am afraid it is hardly fair to ask such a question in a journal in which two correspondents can only fire one shot per month at each other.

Yours, &c.,

REVIEWER OF "THE HYMNARY."

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—I beg to draw your attention to my letter of the 20th January, published in your paper of February, and beg you to read: "Jonicus remissus," "Jonicus plagalis" (Hypo Jonischer Modus), not "Tonicus remissus" &c. Also I beg to say, that I referred to the "Review of 'The Hymnary,'" not to "Bach's Hymn in 'The Hymnary,'" as it is put in your paper. Hoping you will correct it by inserting this remark in your next number,

I remain, dear Sir, yours obediently,

C. LAHMEYER,

Organist of St. Paul, Chiswick.

5, Grove Park Terrace, Chiswick, W.

21st February, 1873.

IS A PARISH CHURCH ORGAN PUBLIC PROPERTY?

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—It being supposed by some people that the organ in a Parish Church, which has been subscribed for by the parishioners, is public property, and that any parishioner has, after obtaining the permission of the Vicar and Churchwardens, a public right to the organ keys for the purpose of amusing himself or herself thereon, such person or persons having some knowledge (whether slight or otherwise) of the instrument—will you kindly state fully in your next issue, what is the universal custom in such matters, because the organist contends that, by his appointment, the sole care of the instrument is vested in him, and that it is virtually optional to him whether he lends the keys or not. This question arises from the fact of there having been no resident professional organist for some few years, until the appointment of one in November last. I enclose my card, and remain,

Yours truly,

A PARISHIONER.

Lydney, Glo'ster,
February 21st, 1873.

[We can scarcely suppose that the organ could be considered "public property" if it be necessary to obtain the consent of the Vicar and Churchwardens before the parishioners can play upon it; but perhaps some of our readers will enlighten our correspondent on the subject.—*Ed. Musical Times.*]

TO CORRESPONDENTS.

•• Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed.

We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Many notices of country concerts are omitted from our present number, because the correspondents who forwarded them have neglected to say when or where the performances have taken place. We trust that this announcement will prevent such irregularity in future; for we cannot, as a rule, undertake to say why such communications are thrown aside.

W. R. SUTTON.—An octave lower than written.

EDMUND THOMPSON.—You are quite right in your opinion. The semibreve is wrong.

MUSICUS.—Apply to the Professor of Music at either University.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ABINGDON.—A numerous attended concert was given in the County Hall, on the 11th ult., in aid of the restoration and enlargement of the Organ in St. Helen's Church. Madame Wells, Miss Lazarus, Mr. Hunt, Mr. Nicholson, and Mr. O. Christian, were the artists; and an excellent programme was exceedingly well rendered, and much applauded. Great praise is due to Mr. F. K. Cauldrey, the manager of the concert, the performance resulting in a handsome surplus, towards the object in view.

AINSWICK.—An evening concert was given in the Corn Exchange on Wednesday, the 5th ult., which was well attended and highly successful. The vocalists were Miss Lottie Ancell, Miss Helen Standish, and Mr. T. Rees Evans. Miss A. Beckett Evans, a young and promising pianist, is warmly praised by the local press, her three solos being most enthusiastically received. Several vocal pieces were given with much effect, some of which were re-demanded.

ALRESFORD.—The Choral Society gave its second concert, at the Town Hall, on Tuesday evening, the 11th ult. The programme contained several songs, glees, and choruses, all of which were remarkably well rendered by the members. The performance reflected the greatest credit upon the conductor, Mr. M. Robinson, of Winchester Cathedral.

BELFAST.—The Belfast Musical Society gave two concerts, in the Ulster Hall, on the 4th and 5th ult., assisted by Mr. De Jong's band, Madlle. Pauline Rita, Mr. Selwyn Graham, and Mr. Brandon. The orchestra numbered 200 performers. At the first concert, under the direction of the Society's newly appointed conductor, Mr. James Thomson, the greater part of Haydn's *Seasons* was most successfully rendered. The song, "A wealthy lord" (with laughing chorus), was warmly applauded, and enthusiastically re-demanded. At the second concert, Mr. De Jong and his band, gave a selection from their well-known *répertoire* in their best style, and the solo vocalists contributed materially to a most enjoyable evening.

BURSLIM.—The Potteries Tonic Sol-fa Choristers gave a performance of the *Messiah*, in the Town Hall, on the 11th ult., under distinguished patronage. Madlle. Pauline Rita was the principal soprano, and sang the music allotted to her with good effect. Miss Julia Elton (contralto) was eminently successful, and the applause which followed "O Thou that tellest," "He shall feed His flock," and "He was despised" was of the heartiest description. Mr. Vernon Rigby was apparently suffering from cold, which somewhat affected his singing. Mr. Brandon maintained the high reputation which he has long enjoyed in the Potteries, and had the regulations permitted, he would have been encored on more than one occasion. The re-demand for "The trumpet shall sound" was long continued, owing mainly to the faultless execution of the trumpet *obligato* by Mr. A. Robinson, of Hull. The choruses were well sung, and the band played the Overture, the Pastoral Symphony, and the accompaniments, in excellent taste. Mr. H. C. Nixon, of London, presided for the first time at the organ, and made a favourable impression, and Mr. Powell conducted with his customary precision.

CASTLEFORD.—On Thursday evening, the 13th ult., a lecture concert was given in the Mechanics' Hall by Dr. Spark, before a large audience, on the Life and Compositions of Haydn. The lecture was most interesting, and was listened to with profound attention throughout. The musical illustrations were excellently performed by Dr. Spark (piano), Mr. M. Arnold, of Harrogate (violin), Miss Grayston, Miss Kennedy, and Mrs. Parkinson, vocalists.

CHESHUNT.—The Cheshunt Choral Association gave its eighth annual concert on Tuesday, the 4th ult. A miscellaneous programme was very well rendered by the choir, which is much improved since the last performance. The principal vocalists were Misses Williams, E. A. Archer and Hensmon (who gave a new song by Cecil Burch, "Oh, my love is away on the salt, salt sea," which was re-demanded), Messrs. Morley and Turnham, Mrs. Emmott (piano) and Mr. Trotter (violin) played the Overture to *Zaira* (Winter), and Mr. Cecil Burch (who presided at the pianoforte) performed his Fantasia, "Gramachree," which was much admired. Mr. Archer conducted.

CORK.—The Cork Musical Society gave its first concert for the season on Wednesday, the 29th January, in the Athenæum, before a large audience. The first part consisted of a selection from the *Messiah*, the principal vocalists in which were Miss M'Nab (a *débutante*), Miss Connell, Mrs. Bayley, Messrs. Baker and J. Sullivan, all of whom acquitted themselves in a highly praiseworthy manner. The second part was miscellaneous, commencing with the Overture to a Cantata, by Herr Van Heddeghem, which was deservedly re-demanded; and the selection included a chorus from another Cantata by the same composer, which met with a warm reception from the audience. Songs were given by some of the vocalists already named, with the addition of Dr. Fergusson, of the 15th Regiment, who sang "The shades of evening" with much success. The vocal pieces were agreeably relieved by the excellent performance of Spohr's Violin Concerto (No. 8), by Herr Van Heddeghem. There was a small but efficient orchestra, ably conducted by Dr. J. C. Marks.

DALKEITH.—On the 28th January, the Choral Union gave a performance of secular music at the White Hart Room. The principal portion of the programme was devoted to Haydn's "Spring," from *The Seasons*, both the choruses and solos being excellently rendered. The second part consisted of miscellaneous pieces, and included Chopin's *Première Valse*, for the pianoforte, brilliantly played by Miss Heathcote, who received an enthusiastic encore. The hall was well filled.

DEPTFORD.—The services at the Catholic Church have latterly been of an unusually interesting description. Haydn's Second Mass and

Hummel's Mass in E flat have been twice given, the music being exceedingly well rendered by the local choir, assisted on each occasion by several members of the Drury Lane Orchestra, led by Mr. Henry Morley. Since Mr. W. C. Levey's connection with the church, a notable improvement has taken place, both with regard to the character of the music, and the style in which it is performed. The edict of the Archbishop, banishing female vocalists from the choirs, does not, fortunately, extend to churches on the other side of the water; so that the ever fresh and melodious works of the great masters may still be enjoyed in the vicinity of London. The Offertories have been Curschmann's "Ti prego," Handel's "Ave Maria" (adapted), and Mozart's "Jesu, dulcis memoria," the last being beautifully sung by Miss Alma Ford. It is only due to the untiring kindness of Mr. Levey to state that his services at the organ, and those of his band, are entirely gratuitous.

DOUGLAS, ISLE OF MAN.—The second concert by Miss Wood's choir, in aid of the Ladies' Soup Dispensary, was given in the Victoria Hall, on the 29th January, before a large audience. The singing of the choir was remarkably good, especially in "The Cuckoo" and W. Macfarren's "You stole my love," the latter being most warmly received. Miss Wood's harmonized version of one of the National Manx airs, "Ellan Vannin," was enthusiastically re-demanded; and there can be little doubt that this will become a stock arrangement for the concert-room. The solo vocalists were Miss Wood (whose one song "Come, oh sleep," with flute and violoncello accompaniment, was one of the features of the evening), Mr. Ling (who was encored in two of his songs), and Mr. Kerruish (who received a similar compliment for his excellent rendering of "The brave old Temeraire"). A trio, by De Beriot, for flute, pianoforte, and violoncello, was played to perfection by Mr. Adams, Miss Wood, and Mr. Thomas; and a pianoforte duet, by Miss Hamilton and Miss Wood, was also a great success. The office of conductor was ably filled by Miss Wood; and the accompaniments were skillfully played by that lady and Miss Valentine.

EDINBURGH.—Professor Oakeley gave an Organ Recital on the 11th ult., when the Music Class-room was rather inconveniently crowded. Every number was delightfully rendered, and Beethoven's *Adagio* was loudly re-demanded and cordially responded to. The customary mark of respect to the memory of the founder of the Music Chair was given by the audience rising to their feet during the performance of General Reid's well-known march. The concluding number of the programme (Mendelssohn's "Marche Funèbre") was appropriately and feelingly dedicated to the memory of the late Professor Piersson.

FOREST HILL.—On Thursday evening the 20th ult., a special service was held at St. John's Church, the occasion being the opening of a new organ which has just been presented to the church by one of its members, Mr. F. J. Horniman, of Surrey House. The preacher for the evening was the Rev. Newman Hall, LL.B., of Surrey Chapel, the subject of his sermon being "Prayer reasonable." The interest taken in the presentation, together with the popularity of the preacher, amply sufficed to draw a large congregation; and the church was filled to overflowing, there being about 700 persons present. The organ, which stands at the east end of the church, behind the pulpit, was built by Messrs. Speechly and Ingram, King's Road, St. Pancras, and exhibited by them in the Exhibition of 1872. It consists of two manuals; the great organ containing—open diapason, 8 ft.; dulciana, 8 ft.; and principal, 3 ft.; each separate stop running throughout. The swell contains two very beautiful stops, viola and gamba, 8 ft., running to tenor C; below that the diapason in the great organ continues in the swell. The flute (4 ft.) in the swell, runs throughout; in addition there are stops, great to swell, so as to combine both manuals; swell to pedals and great to pedals, by which means the pedals, when used, may be made to combine with either set of Manuals, or used alone. There is also a very effective stop-pedal Bourdon. The pedals consist of 2½ octaves. The opening voluntary, composed for the occasion by the organist, Mr. H. N. King, of Regent Street, was highly effective and well written to display the capabilities of the instrument. The musical portions of the service, which were most impressively rendered, opened with hymn 219 (tune, Angels); after which came the anthem, "I will arise;" Psalm 111 (chant, Mornington); anthem, "O praise God;" concluding with hymn 108 (tune, St. Ann's). After the sermon the concluding hymn was sung, and a short prayer and the benediction brought this interesting service to a close. The collection realised £20 7s. 6½d.

GRINGLEY-ON-THE-HILL.—On the 19th ult., a concert was given by the Gringley Choral Society, in the School-room. There was a large audience, and the concert was a complete success. The various pieces in the programme were well executed, and great credit is due to Mr. Hamilton White (the conductor) for the manner in which he has trained the Society.

HARROGATE.—On Thursday evening, the 30th January, Mr. Bartle gave a concert in the Chalybeate Spa Rooms. The soloists were Miss Blakely and Miss Kennedy (from Leeds), Mr. Whiteley, Mr. Deighton, Mr. Grimshaw, &c.; and the part-songs, glees, &c., were rendered by members of St. Mary's, St. John's, and Christ Church choirs. Miss Kennedy gave "Esmeralda" and "Erin my country" with much effect; the duet, "The cousins" (Misses Blakely and Kennedy), was loudly applauded, and Messrs. Whiteley and Deighton's songs were encored.

LEAMINGTON.—On Wednesday, the 29th January, Mr. Philip Klitz lectured before the Leamington Philosophical Society, in the Public Hall, on "The Science of Music, and its Influences on Society." The lecturer commenced his subject by alluding, in a highly intellectual address, to the power of music, its general characteristics, and enlivened his remarks by several interesting and forcible anecdotes. Mr. Klitz is a pianist of no common order, his vocal illustrations were excellently performed, and he also proved himself a perfect master of the concertina. He elicited universal applause throughout the entertainment. The Regent Hotel Saloon, on the afternoon of the 1st ult., was crowded with a fashionable audience to hear Mr. C. Sydney Vinning's third Pianoforte Recital. The programme consisted

of two of Beethoven's Sonatas (Ops. 30 and 12) for violin and piano (the violin part by a clever amateur), three musical sketches (Bennett), Sonata in E flat (Haydn), and other works by Mendelssohn, Schumann, and Chopin, concluding with Thalberg's "Home, sweet home." The whole performance was rendered with much taste and expression.

LEEK.—On the 18th ult., an Oratorio was performed for the first time in the metropolis of the Moorlands. The occasion was the eighteenth concert of the Leek Amateur Musical Society, and the work selected was Handel's *Judas Maccabæus*, which had been judiciously curtailed so as not to exceed the limits of an ordinary concert, without omitting any of the favourite numbers or breaking the thread of the story. Madame Cowley-Squier, of Manchester, sang the principal soprano parts very effectively, and Misses Smith, Nixon, Russell, and Mrs. Hall took part in the duets. Mr. Coulson of Derby, sang the tenor music allotted to Judas, with excellent taste and effect; and Mr. Beckett, a member of the Society, did ample justice to the bass airs and recitatives. The choruses were sung by about thirty members of the Society in a style to reflect much credit upon them, and encourage them to further efforts in the same direction. The overture, march, and accompaniments, were well executed by Mrs. Gubbins (pianoforte) and a small but efficient band, led by Mr. Ambrose Lee, of Manchester. Mr. Powell, under whose direction the Society has been since its commencement, occupied his customary post as conductor. The Temperance Hall, in which the concert took place, was well filled.

LIVERPOOL.—The seventy-sixth annual dinner of the Liverpool Apollo Glee Club took place on the 30th January. David Jones, Esq., president; vice-presidents, William Laidlaw, Esq., and Thomas Armstrong, Esq. Glee, selected from the works of Calcott, Webbe, Dr. Clarke, Hatton, &c., were admirably rendered by the performing members, Mr. Skeaf presiding at the piano. The Club is in a very prosperous state, and possesses a library of upwards of two thousand glees.—The first of the present series of the admirable performances, on the plan of the Monday Popular Concerts in London, took place at the Philharmonic Hall, on Wednesday, the 12th ult. Executants: 1st violin, Madame Norman-Néruda; 2nd violin, Herr L. Ries; viola, Mr. Zerbin; violoncello, Signor Piatti; solo pianoforte, Madame Schumann; vocalist, Miss Elena Angèle; accompanist, Mr. Zerbin. The programme stood thus:—Part 1, Quartet, in B flat, for two violins, viola, and violoncello (Mozart); Recit. and Aria from *Giulietta e Romeo* (Vaccà); "E questo il loci" and "Ah! se tu dormi;" Sonata, in D minor, No. 2, Op. 31 (Beethoven), pianoforte alone. Part 2, Trio, in D minor, Op. 63, for pianoforte, violin, and violoncello (Schumann); Song, "Guinevere" (A. S. Sullivan); Quartet, in E flat, (Op. 71, No. 3) for two violins, viola, and violoncello (Haydn). The rendering of the whole of these pieces could not be surpassed; and the delight of the audience was most enthusiastic, the greatest applause, however, being elicited by the performance of Schumann's trio.—The second of the series of performances on the plan of the London Monday Popular Concerts, was given on Wednesday, the 19th ult. Executants: 1st violin, Herr Joachim; 2nd violin, Herr L. Ries; viola, Mr. Zerbin; violoncello, Signor Piatti; solo, pianoforte, Madame Schumann; vocalist, Mr. Edward Lloyd; accompanist, Mr. Zerbin. The first part began with the quartet in A major (Op. 26), for pianoforte, violin, viola, and violoncello (J. Brahms) a work interesting, not only from its novelty, but from the great talent evidenced in its composition. Mr. Edward Lloyd sang with much refinement Signor Piatti's charming setting of the old words "Go, lovely Rose," and was encored. Madame Schumann performed the Scherzo from Mendelssohn's *Midsummer Night's Dream* (arranged for the pianoforte) with such wonderful effect that she was brought back by a vehement encore, and played the "Schlummerlied," composed by her late husband. Part the second was commenced by a violin solo, played as only Herr Joachim can play it, "Sarabande and Tambourin" from a Sonata in D major (No. 3), with pianoforte accompaniment by Leclair, which was re-demanded. Mr. Lloyd then sang very delicately, "Thou whom I vowed to love" (Schubert); and the concert concluded with Mendelssohn's posthumous quartet for strings, in F minor, which was rendered most exquisitely.

MANCHESTER.—A concert was given in the Congregational Room, Queen's Park, on Monday, the 17th ult., by Miss D. A. Berry (pupil of Mr. John Waddington, formerly conductor of the late Hargreaves Choral Society), assisted by Miss Hancock, of Mr. Charles Hallé's Choir, Mrs. Archer, Mr. Smith, Mr. Dottie, and the Union Glee party, conducted by Mr. Howard. Miss Berry has an excellent soprano voice, and displays much taste in her singing. Miss Hancock, although suffering from a cold, sang Sullivan's "Will become" with good effect; and Mr. Smith (who kindly, at a short notice, supplied Mr. Williamson's place) was very warmly received. The glee party gave several glees and part-songs with much success. The room was well filled by an appreciative audience.

NEW YORK.—Mr. Richard Hoffman's series of four soirées commenced on the 25th January, at Messrs. Chickering's elegant Concert-room, which was filled by a most fashionable and appreciative audience. The programme was highly attractive, and the services of Mr. J. Burke (violin) and Mr. F. Bergner (violoncello), in rendering the works selected, were most valuable. Handel's Second Concerto, played by Mr. Hoffman, was so well given that an encore was demanded, in response to which he performed "The harmonious Blacksmith," Mendelssohn's Duo (Op. 58), with Mr. Bergner, and Schumann's songs, with Mr. J. Burke, were given in a masterly style. Mr. Hoffman's performance of Chopin's "Andante spianato" and "Polonaise" was warmly encored, when he played Gottschalk's "Murmures Éoliens," and, during the evening, two of his own compositions, "Les Clochettes" and "Caprice de concert."

NICE.—One of the most agreeable entertainments of the season was recently given by the Nice Amateur Musical Society, at the Hotel Royal. The Society was first established for the promotion and practice of singing, under the auspices of a gentleman whose musical and scientific tastes and attainments are well known in Nice. These

meetings were comparatively of a private nature, and held for mutual instruction and amusement; but when the bazaar in aid of the funds of the Asile Evangélique and Protestant Schools was closed, the laudable idea occurred to the members of utilizing their accomplishments to further the same benevolent object. It would be difficult to specify which performance during the evening could claim pre-eminence over another, but Mendelssohn's "Farewell to the Forest," "The Dream," by Stirling, and Sir Henry Bishop's well-known "Sleep while the soft evening breezes," were certainly amongst the most successful pieces. The trio, "Ye flowers that I have tended," gave an opportunity to three ladies of the Society of showing the quality of their voices, and we must not omit to mention a Romance of an impassioned nature sung by a Russian young lady with much intensity of feeling. Between the parts Mr. Ferdinand Dulcken volunteered a solo on the piano, which was performed with his accustomed feeling and executive power. The whole concluded with Novello's admired arrangement of the National Anthem, which was sung with much effect, the principal soprano parts by the young Russian lady already mentioned, all the company standing, and heartily joining in the chorus. The large room of the Hotel was quite full, and it is to be hoped the charitable efforts of the Society were amply rewarded.

OXFORD.—Mr. O. Harris (of the Cathedral Choir), gave a glee and madrigal concert in the Town Hall, on Saturday evening, the 15th ult., assisted principally by members of New and Magdalen College Choirs. The programme, which was somewhat sombre for a Saturday evening concert, was agreeably interspersed with several songs, all of which were effectively sung. The best rendered glees were "Come forth, sweet spirit" (Bishop), and "Here let me lie" (Lord Mornington), the vocalists being Messrs. Meadley, Wentworth, Crane, and Roebuck. Mr. C. Harris, jun. (organist of St. Peter's-in-the-East), presided at the pianoforte.

PAISLEY.—The members of the Paisley Tonic Sol-fa Institute gave an excellent performance of Handel's Oratorio, *Jephtha*, at the Abbey, on the 7th ult. The principal vocalists were Miss Helena Walker, Miss Fennell, Mr. Alfred Hemmings, and Signor Federici, all of whom were highly effective, especially Miss Walker, who sang the airs, "The smiling dawn of happy days," and "Farewell, ye limpid springs" with much taste and feeling. The choruses were, on the whole, carefully rendered, "When His loud voice in thunder spoke," and "Cherubim and Seraphim," successfully testing both the power and delicacy of the choir. Mr. J. A. Brown was an excellent conductor, and Miss Mary D. Hoek proved an able accompanist.

ROTHWELL (near Leeds).—An excellent concert was given in the Mechanics' Institute, on Wednesday evening, the 12th ult., which was well attended. The performers were Miss Anna Hiles, Miss Annie Anyon, and Mr. Dods, vocalists; and Mr. J. F. Heaton Clarke, pianist. "I'll follow thee," and "I'm a merry Zingara" were excellently sung by Miss Hiles, Miss Anyon gave "Rory O'More" and "Home, sweet home" with much success, and Mr. Dods gained much applause in two songs. Mr. J. F. H. Clarke displayed good execution in Mattei's "Grande Valse de Concert," and Sydney Smith's "Com'è gentil" (for the left hand alone). He also played a solo from *Il Pirata* on the English concertina, with great taste and feeling.

STANDON BRIDGE, STAFFORDSHIRE.—A concert was given by Mr. J. J. Mathews, organist of Standon Church, in the Cotes Heath School-room, on Wednesday, the 12th ult., on behalf of the Organ Restoration Fund, in Standon Church. The room was well filled with a most fashionable and appreciative audience. The vocalists were Mrs. W. H. Steward, Messrs. Entwistle and Grundy (of Lichfield Cathedral), Mr. Jones, Mr. W. H. Steward, and Mr. Jervis. Mr. W. A. Marson, of Stafford, was the violin soloist; and Mr. Mathews, assisted by Mr. Bedmore, organist of Lichfield Cathedral, presided at the pianoforte. The first part of the programme was sacred, and opened with a pianoforte duet, by Messrs. Mathews and Bedmore, from Mendelssohn's *Hymn of Praise*. The recit. "Render your hearts," and the air "If with all your hearts," (beautifully rendered by Mr. Jones), and "O Rest in the Lord" (sung by Mr. Entwistle) were well received. The second part commenced with a pianoforte duet, the Overture to *Zanetta*, and included several vocal solos, which were warmly applauded. The concert was a great success, and it is expected that about £25 will be cleared and handed over to the Vicar, the Rev. R. Steward.

WEAVERHAM.—On Thursday evening, the 6th ult., the members of the Weaverham Glee and Madrigal Society gave their first concert in the National School-room, which was tastefully decorated for the occasion. This Society, which was only formed in November last, has made rapid progress, under the care and zeal of its musical conductor, Mr. Arkle. The concert was a decided success, the room being crowded in every part. A variety of glees and songs were sung by Messrs. Arkle, Bebbington, Cowap, and Johnson. Mr. G. Bebbington presided at the pianoforte, and Madame Billinie Porter gave some songs in excellent style.

WELSH FRANKTON, SALOP.—The annual concert was given in the Church School-room, on Thursday, the 20th ult., before a large audience. The solo vocalists were Miss Fielding, the Misses Ward (Whittington), Miss Freeman, Mr. J. Freeman, Mr. Venables, and Mr. T. Oswell. The Church choir also gave several part-songs. A very pleasant evening was brought to a close by the singing of the National Anthem.

WETHERBY.—On Thursday evening, the 30th January, a concert was given in the Town Hall before a large audience. The Bostn Spa Amateur String Quartet party, with Mr. Arnold, of Harrogate, as leader, gave an interesting selection from the best masters, which was highly appreciated. The solo vocalists were Miss Cooke, Messrs. Cryen and Backhouse. Mr. Arnold presided at the pianoforte.

WOOLWICH.—An evening concert was given for the benefit of the Military Charities, in the Royal Artillery Recreation Rooms, on Friday, the 14th ult., the audience being large and fashionable. A judiciously selected programme was interpreted by the following

amateur and professional artists:—Miss Selino Stephen, Miss Helen D'Alton, Miss Florence Ashton, Madlle. Victoria Bunsen, Major Goodenough, R. A., Colonel Stracey, Mr. Wallace Carpenter, Mr. W. C. Kenningham Mitchell, and Signor Foli. Signor Edoardo Barri, and Herr Reyloff were the pianists; and the band of the Royal Artillery, under the bâton of its talented conductor, Mr. J. Smyth, formed an excellent orchestra.

ORGAN APPOINTMENTS.—Mr. E. Shalders, of Norwich (pupil of Dr. Bunnett), to St. James's, Jersey.—Mr. W. Scadding (late Organist of St. James's, East Cowes), to the Parish Church, St. Thomas's Newport, Isle of Wight.—Mr. Samuel Porter, of St. Anne's, Highgate Rise, to St. Paul's, Halifax, Nova Scotia.—Mr. Edward Wheway, Organist and Choirmaster to St. James's, East Crompton, Lancashire.

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Four of the Songs will be found transposed: Nos. 12 and 16, because the publishers have already two editions of them in the original keys; and Nos. 19 and 29, because they lie beyond the range of voice generally practicable.

In adapting the original English words to those Songs, which Schumann set to translations, the music has been made the paramount consideration, and words have been altered to suit the musical text when necessary; thus Nos. 13 and 31 are called "Some one," and "No one," since the redundant syllable in Somebody and Nobody disfigures the musical phrase. Moreover, considerable alterations had to be made in the Songs of Burns, without reference to the declamation.

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27.	When thro' the Piazzetta	Wenn durch die Piazzetta		1 6
28.	The captain's lady	Hauptmann's Weib		1 6
29.	Oh how can I be blithe	Weit, weit		2 0
30.	What would'st thou, lonely teardrop?	Was will die einsame Thräne?		1 6
31.	No one	Niemand		1 6
32.	{ Out over the Forth	Im Westen }		1 6
33.	{ Thou'rt like unto a flower	Du bist wie eine Blume }		
34.	A message sweet as roses	Aus den östlichen Rosen		1 6
35.	{ Conclusion	Zum Schluss }		2 0
		Op. 27.		
36.	{ The passage bird	Sag' an, o lieber Vogel mein }		1 6
37.	My love is like the red, red rose	Dem rothen Röslein gleicht mein Leib'		1 6
38.	The Jasmine	Jasminenstrauh		2 0
39.	When thy eye's starry beam	Nur ein lächelnder Blick		
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THE MUSICAL TIMES,

2nd Singing-Class Circular.

APRIL 1, 1873.

A MUSICAL REVERIE.

BY HENRY C. LUNN.

THERE is a theory that dreams, although apparently spreading over a large space of time, do in reality take place instantaneously. Whether this be true or not, I can scarcely imagine that the mild form of forgetfulness called a "reverie" can follow this law, for what I am about to relate as having occurred to me when I fancied myself wide awake in an arm-chair, could certainly not have been the result of that momentary oblivion to the outer world usually termed "dropping off." I was tired, and had seated myself by the fire with the intention of solving some important problem (which we always keep for these occasions), and had closed my eyes in order to think more deeply—the first number of the "Musical Times" for the present year being upon my lap—when my eye accidentally resting upon the date, I read "January 1873." At first I confess I was much startled at this; but in the "reverie" world, it is well known that we soon reconcile ourselves to such little difficulties as these. A man, for instance, who cannot sing a note, in his sleep finds himself the first tenor in an Opera; a quiet and inoffensive person is, under the same circumstances, a hero in the battlefield, wildly dashing through the ranks of the enemy, and emulating the achievements of Shaw, the Life-Guardsman, at Waterloo; or an individual who has scarcely been on horseback three times in his life, is riding fearlessly in the circus of an amphitheatre on a fiery "bare-backed steed," in a spangled dress, with hat and feathers. If we can blandly accept such absurd incongruities as these, there can be little question that plunging at once into the next century is a mere trifle; and it can scarcely be wondered at, therefore, that, my first slight astonishment having subsided, I should find myself reading the "Musical Times" of a hundred years hence as coolly as if there were nothing particular in the occurrence. The first article which attracted my attention, was on the subject of the "Desecration of music by buildings;" and not only this, but all the following matter I read in this prophetic journal, became so vividly impressed upon my mind that I can quote it word for word. "When we consider," commenced the writer, "how the noblest religious works depend for their true effect upon the sympathetic surroundings of the edifice in which they are performed, it appears incredible that secular concert-rooms should still occasionally be used for sacred compositions. The matter has very often engaged the attention of piously disposed persons, who are very naturally shocked that the room which has perhaps been used in the morning for a Fancy Bazaar, or a stormy political meeting, should in the evening resound with the holy strains of an Oratorio or other sacred work; and it has truly been said that in the twentieth century, when the highest honours are supposed to be accorded to the giant composers of the world, such a presentation of their sublimest creations should not be tolerated. In a Cathedral or church, where Oratorios have for nearly a hundred years been almost exclusively given, it is needless to say that the orderly manner in which each individual takes his seat is a proof that he has regard to the religious character of the building, and his behaviour during the music is devout and in accordance with the spirit in which a setting of any portion of the Scriptures should be listened to. In a concert-room, on the contrary, the music commences amidst a clamour for places; people are constantly passing in and out of the room, nods and smiles are interchanged amongst friends, programmes are eagerly read and re-read, applause and encores interrupt that repose and feeling of continuity which are essentials to the true comprehension of the design of the composer, and the entire performance has so thoroughly the air of a fashionable evening concert that really religious people are positively prevented from attending. Latterly the Press has freely canvassed the subject, and an impetus has very recently been given to the discussion of the religious side of the question

by the fact of a large sum having been offered, by a gentleman high in position, for the purpose of restoring all the Cathedrals, on condition that no sacred work shall ever be performed out of a sacred building. Several public meetings have been called; and strange to say, many persons are still to be found who boldly advocate what may be called the secular view of the matter. The desecration of the music is, however, the important point to be considered; and although we do not approve of accepting a bribe, the liberal offer which has been made will no doubt have much effect in deciding the matter. As the question is not whether Oratorios should be performed in a religious edifice, but whether they should be permitted to be given out of one, there can scarcely we think be much opposition to the views of true artists, for it is really almost as bad to give a sacred work in a secular building, as to give a secular work in a sacred one; and although it now rarely happens that such a desecration of the music receives any considerable amount of patronage, we shall be glad indeed to see the last remnant of this old-world custom finally abolished."

The next article, which was in the form of a second Leader, ran thus:—

"We have always had much pleasure in watching the progress of that liberal feeling which for the last fifty years has been gaining ground in this country, and effecting in its gradual advance a large amount of good. We allude to the abolition of that artistically aristocratic spirit which has for so long separated the highest musicians from the general public. It has been contended (and we own with much truth), that an artist must associate with artists, in order to find that sympathy without which society is to him a blank; and this argument has been so fully acted upon, that in the most *recherché* musical parties educated ladies and gentlemen, if admitted at all, are parted from the executants by a slight silver cord: nay it has even been the custom for artists afterwards to sup together, leaving strict orders with the servants that no others shall be allowed to enter the room. This exclusive system has of course given rise to much angry feeling; for it is very natural that persons in a good position in society should imagine themselves in every respect fitted to mix freely with those who have afforded them so much pleasure during the evening. It is certainly very galling to those who feel deeply the art which they are exercising that in the middle of one of the most lovely movements of a great work a buzz of conversation should be heard; that persons should enter and leave the room, or lounge about as if they imagined that the music were only intended to accompany a general promenade; but it must be remembered for how many years it was the custom of this country to 'patronize' artists; and although the matter is now reversed, we think it much better that listeners and executants should as much as possible fraternise together. We have reason to believe that very many of the most influential families have expressed an earnest desire to institute musical evenings, at which the guests and the performers shall form one united party, and have even pledged themselves that perfect silence shall invariably be maintained during the concert. This proposition has been most favourably received; and there is now every probability that the matter will be amicably settled. We have, as our readers are aware, always advocated the removal of these embarrassing class restrictions, which have almost insensibly grown up, and have therefore additional gratification in giving publicity to a statement, the truth of which we can vouch for."

After this came, in the same type as the two articles already given, the following strictures upon monster musical performances:—

"Everybody acquainted with the history of music knows that upwards of a hundred years ago a gigantic musical festival was held at Boston, in the United States, and that an enormous Hall being erected for the occasion, it became necessary, in order that a portion of the audience, at least, might hear some of the music, to magnify the orchestral and vocal forces to an extent never before attempted. To produce the desired effect, when musical sounds could no more be multiplied, noise was resorted to, guns, anvils and other accessories of the kind being freely introduced into the score, so that the conductor, having gunpowder and hammers to control, as well as the usual instruments of an orchestra,

must have had rather an anxious task before him. There can be little doubt that the monster orchestras and choral bodies which we now have, not only in the metropolis, but in most of the principal towns, are distinctly traceable to the influence of the example set us by our American friends; for we can scarcely believe that the idea of roofing in the entire area of Hyde Park for a musical festival, with a floating orchestra erected upon the Serpentine (which has lately been seriously proposed), would ever have been thought of but for the Boston event, of which an interesting account from the fac-simile of a newspaper of the period, has been recently published in this journal. We have invariably opposed these exaggerated musical gatherings, believing that they do much injury to the progress of real art; and have conscientiously recorded our conviction of the non-success of the late demonstration on Hounslow Heath, when five hundred tin kettles, a thousand policemen's rattles, and two hundred and fifty gongs were added to the composers' instrumentation. At the risk of being considered blindly conservative, we even state our opinion that the 'additional instruments' in Mendelssohn's 'Elijah' and 'St. Paul,' are by no means an improvement. It is true that the composer knew nothing of our ponderous flutes, supplied with wind by a huge pair of bellows; of our enormous double basses, which require two men on a ladder to play upon; or of our gigantic drum, worked by steam machinery; but we do not countenance the introduction of such instruments at all; and certainly, even if admitted into our modern orchestras, they should not be allowed to interfere with the refined scores of these sacred works. A contemporary, in speaking of the festival, has observed that 'Mendelssohn little thought when he wrote "Elijah," how grandly it would be represented in the year 1972; and it was indeed sincerely to be wished that he could have been present to listen to it.' Why we firmly believe that if Mendelssohn had heard the Baal choruses, and the grand choral burst of gratitude, 'Thanks be to God,' accompanied with such a hideous noise, he would have imagined that Hounslow Heath had become as celebrated in our days for robbing eminent artists of their reputation as it was in times gone by for robbing peaceful citizens of their purses."

After these articles came a number of short paragraphs, which I give precisely as they appeared.

"We are informed, on reliable authority, that in one of the principal German towns, an association has been lately formed entitled the 'German Musical Society,' the object of which is to perform the finest works of the composers of all nations. The peculiarity of this Society is that all the orchestral players and singers must be Germans; and difficulties have already arisen in ascertaining beyond doubt the birthplace of some of the greatest artists, whose services, of course, can hardly be dispensed with. The father of one, for instance, an eminent violinist, was a German, and his mother a Frenchwoman; another, a celebrated violoncellist, cannot positively swear to his native town, both his parents being dead; and a third, well known as an able trumpet player, was born at sea. Efforts are being made to supply the places of these artists, but all are rejected who cannot prove that they are *bona fide* Germans. Fearing that this feeling may spread to other Societies, we hear that some of the best musicians are leaving Germany, and settling in countries where their talents are recognized, without regard to the particular spot of earth upon which they happened to be born."

"By a musical paper of the year 1870, which has recently come into our hands, we find that it was then the custom for vocalists to be actually *paid* for introducing songs at concerts. This appears scarcely credible. Surely a singer who received his or her terms for services at a performance, should no more expect a fee beyond this for singing certain songs than an actor should for acting in certain pieces; and, apart from this it would unquestionably lead to the popularizing of any trash which can be liberally paid for. We heartily congratulate the composers of the present day on being exempt from such a system; and feel convinced that our great vocal artists would scarcely wish to have lived in an age when their songs were selected for them; and not by them."

"At Bow Street Police Court, on Tuesday last, Herbert Brandenburg, aged 30, who styled himself 'Professor of

Music,' was charged with having practised for five years without a diploma. The attention of the authorities has been for some time directed to this man, but the case was only fully established about a week ago. It appears that the prisoner had contrived, by giving a false reference, to get an engagement as professor of the pianoforte at a first-class ladies' school. Suspicion of his incompetence having arisen in the establishment, two young ladies, who were thorough musicians, were introduced to him as new pupils, when his utter ignorance of the principles of teaching was completely proved; the Commissioners were communicated with, and he was arrested. When under examination, he fully confessed his crime, but pleaded in extenuation that he had a wife and family depending upon him. The magistrate very properly reminded him that he had no right to swindle other persons' children for the sake of supporting his own, and sentenced him to six months' imprisonment, without the option of a fine."

"We hear that some persons, taking advantage of an old Act of Parliament which prevented the drama from being acted in a theatre, or a concert from being given in a concert-room on Ash-Wednesday, have resolved to hazard a performance by the 'Cauchouc Vaulters,' the 'Timbuctoo Fire-Eaters,' the 'Flying Apes,' and the 'Dancing Dogs,' on that day, at the very theatre where a play of Shakespeare's has been prohibited. We can hardly believe that a law which does not allow the presentation of a drama at a dramatic establishment, or even of a sacred musical work at certain concert rooms on Ash-Wednesday, should countenance such a degrading exhibition as the one proposed; at all events, if this absurd enactment has been virtually dead for a century, surely we ought not now to be haunted by its ghost."

"Signor Vicenzio Barataria, who has lately announced that he will teach music in twelve lessons, has been requested by the Art Commissioners to do it. We understand that he has absconded."

"A testimonial is, we hear, to be presented to Mr. Stephen Brandon, the celebrated pianist, in consideration of his being half ruined by subscribing to testimonials for others."

"Last week a gentleman summoned the Directors of the Philharmonic Society for the amount of his ticket of admission to a concert, in consequence of finding the doors of the room closed on his arrival, the first movement of one of Beethoven's Symphonies having commenced. He alleged in support of this demand, that 'every person who purchases a ticket has a right to hear all the music;' but the magistrate told him that this was precisely the reason that he was excluded, and dismissed the summons, with costs."

"The new work by Herr Roedel, the composer, which has lately been translated into English, under the title of 'The Philosophy of Music,' is gradually revolutionising artistic feeling in Germany. Whilst admitting that 'Lohengrin,' 'Der Ring des Nibelungen,' and other Operas of that date have a certain amount of antiquarian interest, he fully proves that their composers merely initiated a partial truth in operatic art, and asserts that he intends to commence where Wagner left off. We have no doubt that much interest will be excited by the production of his new Opera, the performance of which will commence on the morning of the 4th March, and continue—"

I regret very much that this sentence must remain for ever unfinished, for a coal unfortunately falling from the fire at once dissolved my ideal musical world—the date of the journal in my hand changed, as if by magic, and I lived once more in the realities of 1873.

EXHIBITION MUSIC.

JUBAL'S "chorded shell" was a wonderful instrument, according to Dryden, but duly labelled and shown at a fine art exhibition of the period, it would scarcely have attracted much attention. We are told of the antediluvian minstrel brethren that

"Less than a God, they thought, there could not dwell
Within the hollow of that shell,
That sang so sweetly and so well."

But they thought so only when Jubal's fingers touched its strings. You cannot set up a gallery of this ethereal art as you can of painting and sculpture. True, you may catalogue your books of music by the thousand, but what are they save mere "dry bones" to all except the very few whose imagination can evoke their hidden life. Said L. E. L. :—

"The painter's hues stand visibly before us
In power and beauty—we can trace the thoughts
Which are the workings of the poet's mind :
But music is a mystery, and viewless
Even when present, and is less man's act
And less within his order."

This is why music has hitherto had no place in artistic exhibitions, save as an amusement and a relaxation. But the result is not inevitable. Music *can* be shown, and having now a distinct place in the scheme of the International Exhibition at South Kensington, it will be as regularly "on view" as the sister arts. Here, then, is a strange thing under the sun—a novel idea to be worked out, with possibly great results, and consequently deserving of much attention.

The scheme of the Exhibition of music which will open in the Royal Albert Hall on Easter Monday, is one entirely suggested by a desire for the good of art. This character may be claimed for it without the smallest fear of a denial from any impartial mind. What are the facts? In the first place, it is proposed to give, under the direction of Mr. Barnby, a daily orchestral concert in the Albert Hall as long as the International Exhibition remains on view. The works to be performed by a band of at least fifty picked artists will represent all schools from Bach to Brahms, while many a neglected treasure is certain to enjoy once more the light of publicity. How long have lovers of music demanded some such institution?—one not looking at what may catch applause so much as at what ought to be known. "Let us do justice to merit now hidden; let us disinter the buried treasures of the past!" this has been the public and private cry of not a few. The managers of the Exhibition music propose to answer the cry by meeting its demand as far as lies within the limits of possibility. But the scheme bids fair to satisfy other wants. It will give a voice to composers who are now mute, because every door of utterance is closed against them. How many an ardent spirit has suffered the "hope deferred, which maketh the heart sick," because the first step towards publicity has been impossible. The Albert Hall enterprise proposes to make that step—*le premier pas qui coûte*—an easy one. It actually invites composers to send in their works, promises those works a careful consideration, and, if approved, a no less careful performance. Nor is even this the whole good intended to be done. Young artists, as well as young composers, will find the road to the public ear free from all impediment. They also are invited to make themselves known; and to lay their claims before a tribunal from which there is no appeal. If this be not a scheme devised in the interest of art we do not know what is. The thing speaks for itself, and needs no words to enforce its value.

Vocal music will, of course, be a feature in the concerts; and recitals of unfamiliar operatic works are contemplated, with a view to increase the public knowledge of a branch of art little cultivated in England. It is hoped also that arrangements may be made for the performance, at evening concerts, of unaccompanied vocal music, cantatas, &c., by the members of the Choral Society connected with the Hall. Another useful feature will be the historical and analytical notes to the programmes, wherein an effort will be made to excite public interest not only with regard to matters of record, but also with regard to those technical points which, once perceived, so materially increase the enjoyment of a performance. These are the outlines of the proposed Musical Exhibition; and when we add that whatever is undertaken will be carried out with scrupulous care, enough has been said to enlist the sympathy and support of every genuine amateur.

As VAGUE rumours respecting the removal of the Royal Academy of Music to South Kensington, have been latterly freely circulated, it is well that the public should be placed in possession of the facts of the case, especially as the decision of the Directors and Committee of Management of the Institu-

tion has now been given in favour of remaining, at least for the present, in Tenterden Street. Most persons, we believe, imagine that an offer of a building suitable for the purposes of a National School of Music, has been made to the authorities of the Academy, and that a large grant would be given by Government as soon as this offer was accepted. Such, however, is not the case. Certain rooms in connection with the Royal Albert Hall were proffered for the use of the Academy free of rent; any necessary alterations being paid for from the funds of the Institution; and it was merely tacitly understood that, supposing the experiment of migrating to South Kensington should answer, every endeavour would be made to obtain additional patronage and support. Against this prospective advantage it was necessary to place the positive disadvantage of breaking up an establishment excellently adapted both for teaching and orchestral practice (the Hanover Square Rooms being always available for public performances), the inconvenience and loss of time to professors and students, of getting backwards and forwards, and, above all, the ill effects which must necessarily result from placing young students in a building where concerts, exhibitions, and other distracting influences would be constantly surrounding them. Those who wish well to the Academy may materially aid its progress by endeavouring to obtain a building in London worthy of a National School of Music; and although the present negotiations have virtually come to an end, it is sincerely to be hoped that some good may arise from the discussion upon the subject.

A SERIES of special sacred performances will be given during Passion week at the Royal Albert Hall, under the direction of Mr. Barnby. These will commence on Monday evening the 7th inst. with Bach's sacred Oratorio *The Passion* ("St. Matthew") which will be repeated on the three succeeding days, the series terminating on Saturday evening the 12th inst., with a performance of Handel's "Messiah." The solo vocalists will be Madame Lemmens-Sherrington, Madame Otto-Alvsleben, Madame Patey, Miss Dones, Messrs. Cummings, Edward Lloyd, Thurley Beale, and Signor Foli; and Mr. Sims Reeves has been engaged for the performance of the "Messiah." A special feature, and one that will claim universal attention, will be a request addressed to the audience to rise and join in the Chorales of the *Passion Music*, to facilitate which, an arrangement has been made to provide books of words containing the melodies of the Chorales, which will be supplied at a nominal charge. It cannot fail to be remarked that whilst our larger churches and cathedrals (with one exception) are remaining silent as regards music during this, the most important week of the Church's year, the thrilling accents of Bach's magnificent music will be heard at South Kensington, and with an effect which has never been more fully realized in any country.

THE PASSION SERVICES AT ST. ANNE'S, SOHO.

THE movement now commenced at the Church of St. Anne, Soho, is one the importance of which cannot be over estimated. At a time when the utilization of our churches, great and small, has begun to be regarded with interest by all sections of Christians, such a move could hardly fail of success if properly carried out. A service which should unite so happily the meditative and congregational forms of worship, might fairly have been hitherto regarded as next to an impossibility. Even Mr. Barnby would appear to have thought so if we may judge by the Westminster *Passion Services*, which as our readers may remember were of the purely meditative type—the congregation taking no part whatever in the performance. Now, however, that it has become an accomplished fact, the apparent difficulties have to a great extent disappeared, and the additional circumstance that these services have been given in a Parish Church of the ordinary type, would seem to do away with the last obstacle to such a service being largely adopted in other churches. *The Guardian* of March 5th thus speaks of the service:—

"The development in an orchestral direction of the use of music in English Church worship has made another step in a series of special services which are holden on Friday evenings during this Lent at the church of St. Anne, Soho. The work performed at these services is Bach's setting of the *Passion* according to St. John. This, like the more extended setting, by the same mighty hand, to the text of

St. Matthew, is interspersed with hymns, in which the congregation—assuming in part the function of the ‘chorus’ of the ancient classical drama—express themselves in the character of lookers-on, or listeners, in regard to the events presented to their notice by the personating section of those present. In the performances of the ‘Passions-Musik’ which have taken place in the Abbey, and been the subject of frequent notice and description in our pages, no attempt was made to carry out the original Leipzig precedent in the matter of the interspersed chorales; which were sung, not only not by the congregation, but with exceptional refinement and delicacy, all accompaniment being withdrawn, and the harmonized tunes being presented as exquisite sacred part-songs. It was magnificent—as those who heard it will remember,—but it was not Bach. The special interest, then, of the service on Friday, was the introduction or restoration, into the oratorio—for an oratorio in its strictest and best sense it was—of congregational singing. Before the service commenced a procession of the singers and players passed up the church, under music from the organ; all were unsurpassed; and the players—such as played the smaller instruments—carried them in the procession; black oboes glittering with silver keys in the folds of white linen; violins and their bows; a silver flute; and a flute of wood, studded with those contrivances in silver mechanism, which, in recent patterns, have made it at once the sweetest and the most beautiful looking instrument of the modern orchestra. There were about fifty choristers, thirty men and twenty boys, chiefly belonging to the voluntary choir of the church. The form of prayer used was the ‘shortened order,’ with a special Psalm, ‘My God, my God, look upon me.’ The chanting at St. Anne’s deserves emphatic mention for its distinctness and breadth in performance, though the musical form used was one of the little metrical phrases known as single Anglicans. The ‘anthem after the third collect,’ was, as already indicated, ‘The Passion of our Lord (according to St. John), set to music by John Sebastian Bach.’ The Evangelist’s part—to undertake which demands the possession not only of the physical qualifications of a fine tenor voice, and strength to maintain it through a long and arduous mass of recitative, but also of the moral qualities of high taste and deep reverence, supplemented by the trained skill which renders it possible to make these last qualifications felt—was rendered to the worshippers, in a manner leaving nothing to be desired, by Mr. Arthur Wade, son of the Rector, Canon Wade. The part of the Saviour was sung by Mr. Pownall, and that of Pilate by Mr. Orgill, with unexceptionable taste in both cases. The congregation were directed that they might sit as listeners during the ‘anthem,’ rising to take part in the chorales. This they did, and a fair amount of result attended the request to add the voices of the worshippers. We had almost forgotten to say, because for our own part we should never have had a misgiving on the subject, that the demeanour of the worshippers was entirely reverential, not a single instance of the unseemly display of curiosity coming to our notice. Few things, indeed, could have compelled the attention, even of an unsympathizing hearer, more forcibly than the solemnly beautiful delivery of the Evangelist’s part, as already mentioned, by which Mr. Arthur Wade engraved the sacred narrative of the Crucifixion upon the minds of the listening worshippers. Between the two parts of the Oratorio Bishop Cloughton preached a short sermon, of which the principal aim was to refute the shallow idea that elaborate music in worship is necessarily associated with the festive, and inconsistent with the penitential spirit,—an apology needed perhaps by some, but not by those who have appreciated, however imperfectly, the Passion Music of John Sebastian Bach.”

A few additional particulars may be gathered from the *John Bull* :—

“The Orchestra in Church, which a few years ago was talked of and written of as a possible addition to the choral service of the future, but which was really regarded as altogether beyond the reach of sober-minded Anglicans of the present, is now an accomplished fact, and, strange to say, while it has passed away from the ‘use’ of the Church where it was introduced as a means of heightening the effect of extreme Ritualism, it has now made its way to the front in a quarter where moderation in ceremonial and doctrine is the rule. This fact is in itself thoroughly satisfactory, as tending to show that the utilization of the full band like the choral service, out of which it has naturally sprung, is no mere musical exotic, but a *bona fide* offshoot of our English service, bound up with no party, but open to all who recognize the principle that the highest and fittest use of art in all its forms is when it is consecrated to the service

of God. When, after a first performance at the Oratorio Concerts, it was announced that the Passion Music according to St. Matthew, by the immortal Leipzig cantor, John Sebastian Bach, was to be sung in Westminster Abbey, at a special service in Holy Week with full orchestra, the objections hitherto conscientiously felt by many Churchmen to such an innovation as the ‘scraping of fiddles’ and the ‘blowing of trumpets’ in church were removed. It was shown conclusively that this, the highest development of musical worship, was thoroughly in accord with the teaching and directions of the Prayer-Book; nay, more, that it was, to use a phrase we do not like, essentially Protestant in character; in fact, the very origin of the music and the purpose for which it was written disarmed prejudice, and the result was that the old Collegiate Church was filled to overflowing, and the spectacle, as we witnessed it from the triforium, was one which will never fade from our recollection. As the sublime music, lending additional pathos to that most touching of all narratives, rose and fell, we realized more completely than ever the majesty of the art which is so truly called divine, and which has never been more thoroughly raised above all that is earthly than in this glorious setting of the Gospel story. It has often been said that Handel’s Oratorios when heard at Exeter Hall make men better, but if this be true, how much more solemnizing is the influence of this still nobler music, which brings home to us in the most marvellous manner the sufferings of the Saviour, and sets forth with such vivid touches the last scenes of His life. To Mr. Barnby, then, be it remembered, the honour of this good work is due, and we are glad to state that in carrying out his design to a further stage by introducing Bach’s setting of St. John’s Narrative at the Parish Church of St. Anne, Soho, he has been equally successful. He has, in fact, completed the work which was only commenced at Westminster, for while at the Abbey the chorales were sung by the choir alone, at St. Anne’s the congregation are invited to unite in them, and thus the service, according to Bach’s ideal, is more nearly realized. This is a point of no slight importance; for the joining of the people in these hymns removes the last traces of the ‘performance,’ and renders the service as thoroughly satisfactory from a devotional as it is from an artistic point of view. Turning from this general view of the subject to the special services now being held on the Friday evenings in Lent at St. Anne’s, Soho, in which a shortened version of the Passion, according to St. John, is introduced in the place of the anthem, we are glad to be able to state that the experiment has been amply justified by the general results both musically and devotionally. At eight o’clock last night the Church was crowded by a congregation including, we were glad to see, many of ‘the poorer sort’ who form such a large proportion of the residents in the district, and when the procession of choristers, band, and clergy, closed by the Bishop of London, had passed up the centre aisle, even the vacant passage was speedily filled. The shortened order of evensong, including a single psalm (the 22nd), a short lesson, and the canticle *Nunc Dimittis* having been sung, after the Third Collect the ‘Passion Music’ was commenced with the chorus, ‘Lord, our Redeemer,’ which forms one of the meditative numbers of the work. The tenor recitatives containing the Gospel narrative were then commenced by Mr. Wade, a son of the Rector, and without a single exception, he may be said to have fulfilled his difficult task not only with great artistic taste, but—what is of equal or greater importance in such a work as this—with genuine devotional feeling. The part of the Saviour, allotted to a bass voice, was also sung with care, but with less fervour; and the same remark applies to the short pieces of recitative, in which Pilate takes his part in the mournful drama. The chorales, of which the melody was given in the books placed in the seats, in order that the congregation might join, formed a prominent feature in the service, the people singing to a far greater extent than could have been expected, the ladies’ voices especially being noticeable for the accuracy with which they took up these unaccustomed tunes. Among the most impressive portions of the music were the recitatives describing the delivery of Christ to the Jews by Pilate, the masterly phrases detailing the convulsion of nature when the Saviour died, with the effective accompaniment, and the chorale, ‘While His parting spirit sinks,’ telling with wondrous pathos of the tender thought of Jesus for His mother as He looked upon her from the Cross. Between the two parts of the Oratorio the Bishop of London, who may be congratulated on having thus given his official sanction to the somewhat novel form of service, preached a brief but impressive sermon, chiefly extempore. Taking his text from St. Luke ii. 61, his Lordship spoke of the

fall of St. Peter, and the lessons which the Saviour's look upon the erring Apostle are calculated to teach, while he referred, incidentally, to the great power which this wonderful musical picture of the Passion is calculated to exert—earnestly asking all who listened to the Oratorio to remember that as each scene passed before them the eye of Christ was fixed upon them. A word of praise is due to the clergy and churchwardens for the admirable manner in which all the arrangements were carried out, and to Mr. Barnby and his choir, who did their work carefully and reverently."

CRYSTAL PALACE.

MR. HENRY GADSBY'S Overture, "Andromeda," was the novelty at the concert on the 22nd February, and although this composer is by no means a stranger to the audience here, there can be little doubt that this is the ripest work he has yet given us. Dismissing all question as to whether the Overture justifies its title, there can be scarcely two opinions of the merits of the composition, as abstract music. The subjects are melodious, the instrumentation is skillful and in keeping with the nature of the theme he has chosen, and the general effect of the work in every respect fully merited the warm applause with which it was greeted. The other orchestral pieces were Beethoven's "Pastoral Symphony," the Scherzo from Mendelssohn's String-Quartet, and the Overture to "Guillaume Tell." The vocalists were Madlle. Risarelli, Herr Diener (who was better in Wagner's "Liebeslied" than in Beethoven's "Adelaide") and Signor Foli. At the following concert, on the 1st ult., Madame Schumann delighted every admirer of legitimate pianoforte playing by her performance of Robert Schumann's Concert-stück in G, with orchestral accompaniments, and two unaccompanied pieces, Chopin's Notturmo in F sharp, and a transcription, by the composer, of Mendelssohn's Scherzo from the music to "A Midsummer Night's Dream." At the same concert Mr. Arthur Sullivan's "Te Deum," composed to commemorate the recovery of the Prince of Wales, was given with excellent effect, the soprano solos being carefully rendered by Madame Rita. The Russian vocalist, Madame Lavrowska, achieved a marked success in "Ah! mon fils," from "Le Prophète," and a song by Glinka, receiving the most enthusiastic demonstrations of approval. It must be mentioned that Dr. Stainer presided efficiently at the organ during the "Te Deum;" and that he also performed the first of Mendelssohn's Three Organ Preludes and Fugues with his well-known ability. On the 8th ult. Madlle. Friese created a decided effect by her performance of the *Adagio* from Spohr's Violin Concerto (No. 9) and also received applause, not so richly merited, for her execution of the *Adagio* and *Finale* of Vieuxtemps' showy Concerto (No. 1). Madame Otto-Alvsleben displayed a clear and well trained voice both in Mozart's "Non mi dir" and Haydn's "On mighty pens," eliciting enthusiastic and well deserved marks of approbation from the large audience assembled. Herr Rietz's new Overture, "Lustspiel," requires a second hearing to warrant any elaborate critical remarks upon its merits, but it made a decided impression both from the melodiousness of its themes and the skill exhibited in the instrumentation. On the 15th ult. Herr Joachim's performance of his Hungarian Concerto (a somewhat diffuse and unsatisfactory work), and the good dramatic singing of Leonora's *Scena* from "Fidelio," by Madame Elena Corani, were the chief attractions. We must also mention the refined rendering of a tenor song from Mr. Henry Smart's "Bride of Dunkerron," by Mr. W. H. Cummings, which was received so warmly as to make us wonder why this beautiful Cantata should be so rarely performed in public. The orchestral pieces at this concert included Mozart's "Parisian Symphony," which was additionally interesting in consequence of a charming slow movement being introduced which has scarcely ever been heard in connection with the work.

ROYAL ALBERT HALL CHORAL SOCIETY.

ONE of the largest audiences ever known in this Hall assembled on Wednesday, the 26th February (Ash Wednesday), that most appropriate Oratorio, the "Messiah," being selected for the occasion. The fine choir, under Mr. Barnby's direction, again asserted its power with brilliant success in the familiar choruses of this work, "For unto us a child is born," the "Hallelujah" and "Worthy is the Lamb," especially, being rendered with a resonance of tone and decision in the points of attack which cannot be too highly commended. Miss Edith Wynne sang with much purity and truth of expression the soprano solos, more par-

ticularly "I know that my Redeemer liveth," Madame Patey was equally successful in "He was despised," Mr. E. Lloyd fully sustained his growing reputation in the whole of the exacting tenor music, and Signor Foli proved himself as able an exponent of sacred as he is known to be of secular music, his energetic delivery of "Why do the nations?" creating a marked effect with the audience. The Prince and Princess of Wales and the Duke of Edinburgh not only were present at the concert, but remained until the conclusion; and those who listened with pleasure to Dr. Stainer's performance of an organ solo between the parts will be certain be glad to know that it was played by the express desire of the Prince of Wales.

The performance of Handel's "Israel in Egypt," on the 19th ult., was undoubtedly the severest test to which the choir has yet been subjected; and the successful result, therefore, deserves more than the conventional words of praise usually accorded to Oratorio concerts. Considering that the conductor was a stranger to a very large portion of the singers only two or three months ago, and that many members of his own choir, instead of being banded together, as of old, were compelled to be scattered about amongst vocalists who had for some time been accustomed to the *bâton* of another conductor, the marvellous precision which has been gained reflects the highest credit, not only upon the exertions of Mr. Barnby himself, but upon every individual in the choral body; for without an earnest desire to sacrifice all personal considerations towards a general good, so uniformly excellent a rendering of Handel's sublime work could not possibly have been attained. The whole of the choruses in the first Part were finely sung, especially "He spake the word," "He gave them hailstones," and "He led them through the deep;" and the three double choruses in the second Part, "Thou sendest forth Thy wrath," "And with the blast," and "Sing ye to the Lord," were remarkable instances of the power possessed by the conductor of perfectly controlling the amount of tone in so large a choir. Madame Elena Corani's best effort was in the solo "Thou didst blow," and Miss Wigan displayed a pleasing and well trained voice in the duet, with Madame Corani, "The Lord is my strength." Madame Patey was highly effective in the solo music which fell to her share (especially in the air "Thou shalt bring them in"), and Mr. Lewis Thomas and Mr. Thurley Beale gave an admirable rendering of the florid duet, "The Lord is a man of war." Mr. Sims Reeves was engaged both at this and the former concert, but a severe cold prevented his attending on either occasion; and when we say, therefore, that Mr. W. H. Cummings gained the most solid applause for his singing of the one tenor air "The enemy said," and that, but for the tacit rule which forbids encores at these concerts, he would have been compelled to repeat it, more than the usual amount of credit is due to him for his exertions. The orchestral parts were enriched by the additional wind instrument accompaniments of Mr. G. A. Macfarren. Mr. Barnby conducted, and Dr. Stainer presided at the organ. The Hall was crowded in every part, and amongst the audience were the Princess of Wales, the Duke of Edinburgh and Prince Arthur.

PHILHARMONIC SOCIETY.

THIS Society began its sixty-first season at St. James's Hall on the 19th ult., before a large audience. The programme contained no positive novelty, but Schumann's "Overture, Scherzo and Finale," which commenced the concert, was a welcome opening piece, if only on account of the beauty of the middle movement, which was received, as it deserved to be, with the warmest marks of approbation. Signor Rendano's performance of Mendelssohn's Pianoforte Concerto in G minor suggested comparisons which perhaps would be "odious," except at a Philharmonic concert, where the subscribers and the public have a right to expect that only the ripest artists should be heard; but his dashing and undoubtedly clever playing gained him a recall, and a round of kindly applause. Madlle. Girardi produced but little effect in her two songs (one an interesting *Scena ed Aria*, by Lucio Vero, scored by Mr. W. G. Cousins), but Mr. Edward Lloyd sang well, and created a marked effect with the audience. Besides Schumann's piece, the orchestral works were Beethoven's Symphony in B flat (No. 4) and the Overtures "Le Médecin malgré lui" (Gounod) and "Die Weihe des Hauses" (Beethoven), all of which were excellently played. Mr. W. G. Cousins (who conducted with his accustomed ability) was received with much applause on his entrance into the orchestra.

MR. HENRY LESLIE'S CHOIR.

THE first concert of the season, which took place at St. James's Hall on the 27th February, was one admirably suited to display the choir to the utmost advantage. The idea of dividing the programme into two parts, the first consisting of the works of Italian and the second of English composers, was an exceedingly happy one, and proved highly effective. The specimens of Madrigals by the Italian masters were well chosen, Marenzio's "Queen of the World," Croce's "Cynthia, thy charms," and Festa's "Down in a flow'ry vale" especially delighting the audience, not only from their intrinsic merits, but from the faultless manner in which they were executed; and Signor Pinsuti's Serenade, "In this hour of softened splendour," as an example of the modern school, lost none of its effect by comparison with the compositions which had preceded it. The portion of the programme devoted to the works of our countrymen included two new part-songs by Walter Macfarren, "Lovers' parting" and "Shepherds all" (the latter of which most deservedly won an encore), Samuel Wesley's fine Motet, "In exitu Israel," Henry Leslie's melodious trio, "O, memory," Sir Sterndale Bennett's charming part-song, "Come, live with me" and several Madrigals, the choir indeed throughout the evening being, as it always should be, the main attraction. Madlle. Gaetano, Madame Patey and Mr. W. H. Cummings were the solo vocalists; and Mr. Henry Holmes's performances on the violin were a marked feature in the concert. Mr. Henry Leslie conducted with his accustomed skill, and Mr. J. G. Callcott presided at the pianoforte.

HERR PAUER'S LECTURES.

THE first of three lectures on the History of the Oratorio, given by Herr Pauer in connection with the Sacred Harmonic Society, at Exeter Hall, was delivered on the evening of Wednesday, the 19th ult. After defining the term Oratorio, and explaining the difference between this form of composition and the Cantata, the lecturer traced with much clearness the gradual progress of the sacred musical drama to the time of Carissimi, in the seventeenth century. The illustrations included the "Lully, lullay," as sung by the women of Coventry at the dramatic Mysteries, anciently performed by the trading companies of that city; a double chorus by Palestrina (containing some striking harmonies); a scene from the first Oratorio, "L'Anima ed il Corpo," by Emilio del Cavallieri, and Carissimi's Oratorio, "Jephthah," which was given in its entirety. This last work was in the highest degree interesting; for although Mr. Henry Leslie has latterly made us acquainted with the same composer's "Jonah," this fine Biblical drama is but little known save to the most enthusiastic musical antiquarians. The solo vocalists were Miss Banks, Miss Marion Severn, Mrs. Sydney Smith, Mr. Chaplin Henry, and Mr. Montem Smith, all of whom were thoroughly satisfactory; but the choir betrayed unmistakable signs of the want of careful drilling. At the second lecture, on the 26th ult., some excellent specimens were given from the sacred works of Alessandro Stradella, and Alessandro Scarlatti, the duet between Herod and his daughter, from Stradella's Oratorio "St. John the Baptist," being a happy example of that composer's style, and a beautiful song in A minor from an Oratorio by Scarlatti (charmingly sung by Miss Banks), pleasing so much as to be re-demanded. The lecturer's remarks upon the German Oratorio, and especially upon the *chorales*, which at first were violently opposed by the Roman Catholic clergy, had much interest in the present day, when the growing popularity of Bach's "Passion Music" in this country is drawing so much of the public attention to these beautiful "people's songs." The selection from the "History of the Sufferings and Death of our Lord and Saviour Jesus Christ," by Heinrich Schütz, contained some fine vocal writing, the choruses especially showing remarkable power and invention, and making us indeed long to hear the entire work. After stating that the Hamburg Oratorios formed the model for those of Handel, and that they are imitated by Sebastian Bach, in his St. Matthew Passion Music, Herr Pauer thoroughly proved his assertion by an extract from Reinhard Keiser's "Passion Music" (to words of B. H. Broekes), many portions of which bore a remarkable resemblance to the music with which the English public is now becoming tolerably familiar. With the exception of Mr. T. Distin (who replaced Mr. Chaplin Henry) the solo vocalists were the same as at the first lecture, Miss Ellen Horne and Miss J. Wells, however, lending efficient aid in the music requiring additional voices. The lecture was listened to with the utmost attention throughout; and the

repeated bursts of applause proved that the audience fully appreciated not only the interest of the subject, but the able manner in which it was treated. Mr. Smythson conducted the choir with much steadiness, and Mr. Willing presided at the organ. The concluding lecture will take place on the 2nd instant.

A CONCERT, for the benefit of Mr. J. L. Hatton, was given by Mr. Sims Reeves and Mr. Santley at St. James's Hall, on the 26th ult., which, we are happy to say, was very fully attended. Besides the two artists already mentioned, the solo vocalists were Miss Edith Wynne, Miss Emily Spiller, Miss Jenny Pratt, Madame Patey, Mr. Henry Guy, and Mr. Pyatt. Mr. Santley elicited an almost uproarious encore for Mr. Hatton's beautiful song, "To Anthea" (which appears to be now gaining the popularity it deserves); the same composer's duet, "The Chamois Hunters," (given for the first time, and charmingly sung by Messrs Reeves and Santley) received a similar compliment, and "The British Tar" (another song by Hatton), was so well given by Mr. Santley as to be also re-demanded. Mr. Sydney Smith played two solos on the pianoforte (the second of which was encored), the audience indeed being apparently inclined to have everything repeated. The accompanists at the pianoforte were Herr Meyer Lutz, Mr. Lindsay Sloper, and Mr. J. L. Hatton himself, who certainly had every reason to be gratified with the compliment paid to him by his brother artists, and the manner in which their good intentions had been seconded by the public.

THE first of a series of five Operatic and Instrumental Popular Concerts was given at the Gloucester Hall, Brixton Road, on Wednesday, the 26th ult., under the direction of Mr. J. B. Wade Thirlwall. The following artists appeared:—Miss Annie Thirlwall, Misses Sophia and Harriet Pelham; Messrs. J. B. Bolton, G. Horton, J. Snelling, W. Maby, E. Deane Annesley, A. Hall, R. Melting, and J. B. Wade Thirlwall. The concert was a success, and a second is announced for Thursday, the 10th inst., when Miss Sophia Pelham, Mr. Thirlwall, and Mr. J. B. Bolton will appear in Offenbach's Operetta, "The Rose of Auvergne."

AT the concert of Mr. Walter Bache, which was given at St. James's Hall on the 28th February, the programme had the usual special interest for the lovers of the modern German school of music in general, and of Franz Liszt in particular. A setting by this composer of the 13th Psalm, for tenor solo, chorus and orchestra, was the important work produced on the occasion, and although a single hearing of such a composition can but imperfectly satisfy any person who wishes to pronounce a decided opinion upon its merits, there can be no question that it evidences very remarkable power throughout. With much that appears incomprehensible, at least to those who have not attentively studied the score, we have occasional passages of extreme beauty; and Mr. Bache certainly deserves the utmost credit for bringing forward in so perfect a manner a novelty of such pretension. The tenor solos were well sung by Mr. Guy, of the Royal Academy of Music. The Chorus of Reapers, from the music supplied by Liszt to "Prometheus," is so intelligible and tuneful a piece of writing as to require no undue worship of its composer to ensure it a welcome, and it was encored with enthusiasm. Mr. Bache's performance of Schumann's Concerto (Op. 54) was deservedly received with the warmest applause; and mention must be made of the excellent singing of Miss Sophie Ferrari and Miss Georgina Maudsley. The conductors were Mr. Manns and Mr. Walter Bache, and Dr. Heap was an able accompanist at the pianoforte.

THE £1,000 challenge prize, won by the South Wales Choral Union at the late National Music Meetings, was presented at the Crystal Palace on the 25th February, before a large assembly of spectators. The prize was given by T. Hughes, Esq., M.P., and formally received by Mr. Jones, who was introduced as a working blacksmith. Several speeches were delivered to the meeting, congratulating the working men and women who composed the choir upon their success; and at the conclusion the St. George's Rifles' band played the "Men of Harlech" and "God bless the Prince of Wales," the composer of the latter piece (who formed one of the deputation from South Wales) having to come forward and bow his acknowledgments.

In a list of vocal novelties from America we find one called "The Increase of Crime." Here is a hint for the London publishers who appeal so eloquently to the passions and affections of the public. A song with some glowing words on the evil tendencies of the time, set to appropriate music, might be bought up by philanthropists for distribu-

tion amongst the poor; and "moral music" might eventually supersede "moral pocket handkerchiefs."

On Tuesday evening, the 25th February, at the Southwark Congregational Church, New Kent Road, a sacred concert was given by the Southwark Choral Society, under the conductorship of Mr. J. Courtney. The programme included "Overture to the Occasional Oratorio" (Handel), very effectively played on the harmonium by Mr. W. H. Harper (who also gave the overture to Mendelssohn's "Hymn of Praise," at the opening of the second part), and the Anthems "O Lord, our Lord" (by Mr. Courtney), "Keep, we beseech Thee" (H. Buckland), and "O taste and see how gracious the Lord is" (W. H. Harper). Mr. Bunker sang the solo "Lord, God of Abraham," from Mendelssohn's "Elijah," and also took part with Mrs. Underwood in the duet "Graceful consort," both of which were received with much applause, as were also the solos, "He giveth His beloved sleep," by Mrs. Underwood; "Through the changes of the day," by Miss Giblett, and "Lord, to Thee," by Miss Dear. The choruses were sung with precision and care, reflecting much credit upon the training and tutoring of Mr. Courtney.

A PROSPECTUS of the Cincinnati Musical Festival has been recently forwarded to us, by which we learn that the performance will take place during the month of May. Several societies have been organized for practice, with the view of assisting at the Festival; the Exposition Buildings, owned by the city, will be furnished for the occasion, free of rent; and it is intended that during the concerts a recess of about half an hour shall take place, when the company will be admitted to those parts of the building not used for musical purposes, where, as the prospectus informs us, shall be displayed "the most tempting viands, the most delicate ice-creams, the most fragrant coffee, and whatever else might tempt the most dainty appetite." An organ is to be built expressly for the festival, and a first-rate orchestra will be provided. The principal vocalists engaged are Mrs. Emma R. Dexter (soprano), Miss Annie Louise Cary (alto), Mr. Nelson Varley (tenor)—who is stated, by the way, to be "considered in England a worthy successor of Sims Reeves"—Mr. M. W. Whitney (bass), and Mr. J. F. Rudolphsen (baritone). The works to be performed are not mentioned; but it is said that the programmes for the evening concerts are to be "pure and clean, without being heavy." Let us hope that such attractive features as these may be as rigidly preserved at the concerts in the morning.

On the 13th ult. a performance of sacred music was given in Markham Square Congregational Church, Chelsea, in aid of the Debt Liquidation Fund. The programme included the greater portion of Mozart's Twelfth Service, Mendelssohn's "Hear my prayer," and "On Thee each living soul awaits," with "The Heavens are telling," from the "Creation." The soloists were Miss Maria Langley, Miss Janetta E. Jackson, Mr. Alfred Rudland, and Mr. Thomas Soper. The organist of the church, Miss Mary Johnson (Fell. Coll. Org.) presided at the organ, and Mr. Walter Johnson conducted the choir of 148 voices. At the close of the performance a large assembly met Miss Johnson in the lecture room under the church, and, after a graceful speech, laudatory of her services as organist of the church, the Rev. Andrew Mearns presented her with a very handsome gold chain and locket, which had been subscribed for by members of the choir and congregation. Mr. Walter Johnson returned thanks on behalf of his daughter.

THE Most Honourable and Loyal Society of Ancient Britons held its 158th Festival at Willis's Rooms on the 1st ult. (St. David's Day), Edward Rhys Wingfield, Esq., in the chair. The feature of the evening was unquestionably the music, which, under the able direction of Mr. Brinley Richards (who gratuitously places his services at the disposal of the Society at its annual festival), was well selected and excellently performed. The principal vocalists were Miss Llewellyn Bagnall, Miss Marion Williams and Miss Mary Davies, Mr. W. Davies (whose bust of Mr. Richard, M.P., was in last year's Academy Exhibition) ably officiating as voluntary conductor of the choir. Grace was sung after dinner to Welsh words, and a Welsh melody, hundreds of years old, arranged for the occasion by Mr. Brinley Richards. Miss Bagnall (who possesses a sympathetic voice and sings with much musical feeling) gave with decided success the song, "A gentle maid in secret sighed" (from the "Songs of Wales," edited by Mr. Richards), and a beautiful little Welsh ballad was so well sung by Miss Mary Davies as to elicit a demand for its repetition, which was complied with, in spite of the announcement in the programme prohibiting encores. Gruffydd, Lady Llanover's

blind veteran harper, his daughter, in Welsh peasant's costume, and a young pupil, created quite a sensation by their performance on the triple-stringed harp; and a good effect was gained by the introduction of the school children, for whose benefit the festival is held, who sang an Ode, the words by Sir F. H. Doyle, and the tune an adaptation of "The Ash Grove." The subscriptions during the evening amounted to nearly £900.

THE numerous correspondents who have written to us in reply to the question "Is a Parish Church Organ public property?" must accept our thanks for the lengthy manner in which they have treated the subject; but we take the opportunity of again reminding those who favour us with communications intended for insertion, that those will be invariably selected wherein clearness is united with brevity.

A CONCERT was given by the pupils of the London Society for Teaching the Blind to Read, at the Institution, Upper Avenue Road, on the 14th ult., which was in every respect fully equal, both in the selection and performance of the music, to the many upon which we have already commented. The concert was under the direction of Mr. Edwin Barnes, Professor of Music at the Society's Schools, who has for so many years proved his skill and aptitude for this responsible office. We understand that Sullivan's Cantata, "The Prodigal Son," will be performed at the concert in June.

MRS. HOLMAN ANDREWS gave a concert in the Hanover Square Rooms on the 10th ult., before a large audience, Misses Edith and Gertrude Holman Andrews were highly successful in all their vocal efforts, the former in Blumen-thal's "Love the Pilgrim," and the latter in a song by Balfe, receiving most enthusiastic encores. Miss Edith Wynne, Madame Patey (who sang with much effect a composition by the concert-giver, which was re-demanded), Mr. Cummings and Mr. Patey, were also included among the singers; and Mr. and Mrs. Richard Blagrove (harmonium and piano-forte), and Mr. John Thomas (harp), were the solo instrumentalists. The vocal music was ably accompanied by Mrs. Holman Andrews, Messrs Blumen-thal and Pinsuti.

HIS Royal Highness the Prince of Wales has signified his intention of presiding at the Festival of the Royal Society of Musicians, which will probably take place during the month of June.

THE many who remember with pleasure the excellent singing of Herr Pischek in this country more than five and twenty years ago, will regret to learn that he has lately died at Stuttgart. His funeral was numerously attended, not only by artists, but by the representatives of all classes in the city.

HERR FERDINAND DAVID, the friend of Mendelssohn, and one of the truest artists in Germany, took his farewell of the Gewandhaus at Leipzig, on the 6th ult., playing on the occasion Bach's Concerto, No. 3, in D minor, and other compositions, which were received with the warmest demonstrations of delight by the large audience assembled. Herr David was a brother of the late celebrated pianist Madame Dulcken, and has held the post of Concertmeister since 1836.

On Tuesday the 25th February the second of Mr. Edwin Bending's "Popular Concerts" was given at the Christ Church Schools, Ealing. The first part consisted of Mendelssohn's "Athalie," performed with harmonium (Mr. Tamplin), and pianoforte (Mr. Bending) accompaniment. The soprano solos were given with much effect by Miss Jessie Jones and Mlle. Marie Dolby, the contralto part by Miss Julia Elton, who, it is needless to add, sang it most artistically; the lyrics were declaimed with considerable dramatic power by Mr. Charles E. Fry. The choir, composed of members of various London choral societies, and ably conducted by Mr. Randegger, sang the choruses with great firmness and precision. In the second part solos were effectively contributed by Mr. Guy, Mr. Wadmors, and the artists before named. A clarionet solo by Mr. Lazarus was warmly applauded, and Mr. Bending's pianoforte playing was much admired. Mr. Bending is to be congratulated on having given so excellent a concert; and it is to be hoped that on future occasions his efforts may be rewarded by a larger attendance.

BACH'S Passion Music (St. Matthew), will be given during Holy Week at St. Paul's, London, and at Christ Church, Oxford. Its successful performance at Manchester is noticed in our "Brief Summary."

ROSSINI'S "Stabat Mater" and Mendelssohn's "Hymn of Praise" are announced for performance at the Fourth Subscription Concert of the Royal Albert Hall Choral Society, which takes place to-morrow evening. The solo

vocalists will be Madame Otto-Alvsleben, who made so great a success in the Passion Music at Manchester, Madame Patey, Miss Emily Spiller, Mr. Sims Reeves, Signor Bettini and Signor Agnesi, Dr. Stainer presiding at the organ. The band and chorus, numbering over 1200 performers, will be, as usual, conducted by Mr. Barnby. Mendelssohn's "Elijah" is to be performed at the Fifth Concert on the 23rd inst, and the series will conclude on the 7th proximo with the revival of Handel's "Belshazzar."

THE prospectuses of the two Italian Opera-houses hold out but small attraction during the coming season for those who go to hear works rather than singers; but as the appeal is annually made more to fashion than to art, we presume that the announcements, to those who are most interested in them, may on the whole be considered satisfactory. At the Royal Italian Opera we are promised Madame Adelina Patti, Madame Pauline Lucca, Madlle. Emma Albani and Madame Sinico. Of course, as usual, it is a miracle that the services of some of these artists have been secured. It was feared, for instance, that Madame Lucca, "had yielded to the temptation held out to her by the American managers, and had accepted an engagement to perform in the United States," but the Director "fortunately, although at great cost," succeeded in persuading her to come to England. Of Madame Patti it is said that, although it is confidently believed she will cross the Atlantic in September, "she may yet waver;" and then comes an allusion to the money we have paid to the Americans, in settlement of the Alabama question, winding up with the following affecting sentence: "Let them take their dollars, and be content; we can afford the dollars, but our Opera cannot yet afford to part with its greatest favourite." Coming again to plain matters of fact, the names of Signori Nicolini, Bettini, Urlo, Marino, Manfredi, and Rossi are to be found amongst the tenors, and Signori Graziani, Cotogni, and Faure amongst the baritones and basses. There are several new singers mentioned; but as many of them may not be forthcoming, it will be sufficient to name them and discuss their merits as they appear during the season. Notwithstanding the grandiloquent announcement of last season, there is no mention of Wagner's "Lohengrin" in the prospectus; but Verdi's "Ernani" and "Luiza Miller," Auber's "Les Diamants de la Couronne," a new Opera by Puchielli, entitled "I Promessi Sposi," Rossini's "Mosé in Egitto," and that wearisome work, "Il Guarany," by Gomez, are promised; the splendour of the spectacle in the last-named Opera being, we presume, considered a sufficient attraction to counterbalance the feebleness of the music. The conductorship will again be divided between Signor Vianesi and Signor Bevignani; and the stage management will be placed in the experienced hands of Mr. Augustus Harris.

MR. MAPLESON'S prospectus informs us that Her Majesty's Opera House will again be Drury Lane Theatre, "which has been found perfectly adapted for operatic representations." With the accustomed flourish respecting the talents of vocalists who have long since rendered themselves independent of such heralding, we have the welcome names of Madame Christine Nilsson, Madlle. Titiens, Madlle. Ilma di Murska, Madlle. Clara Louise Kellogg, Madame Trebelli-Bettini and Madlle. Marie Roze; Signori Campanini, Mongini (the former styled in the prospectus the "first tenor," and the latter the "great tenor"), Fancelli, Rota, Mendioroz, Agnesi and Borella. The late Mr. Balfe's Opera, "The Talisman" (prepared for the fashionable world under the title of "Il Talismano") is the only novelty promised; but Donizetti's "La Favorita" and Thomas's "Mignon" are also to be given during the season. Cherubini's "Le Due Giornate" will be performed "if the other important arrangements will permit." Considering, it is admitted by the lessee, that the production of this work last season "created so much satisfaction in musical circles," we presume that these are not the "circles" to which Mr. Mapleson looks for patronage. The cast of some of the Operas includes the names of several new comers; and many of our established favourites will appear in parts for the first time in England. We are glad to find that Sir Michael Costa still retains his post of conductor. The Royal Italian Opera names the date of our present number as the opening night, and the season at Her Majesty's Opera is advertised to commence on the 15th inst.

AN excellent concert was given in the St. George's Vestry Hall, Cable Street, on Tuesday evening the 25th February, in aid of the funds of St. John's Church, Grove Street, before a highly appreciative audience. Miss Ellen Glanville received an encore for her rendering of Molloy's "So the

story goes," and Miss Julia Derby in Hullah's "Storm;" Mr. Albert James in "The Thorn," and Mr. A. Latta in Leslie's "Speed on, my bark," elicited much applause. Mr. Pettitt was extremely useful as accompanist. The concert was a complete success.

THE monthly concert of the St. George's Glee Union took place at the Pimlico Rooms on Friday the 7th ult; the chief attraction being Miss Horder's excellent rendering of Rossini's "Bel raggio." Miss Janet King sang with much effect "Il Bacio" (Arditi), and gained a well-merited encore. Miss Wade's harp solo, "Love's Fascination," was brilliantly executed and re-demanded, as was also the piano-forte solo by Miss Augarde, entitled "La Cascade" (E. Pauer). Among the choral selections the most noticeable were the part-songs "Oh! hush thee, my Babe" (A. S. Sullivan), "In the lonely Vale of Streams" (Callcott), and the quartett "Once I loved a maiden fair," by Miss Horder, Miss C. Buley, Mr. Coles, and Mr. Tom Ellis.

ON Monday evening, the 10th ult., the members of the London Vocal Union, under the direction of Mr. George Wells, gave a miscellaneous concert at Albion Hall, London-wall. The first part consisted of "Abraham's Sacrifice," a Cantata, by Mr. J. J. Haite, which was rendered with considerable care and finish. In the second part, Mr. A. James sang a new song called "The Angel at the Window," and "Love's Request," as well as "Good-bye, Sweetheart," in answer to an encore. Miss Maria Langley was highly effective in the solo "Again from Heaven," in "Abraham's Sacrifice," and Mr. B. Scott (who sang the music allotted to Abraham in the Cantata) gave, in the second part, "The Brave Old Oak." A part-song called "Night," written by Mr. Wells, was very well sung, as was also "The Dawn of Day," a quartett. Miss Whitehead was the accompanist.

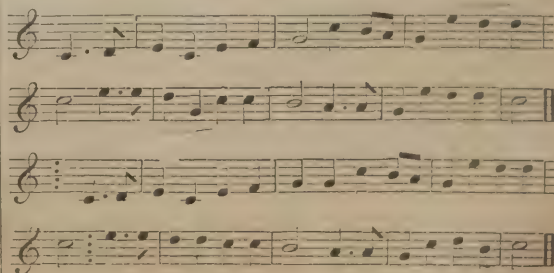
Reviews.

NOVELLO, EWER AND CO.

The Hymnary. A Book of Church Song. Edited by the Rev. W. Cooke, M.A., Hon. Canon of Chester, and the Rev. B. Webb, Rector of S. Andrew's, Wells Street. The Music edited by Joseph Barnby.

(Continued from p. 13.)

DR. STEGGALL is so successful in carol and hymn-tune writing, that it is a matter for regret that he does not tear himself away from some of those innumerable pupils who draw instruction from him, and devote himself to the production of works of a larger calibre. Those who may chance to remember the performance of the sacred cantata which won for him his University honours at Trinity Coll., Cambridge, must have a vivid remembrance of the sweetness and elegance of that work, although it was accompanied, in lieu of a band, on the organ of the College chapel by the lamented Walmisley. The tune No. 275 is well worthy of its author's reputation, and must inevitably be an universal favourite. The anonymous author of No. 281 has produced a melody with admirable "swing" and brightness. But in 283 another, or the same un-named author has unconsciously borrowed his first line, almost note for note from the setting of the same hymn in "Hymns Ancient and Modern." It seems very unwise to place two versions of the same German melody as next door neighbours, especially when they differ so slightly as do 289 and 290. The absence of a repeat in the former may prove a plentiful source of trouble to choir-masters when the latter is attempted to be sung. The words of both are very beautiful and of importance, so it is improbable that only one will be used. We may be excused if we give the air of both in order that they may be compared with a third version of the same tune as given by Wesley in his "European Psalmist:"—



MADRIGAL FOR FOUR VOICES.

The Words and Music composed by JOSEPH NETHERCLIFT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: J. L. PETERS, 539, Broadway.

*In moderate time.**mf (2nd time p.)*

ALTO. We hap-py, hap-py shepherd swains, we hap-py shep-herd

1st TENOR. (sve. lower.) We hap-py, hap-py shep-herd swains,

2nd TENOR. (sve. lower.) We hap-py shep-herd swains, We

BASS. We hap-py, hap-py shep-herd swains,

ACCOMP. *In moderate time.*
mf (2nd time p.)

swains Now leave till morn the moun-tain

hap-py shepherd swains, Now leave till morn . . the moun-tain

hap-py shepherd swains, Now leave till morn . . the moun-tain

hap-py shepherd swains, Now leave till morn . . the moun-tain

p

cres. side, To sport . . . up-on the vil-lage plains, With

cres. side, To sport up-on the vil-lage plains, to sport, . . to sport . . .

cres. side, To sport up-on the vil-lage plains, to sport, . . to sport . . . With

cres. side, To sport . . . up-on the vil-lage plains, With

cres.

Still our joy - ous mirth is seen, . . . Still our joy - ous, joy - - ous mirth is
green, Still our joy - ous mirth is seen, Still our joy - - ous, joy - ous mirth is
- a - - mell'd green, Still our joy - ous mirth, still our joy - ous mirth is
green, Still our joy - ous mirth is seen, Still our joy - - ous mirth is

seen, Fa . . . la la la . . . la la la, fa la la la la, . . .
seen, Fa . . . la la la la la la, fa la la la la la la, Fa . . .
seen, . . . Fa la la la la la la la, Fa la la la la la la la
seen, Till the knell of fa - ding light. When we

fa la la la, fa la la la, Fa la la la la. la. Till the
. . . la la la, la . . . Till the
la, Fa la la la la la la la, Fa la la la. la. Till the
part with sweet good night. . . . Till the

1st time. || 2nd time. *dim.*
1st time. || 2nd time. *dim.*

knell of fa - ding light, . . . When we part with sweet good

knell of fa - ding light, When we part with sweet good

knell of fa - ding light, . . . When we part . . . with sweet good

knell, . . . the knell. When we part with sweet good

The first system of the musical score for 'We Happy Shepherd Swains'. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, and Bass) and the bottom staff is the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'knell of fa - ding light, . . . When we part with sweet good'.

night, . . . with sweet good night, . . . good night, . . . sweet good

night, with sweet good night, good night, good night, sweet good

night, with sweet good night, good night, . . . sweet good

night, . . . with sweet good night, good night, good

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'night, . . . with sweet good night, . . . good night, . . . sweet good'.

night, good night, good night. . .

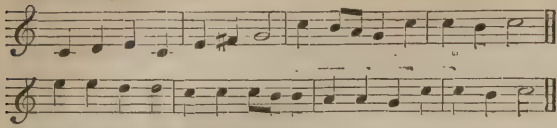
night, good night, . . . good night, . . . good night, good night. . .

night, good night, . . . good night, . . . good night, good night. . .

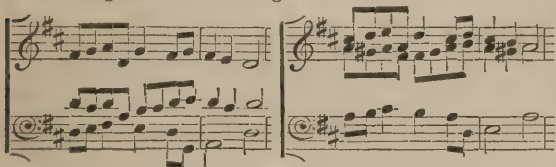
night. . .

The third system of the musical score. It concludes the piece. The lyrics are: 'night, good night, good night. . .'.

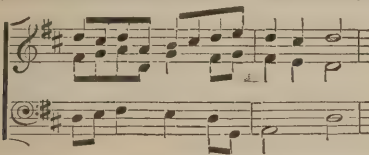
According to Wesley—



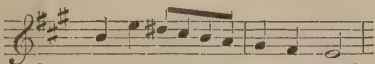
Which of these readings is best, it must be for the reader to decide. School teachers will trace a strong resemblance to this tune in the round "Follow, follow me," commencing at the words "Whither shall I follow?" Foremost amongst the Easter tunes stands Gounod's noble setting of "Jesus Christ is risen to-day." It is true that the first line smacks of the old St. Anne's, but despite this, the composition cannot be too highly praised. The effect of the gradual mounting up of the Alleluia, note by note, at each repetition is simply magnificent. Time only is required to make this composition not only a household treasure, but a vehicle of the highest form of worship on the largest scale. But let it not be taken at a quicker pace than the metro-nomic sign indicates. Worgan's old tune to the same words has been judiciously retained in the "Hymnary." Notwithstanding its faults as to extended melodic compass, and rolling quavers, it is certainly beautiful. Either accidentally or purposely, we know not which, but if the latter, highly to his credit, Sir John Goss has in his arrangement of this, made each Alleluia do duty as part of the harmony of the other. If he will excuse the liberty, it shall be sketched in three parts, not that he has done it in this way, but because it better explains our meaning:—



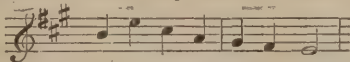
Would it be too much to ask for the last Alleluia thus?—



Putting the cleverness of the double counterpoint out of the question, it must be allowed that this welds the different lines of the music together, and gives the whole an unity which we doubt if its author would object to. Mr. Barnby gives in 295 a good bold double chant for the words "The foe behind, the deep before," and Dr. Gauntlett, an excellent C. M. Tune to "O Thou, Eternal King, most High" (302). The melody of 306 by Dr. Armes, is smooth and good, but the harmonies might be simplified with advantage. The D \sharp in the last bar but one strikes us as being a little out of place. No. 310, by H. B. Walmisley is a remarkably good tune. The melody is original without being discursive, and it is well harmonized. This seems to be the only product of this author in the book, which is a pity, if it is a sample of his powers. In 305 and 313 it is absolutely necessary to alter the line which originally appears to have run thus:—

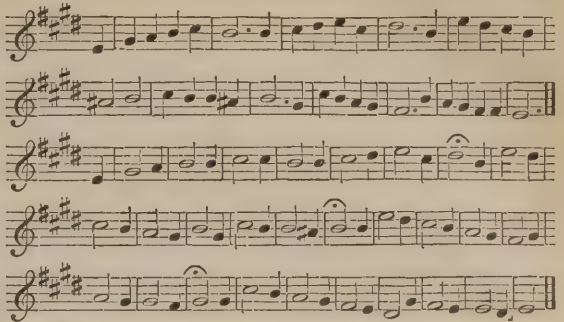


but there seems no reason why it should not be—



the reaching up to E is certainly joyous, and need not be vulgar. Mr. Hoyte's tune 314, is solid in style and, if we may be allowed the expression, will wear well. The rhythm of 315 is as unsatisfactory as it is unnecessary. The constant recurrence of dotted notes at the commencement of each line, produces a feeling of unrest.

The tune 325 named Rolvenden in the index to the "Hymnary," and said to be from the English Psalter of 1615, is either an adaptation from, or a plagiarism of the Old 81st (as given by Havergal) from Day's Psalter, 1563. In either case it will be interesting to put both into the same key and compare them:—



Although the succession of long and short notes in the latter of these becomes irksome, it is on the whole preferable to the former. Attwood's lovely setting of the Veni Creator (328) seems to have been hitherto much neglected, although it is to be heard at every Ordination in the Metropolitan Cathedral in its original seat, the key of F. The version of Croft's 136th, as given in 332, differs slightly from that commonly known, the note to the last word but one, line 4, being often G \sharp and the final cadence being a $\frac{3}{4}$ on A. No. 337 is an excellent C. M. by Ouseley. Though long and chromatic, and not easily to be committed to memory, Dr. Hiller's tune 360 will commend itself to all those who value originality and emancipation from conventionalities. It would bear to be taken at a pace a trifle slower than that indicated, in our judgment. Its breadth and solemnity are remarkable. In tune 361, though good in itself, there occur some very bad accents when sung to the words. We must presume that the editors of the words are in some degree responsible for this fault, as Dr. Garrett is too sound a musician to wilfully displace the natural laws of accent.

One of those mysterious and incorporeal beings termed "Anonymous" has produced an admirable setting of Hymn 374, fresh and bright, yet imposing in effect. Tune 386, by J. Baptiste Calkin, is noticeable for its tunefulness and fitness for the words to which it is attached.

We have not yet passed the fourth hundred out of the 646 tunes of the "Hymnary," but find that the present notice has reached the limits of space which can probably be spared for it. The wealth which has to be described or criticized must be a sufficient excuse for these extended notices. The contents of the "Hymnary" are too important to be merely glanced at.

"The days of man are but as grass." Anthem. By R. W. Crowe, Mus. D., Cantab.

THIS somewhat extensive work comprehends a Chorus, a Verse—to quote the author's use of the old cathedral term—beginning "But the merciful goodness," the choral Inter-mezzo "The Lord hath prepared," and a final Chorus, "O speak good of the Lord." It has the peculiarity, happily a rare one, of ending in a different key from that of its commencement; a consequence, let us suppose, of the long-standing confusion of what are called "relative" major and minor keys—keys that have no seeming relationship but in the unlucky accident of their bearing the same signature, just as anybody having the name of Brown or Smith or Jones, may be related to any other who owns to the same cognomen. The Tonic-Sol-Fa fiction that the tonalities of E flat and C minor are identical, is less amusing than many another fallacy that holds a limited esteem, but it is far more pernicious. It is fortunately the last remnant to art of the ecclesiastical Modal system, and music will stand in a clearer light than it does to all young students when the terms "relative major" and "relative minor" are exploded with the principle they pretend to define. Whatever the merit of the theory that is assumed to connect these keys of C minor and E flat, the effect is quite unsatisfactory, of a composition closing in the one which opens in the other; but elsewhere would be a fitter place for discussing this important topic than in the examination of Dr. Crowe's Anthem, wherein it is exemplified. More than the use of the old term "Verse" to describe the Trio for adult voices in the middle of the work, more than the unctuous effect of certain phrases for the counter-tenor, which arise in its course, and savour strongly of the Glee, as well as Church style of the last century, does much of the form, and the manner of the composition suggest that the works of that period have been the author's standard, if not his model. He has wanted the clear-sightedness, however, to distinguish what is technically characteristic of that age

from what is peculiar to a later time—hence, he uses some modernisms of harmony such as Kent, and Nares, and their fellows could never have conceived, and which are consequently out of keeping with the general material and structure of his work. His final fugue is, or has the air of being, somewhat laboured. We write fugues under great difficulties in this age compared with those which beset our predecessors, who lived in a fugal atmosphere, hearing fugues, singing fugues, playing fugues, and making fugues, so that the contrapuntal idiom became their vernacular, and they expressed themselves as naturally in its form as we do in the phraseology of our own time. A little stiffness may then fairly be forgiven, since few of us escape it, if a fugue be indispensable in a piece of now-a-days Church music. On the whole, this anthem disappoints the expectations raised by Dr. Crowe's Communion Service, lately reviewed.

"*The Lord is my strength.*" A short, easy, full Anthem for Easter Day. Composed by Albert Lowe.

This anthem amply fulfils the announcement on the title-page; it is "short," and "easy," the subjects moreover, being both melodious and well harmonized. The change of key at the words "Open me the gates," is good; and the "Adagio Religioso" which follows, serves well as a contrast. We question, however, the policy of starting the voices in unison at the return to the original key and time, as we have already had enough of this effect before the commencement of the "Adagio." The unexpected chord of B flat, after the lingering of the voices upon D, is a point worthy of attention; and the manner in which the harmonies flow towards the final close is well deserving of commendation. The anthem will, we think, be found extremely useful wherever a desire is felt for something quiet and unpretending at the Easter-day service.

The Organist's Quarterly Journal. Edited by William Spark, Mus.D. Part 17.

WITH this number, the Organist's Quarterly Journal enters upon its fifth year—an accumulating testimony of the living talent for organ composition, and of the wide esteem for this class of music. The part for January last begins with *Twelve Short Interludes*, by Henry Smart, for use between the Offertory Sentences, or at Confirmations. The plan of this series is somewhat novel, and certainly ingenious. The twelve are in truth one piece interspersed with eleven discretionary silences, for one *tempo* is preserved throughout, and what still more justifies this view, some of the same phrases recur from piece to piece, and no one comes to a complete conclusion until the very last, each resting upon a half-close, or in some key different from that of its commencement. Thus, No. 1 begins in G and ends on a chord of D, and No. 2 begins with the same theme in D and closes in G, and this said theme reappears in Nos. 6, 9, and 12. Again, the matter of No. 11 is integral to the next piece, and in this manner one design encompasses the whole cluster. A remoter change of key than any of the others have, from that of the foregoing interlude, marks No. 5; this presents what may be called a second subject or episode, and is to us the most interesting of the twelve. They have all greatly the air of improvisations, but this in no respect unfits them for their purpose. Mr. Smart has been one of the most frequent contributors to the work, and though he has put forth compositions of more musical importance, he has furnished nothing that better supplies a need than his present essay. A second movement follows of the *Sonata* in F, by Mr. Silas, of which the first instalment was issued in a previous number of the Journal. It is an Andante con moto in B flat, and a decided advance in merit upon the opening Allegro. A few preludial bars introduce the chief subject, a well sustained melody; this is relieved by an episode wherein the pedals have a conspicuous duty; and then, in Rondo wise, the prior matter comes again without modification, and a short coda closes the whole. The unbroken continuance of one figure of accompaniment throughout the first theme at each time of its presentation, and of another throughout the episode or Trio, must be regarded as weakness in the construction. The author's admirers will look with interest for the final movement in the next coming number. A *Concluding Voluntary*, the 63rd work of Herr Philipp Tietz, stands next in order; it is "Fugato" in form and grave in matter. It is succeeded by an *Offertoire* by Mr. Robert Hainworth—we would gladly know the distinction between an *Offertoire* and a piece of music for the Offertory—whose notion must be that alms-giving flows nimbly, since he accompanies it with an Allegro Vivace. The last piece is a *Prelude* by the accomplished organist of Chichester, Mr. Francis Edward

Gladstone, which is on a parity with other of his productions that have been noticed in these columns.

Schumann's Songs. Edited and in part translated by Natalia Macfarren.

FOR many years the instrumental music of Robert Schumann has been so steadily making its way in this country that his compositions, either for pianoforte or orchestra, need no longer the advocacy of his zealous partisans to ensure a welcome, even with a mixed audience. His Symphonies, Concerto, and smaller works for the pianoforte have now thoroughly taken rank amongst the stock pieces, both for the concert-room and the drawing-room; and there can be little doubt that a closer acquaintance with them will but reveal new beauties. But his songs are by no means so well-known; and the volume now before us comes, therefore, at a most opportune moment, for those already acquainted with many of the vocal gems contained in this collection will be glad to possess them in so attractive a form, and those who are strangers to them will, we are certain, discover in them a mine of wealth almost inexhaustible in its resources. The volume is announced as a first instalment only of the composer's songs, in the order of their production; and in the Preface it is stated that although it is not considered desirable to re-publish all his songs, wherever there is a connecting link between the different numbers of an Opus, they will be given in their entire form, precisely as Schumann wrote them. In adapting the original English words to those songs which were set by the composer to translations, we think that the editress has been perfectly right in altering occasionally the text to suit the music; for it is obvious that notes which may sympathize perfectly with the German words may not so well agree with the English ones; and, as Mrs. Macfarren very truly says, the music should be made the "paramount consideration." It is difficult indeed to select, even for brief comment, any especial compositions from a collection in which every piece has so much real beauty, but we must make the attempt. The nine songs forming Op. 24, which commence the volume, vary much in length, but some of the shorter ones are instinct with true poetical feeling, No. 4, more particularly, a melody of wailing anguish, in E minor, with a characteristic quaver accompaniment following each accent of the bar, at once arresting the attention from the intensity of its expression throughout. Nos. 2, 5, (the latter having a charming theme, with a restless accompaniment of quavers) and 6 (the melody actually speaking the words "Stay thy oar, thou rugged boatman," and ending strangely, but effectively, in the voice part with a dominant seventh) may be cited as amongst the best of the more elaborated songs. No. 7, "On the Rhine," must have a line to itself. The simple loveliness of this theme, accompanied with the calmly flowing semiquavers, is so winning that in lingering over its beauties, we cannot but wonder that the state of art in this country should be such that inanities which shall be nameless are praised and sung, whilst treasures such as these are uncalled for. No. 9 should also become a favourite with vocalists who can appreciate real art: the melody, in true sympathy with the words, is extremely refined, and the pianoforte part—sometimes flowing in loving company with the voice, and sometimes asserting its right to an independent character—although requiring the hand of a trained artist to give it due effect, contains no such difficulties as are found even in many common-place modern vocal effusions. The next 26 songs constitute Op. 25, entitled "Myrthen." The first of these (No. 10 in the volume) is one of the most charming pieces in the collection. The words, translated by Mrs. Macfarren from Rückert, seem those originally wedded to the notes, so perfectly do they accord in every respect with Schumann's impassioned music. The melody commences in A flat, with an *arpeggio* accompaniment, divided between the two hands. After a close upon the key note an unexpected enharmonic modulation into E major expresses most sympathetically the more placid feeling of the words, the return to the key being introduced by changing C sharp into D flat on the harmony of the dominant seventh. The close of the song is extremely beautiful, the voice dwelling on the dominant 9th in the final phrase with a tenderness which cannot but speak to the heart of all listeners. A marked and highly characteristic melody is set to No. 11, "The Free mind," and in No. 12, "The Walnut Tree," we have another song of remarkable beauty, the unceasing *arpeggio* accompaniment heightening, without disturbing, the calm theme given to the singer; and an expressive phrase, which forms the symphony, breaking in with excellent effect wherever the voice pauses. No. 13, a song full of

character, confirms our assertion of the necessity of altering some of the words which have been rendered back into English from the German translation to which they were originally composed. Burns's verses, commencing "My heart is sair," flow very well until the well known "Somebody" occurs, which being rendered by the German word, "Jemand," is very properly translated "Some one." Passing over two Anacreontics, a delicious song, called "The Lotos Flower," another to some sacred words, translated from Göthe, and "Suleika's Song" (which is really a melodious duet for voice and pianoforte), we arrive at another composition which cannot be hurriedly dismissed. Assuredly Robert Burns would have been driven frantic with joy could he have heard his "Highland Widow's Lament" so intensified by the magic of music. The song is in D minor, and bears the somewhat unusual time signature 6-16. Anything more intense, more vividly coloured or more truthful in its wild pathos than this Highland Widow's wail of hopeless grief we can scarcely call to mind in the whole range of vocal music. The effect of the voice hurrying forward with increasing agitation, as the sorrows of the singer accumulate upon her, the chords in the right hand rapidly answering those in the left throughout, is so thoroughly dramatic that were the song rendered by two sympathetic artists, a musical audience would be roused to enthusiasm, and the most unimpassioned listener could scarcely remain unmoved. In this brief notice we can do but scant justice to the contents of this attractive volume; but as far as we have been enabled to travel through its pages in our present number, we trust that we have said enough to indicate some of its beauties to our readers, and next month we hope to resume and conclude our pleasurable task.

True Love (Treu Liebe). Vocal Duet. Composed by Agnes Zimmermann.

An unpretending and expressive duet, in A minor, by a composer whose name is a guarantee for the truthful setting of German poetry, even when as a resident English artist, she gracefully renders it into our own language before publication. The composition is an undoubted proof, if proof were wanting, of the simple means by which an accomplished writer can produce effect; for both the voice parts and accompaniment are models of quiet and subdued power. We especially admire the alteration in the character of the pianoforte part to the second verse. Vocalists who desire to meet with a melodious duet presenting no unnecessary difficulties will be glad to become acquainted with "True Love."

Sweet to live amid the mountains. Part-Song. Words from the Swiss.

There's beauty in the deep. Part-Song. Words by Brainard.

Composed by W. Pearson.

THESE are the best part-songs we have yet seen by this composer. Of course in the first one (as the words are from the Swiss) we have the inevitable "Tra, la, la!" but it is not intrusive, and the melody is fresh and tuneful. The harmonies throughout are simple and well written; but as a rather important shake is written in the pianoforte part, we can scarcely imagine how the song can be quite complete, as the author tells us, "without an accompaniment." "There's beauty in the deep" commences *Adagio*, with a bass solo, which leads to an *Andante* movement in 6-8 rhythm, the melody of which is extremely pleasing. In the second verse the *Adagio* begins with the bass solo unaccompanied, followed by an *Andante* in the relative minor, the song concluding with a repetition of the phrases which end the first verse, in the original key. This little composition, unpretentious as it is, proves that Mr. Pearson is advancing as a part-song writer.

The Parting. Song. Words by Byron. Composed by Alice Lee.

THE union of inoffensive music with inoffensive poetry can scarcely perhaps be considered a matter of sufficient importance to call for more than a line of faint praise; but Byron's verses are not thus to be trifled with; and if we seem too critical upon Alice Lee's graceful little theme, it is her fault for selecting words which demand a more vivid colouring than she has given to them. Grammatically, however, we have nothing whatever to say against her song.

DEIGHTON, BELL AND CO.

Music. By Henry C. Banister.

THIS Manual, by one of the Professors of Harmony and Composition at the Royal Academy of Music, forms one of

the series of "Cambridge School and College Text Books," and is expressly prepared for the use of candidates for the Middle-Class Examinations, in connection with the Universities. In his Preface the author says "The work being a *Text Book* rather than a *Treatise*, the discussion of controverted points must not be looked for in it. Such discussions would have been beyond its scope, and frustrated its purpose, with respect to those for whose use it is specially intended. Generally those views are given which are most widely accepted by musicians not holding extreme or special opinions." Such a plan as this is highly to be commended; for although we are unquestionably in a transition age with regard to the fundamental principles which should be taught to the students of musical theory, there can be no doubt that patients must not die whilst doctors disagree, and Mr. Banister, therefore, who is desirous of becoming a teacher instead of a disputant, is right in stating as clearly as possible in his book only those broad facts which are accepted by the majority of musicians. With this view of the author's intentions, we are bound to accord the highest praise to the work, which is so logically arranged throughout that reference to any special portion of it can be readily made. Part I. treats of Notation; Part II. of the Rudiments of Theory, Harmony and Counterpoint; and Part III. of the Elements of Composition. In the first of these parts we have a remarkably clear exposition of notation, time, accent, and other elementary matters unfortunately too often passed over by students. Especially must we praise the author's explanation of the difference between Simple and Compound Time, the widely-spread ignorance of which subject causes half the false emphasis we are condemned to listen to amongst amateurs. In the portion devoted to the exposition of the rudiments of Theory we have some very valuable remarks upon the old scales; and although but small space is occupied in tracing the history of our modern system, an intelligent pupil may glean quite enough information upon the subject to understand the meaning, at least, of what are termed the "Gregorian tones." Harmony is grappled with and explained, as we have already said, with as much confidence as if the author were not surrounded by those who dissent entirely from his opinions; but, for teaching purposes, Mr. Banister has unquestionably laid down a system which cannot but produce wholesome results; and if students of an enquiring nature should be desirous of becoming acquainted with the various conflicting theories which now agitate the musical world, we are certain that they will be all the better for having prepared themselves by reading and pondering the pages of this cleverly written text book. If we have a fault to find with the work, it is that, in laying down his rules, Mr. Banister constantly says "some authors believe that this chord," &c., assertions which of course must have the effect of mystifying a student who, wishing to pass an examination, has a right to believe that he is learning in the right way to attain his end. Before concluding our notice we may say that the complete manner in which every department of the science is explained is highly creditable to the author; for not only does the book include a treatise on Counterpoint, Canon, Fugue and Imitation, but some very able remarks upon Form in composition and upon the various musical instruments.

J. B. CRAMER AND CO.

Oh Bella Mia. Romanza. Parole di F. Rizzelli. Musica di Arthur S. Sullivan.

MR. SULLIVAN has here attempted nothing beyond writing a flowing melody to some not very suggestive words. As may be expected, the treatment of the song bears the unmistakable stamp of its being the work of an accomplished musician, the accompaniment especially being most delicately handled throughout; but we confess that we should be glad to meet Mr. Sullivan on higher ground, for our congratulations upon the success of such trifles as these, like the conventional compliments of every-day life, become almost a matter of course. There are many who can throw off graceful and melodious songs, and we can of course have no objection to their so employing their time; but England can but ill spare the services of those composers who have proved that they can do better things.

The Dove and the Maiden. Idyll. Words by H. B. Farnie. Music by J. Offenbach.

WHATEVER may be said against the music of Offenbach, there can be no question that all his compositions have that important element of "tune" which cannot but render them favourites, at least with the multitude. Whether they have anything else becomes indeed a question, for we have

rarely heard any vocal piece of his which seems to soar above the level of a dance air, whether it be a song, duet, quartet, or quintet; and although the false life by which they are invariably surrounded when presented on the stage excites the admiration and applause of large audiences to such an extent that the music is received with rapture, it very seldom happens that much effect is produced by it away from the glare of the stage-lamps. As a quiet and inoffensive melody, the little song before us, from the Burlesque Opera, "The Bridge of Sighs," may we think bear favourable comparison with many of the songs of the day; and although *we* may like it best because it is least like the usual compositions of Offenbach, there are many, no doubt, of his staunch admirers who having but small knowledge of the individuality of his style, would purchase and sing this Idyll under the full conviction that it is a thoroughly representative work of its author.

Only to meet. Ballad. Words by George Cooper. Music by Franz Abt.

MANY of the songs of this composer have obtained a well deserved popularity, but he has latterly written too much for his fame, and the inevitable result is that we often see his compositions passed over by vocal amateurs without even a glance beyond the title-page. This is a mistake, for his vocal pieces are always graceful and singable, and such qualifications should be powerful recommendations in these days of trivial common-place. "Only to meet," however, has a character of its own which is certain to make it a favourite. The flowing theme, in 6-8 rhythm, with the triplets in the accompaniment against the holding notes for the voice, is extremely melodious; and a good effect is gained by the change of character on the words "After it all comes the cloud of despair." There is much that we like about this song, and have little doubt that our opinion will be shared by others.

DUNCAN DAVISON AND Co.

Three Songs for Voice and Piano:—

1. *Standing, gazing over the sea.* Words by M. A. B.
2. *Ripple, ripple, gentle stream.* Words by Mrs. C. A. Double.
3. *Shine on, fair moon.*

Composed by L. M. Watts.

WHEN the title-page of a song expressly states that it is for "voice and piano," it is generally understood that the instrument has an independent part, the vocalist and pianist, indeed, being equally necessary to realise the composer's intention. As every song in the present day has a pianoforte accompaniment, some such intimation as this is useful, as distinguishing a mere ballad from a more ambitious composition; and we confess to a feeling of disappointment, therefore, when on opening the pieces before us, we found nothing but the conventional *arpeggios* and chords for the pianoforte throughout. No. 1, in D flat major, has a vocal theme well expressive of the words; No. 2 is melodious, and may we think be made effective by an unpretending singer with a sympathetic voice; and No. 3, although perhaps the least attractive of the set, shows that the composer has much feeling for pure melody. But there are defects in the accompaniments of all these songs which should have been corrected by an experienced hand before publication. For example, in No. 1 (page 2, bar 5) consecutive fifths occur between the chords of G flat and F; in No. 2 (on the second page) between the last chord of bar 3 and the first of bar 4, we have the same progression; and in No. 3 (page 3), the triad of C moves in similar motion to the triad of B flat, from the 10th to the 11th bar, in a manner so awkward as to disturb the equanimity of a singer with a sensitive ear.

WILLIAM CZERNY.

Festive Seasons. Six Pieces for the Pianoforte.

A Postman's knock. Scherzino. For the Pianoforte.

Liebeszauber. Clavierstück. For the Pianoforte.

A Capricious Moment. Capriccietto. For the Pianoforte.

Composed by Heinrich Stiehl.

AN artist of higher talent than Herr Stiehl would have hesitated before publishing a set of pieces in imitation of the exquisite Six Christmas Pieces of Mendelssohn. The subjects of these little sketches, "Home for the Holidays," "Christmas Eve," "A Happy New Year," &c., have evidently somewhat fettered, rather than assisted, the creative powers of the composer; for, although there are undoubted indications of original thought throughout the pieces, the joyousness of the children at the "festive season" is certainly

but faintly reflected in the music. "A Postman's knock" is open to the same objection: the "knock" is there, but little else. The *Clavierstück* is a well written piece, which may be recommended both for practice and performance; but of the group of compositions forwarded to us, we infinitely prefer the last, which is a true *Caprice* (or *Capricciotto*, as the composer prefers to call it) and full of character.

METZLER AND Co.

Awake! the daylight sweetly falls. Part-Song. Words by Willy De Burgh. Music by W. Borrow.

A FLOWING, melodious and excellently voiced part-song, by a composer whose name is new to us. We may especially mention, amongst the many effective points in this unpretending little composition, the pause upon the diminished 7th on A natural, which leaves the ear in agreeable suspense for the close upon the key-note.

HENRY STEAD AND Co.

Clouds. Ballad. Words by Lætitia Mary Napier. Music by Mirana.

AS we have before said in reviewing the songs of this composer, there is unquestionable evidence of a feeling for melody in all she writes, but a want of original thought, which will, we think, prevent her compositions from rising above the level of the multitude of graceful vocal pieces of the day. If she were to think more of what is *good* than of what is *pretty*, there can be little doubt that she might produce works of a somewhat higher class than she has yet given us; for throughout her songs we see an evident endeavour to soar above the regions of common-place. "Clouds," however, has an elegant flowing theme, in 9-8 rhythm, is carefully accompanied, and as it is published in two keys, has doubtless already become a favourite.

Forget me not. Song. Composed by Walter H. Sangster.

AN effective tenor song, showing skilful workmanship in the accompaniment, as well as a real aptitude for the melodious setting of words. Especially do we congratulate Mr. Sangster on his power of observing the true accent to his poetry, for this is a quality but rarely met with amongst modern song-writers. The conversational bits between the voice and pianoforte give much interest to the composition; and as we perceive that it has been sung by Mr. W. H. Cummings, there can be little doubt that "Forget me not" is likely to amply justify its title.

Original Correspondence.

IS A PARISH CHURCH ORGAN PUBLIC PROPERTY?

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—An organ erected in a church, whether by public subscription or private munificence, is placed there for use in the services of the church, not for the private amusement of any parishioner who may desire to play upon it. It is strictly "public property,"—not indeed in the sense that "A Parishioner" imagines, but, as are all the fittings in the church, devoted to public purposes. The ownership is vested in the churchwardens, as representatives of the parishioners; they are bound to preserve it for the purposes for which it was placed there; and the right of the public over it is to *have it used* for those purposes, and no more. As you justly point out, the very fact owned by "A Parishioner" of the necessity of private persons having to obtain permission if they desire to play upon it, is an acknowledgment that they can do so only as a matter of favour and courtesy, not as a right.

Unless specially warned to the contrary, a resident organist has fair reason for assuming that the care of the organ is intrusted by the churchwardens to him as their servant, and that he is the person responsible for the proper use of it. And I imagine that, as a rule, churchwardens would act very unwisely and uncourtously if they were to over-rule organists and take that responsibility upon themselves. That they have a right to do so is unquestionable; and it is easy to conceive cases in which it would be their duty to exercise that right.

I remain, Sir,

Your obedient Servant,

WM. ACTON,
Vicar of Wicklewood.

March 3rd, 1873.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BELFAST.—The Spring season of the Ulster Hall Monday Popular Concerts commenced on the 3rd ult. The principal vocalists, Miss Maria Arthur and Dr. O'Donoghue, were well received, many of their songs being re-demanded. The band of the 78th Highlanders played several effective selections. Mr. B. H. Carroll was highly successful both in his organ and pianoforte solos, and he also accompanied the vocal pieces with much skill.

BIRKENHEAD.—The Cambrian Choral Society gave a performance of Mendelssohn's Oratorio, *Elijah*, on the 18th ult., with great success. Miss Edith Wynne, Miss J. Bond, Mr. Bywater, and Mr. O. Christian were the principal artists engaged. Mr. W. Parry conducted, and the band was most ably led by Mr. H. Lawson. Owing to frequent encores the performance lasted for nearly three hours and a half. Both solos and choruses were rendered in a highly satisfactory manner.

BIRMINGHAM.—On the 21st ult., Mr. Stephen S. Stratton gave a concert at Messrs. Adams and Beresford's Music-room, in commemoration of the 188th birthday of the celebrated composer, John Sebastian Bach. The artists employed in rendering the selections were:—Violins, Herr Ludwig and Herr Carl Jung; viola, Mr. W. H. Priestley; violoncello, Mons. Vieuxtemps; double-bass, Mr. J. Moreton; flute, Mr. Sturges; pianoforte, Dr. C. S. Heap, Mr. Arthur Trickett, and Mr. S. S. Stratton. The programme, as the occasion demanded, consisted exclusively of works of Sebastian Bach, and was made up chiefly of compositions by that great master for the chamber, and but rarely heard in this country. The most important of the pieces were the two concertos for three pianofortes, both of which were excellently played. The Sonata in B minor, for pianoforte and violin, was also beautifully given by Dr. Heap and Herr Ludwig. The violin and violoncello solos—the former consisting of the Preludio, Loure, Gavotte and Rondo from the Suite in E, and the latter of the Allemande, Courante, Sarabande and two Gavottes from the Suite in D, were remarkably well executed. M. Vieuxtemps was unanimously recalled, and gave a repetition of the Gavottes. The performance of the two Preludes and Fugues from the *Well-tempered Clavier*, showed how perfectly Dr. Heap's hand has been disciplined, and how thoroughly he has studied the highest forms of musical composition. The difficult Fugue in G minor was also well given by Mr. Stratton. There was a fairly good attendance, and loud applause greeted the conclusion of every piece, showing that the audience appreciated the efforts of the performers.

BOLTON.—On Friday evening the 14th ult., a musical service was given in Wesley Chapel, Bradshawgate; the vocalists being Miss Fallows and Mr. Henry Taylor, assisted by the Chapel choir. Miss Fallows sang "How beautiful are the feet" (*Messiah*), and "Angels ever bright and fair" (*Theodora*), with very good effect. The solos given by Mr. Taylor were the recitative, "With overflowing heart, O Lord" and air, "The soft southern breeze" (*Rebekah*), and "In native worth" (*Creation*), which were very ably rendered. Mr. J. T. Filcroft, the organist, played a March (Wely), "Adagio Cantabile" (Haydn), "How lovely are the messengers" (Mendelssohn), and Beethoven's "Hallelujah" (*Mount of Olives*). The choir sang during the evening an Anthem, "O come let us worship," 95th Psalm (Mendelssohn), "In Thee, O Lord" (Tours), and Mozart's "Gloria" (Twelfth Mass), closing with Hopkins' "Saviour, again to Thy dear Name." The service was a success, and reflected credit upon the choir-master, Mr. Taylor.

BOOTLE, LANCASHIRE.—A miscellaneous concert was given on Tuesday evening the 18th ult., at the Assembly Rooms, for the benefit of the widow of Captain Upton, late commander of the steamer *Scandaria*, which sailed from New York on the 8th of October last, and has never since been heard of. There was a large attendance, and upwards of £50 was realized in aid of Mrs. Upton and her two fatherless children. An excellent programme was provided by the following ladies and gentlemen, who gave their services gratuitously, viz. Miss Clensy, Miss Brown, Miss Newall, Miss Webster, Miss H. Webster, Miss Lowthian, Mr. Francis, Mr. Hobart, Mr. Clensy, and Mr. Peake. The efforts of the soloists were greatly appreciated, and several pieces were encored. A reading was also given by Dr. Churchill; and the Highfield Musical Society (Walton), under the conductorship of Mr. R. B. Carmichael, sang several pieces in a highly creditable manner. Mr. J. L. Parry ably performed the duties of accompanist.

CAMBORNE.—The annual benefit concert of the Misses Mitchell was given in the Assembly Rooms, on the 25th February before a crowded audience. The programme included Schubert's Quartett for strings (Op. 125), a Quartett of Haydn's (No. 43, in D), a Duet for two violoncellos, by Schubert, and a Fantasia on the Scotch air, for the clarinet, by Mr. Lazarus, the executants being Messrs. Nunn, Burrows, H. A. Smith, and Marrack. The principal vocalists were the Misses Mitchell and Mr. Sampson. The ladies were especially successful in Berger's duet, "Warning echoes," and Benson's song, "Row gently here," was effectively given by Mr. Sampson. Several excellent part-songs were well rendered by some ladies and gentlemen of the neighbourhood, Pinauti's "The sea hath its pearls," deserving especial mention. Mr. G. J. Smith was the accompanist, and Mr. J. H. Nunn, A.R.A., the conductor.

CHESTERFIELD.—The Parish Church choir having resolved to present to Mr. Trimmell, the organist, some token of their esteem and regard, after the usual rehearsal on Thursday evening, February 27th, the members requested Mr. Trimmell to accompany them into the vestry. Dr. Holmes having been asked to take the chair, he called upon Mr. D. Douglas to present to Mr. Trimmell, in the name of the choir, a gold and ebony *bdion*, engraved with a suitable inscription, and accompanied by an address, beautifully illuminated on vellum, the initial letter containing a miniature view in water colours of the Parish Church. In presenting the testimonial, Mr. Douglas spoke in the most flattering

terms of the talent and zeal of Mr. Trimmell, and expressed a hope that the choir would for many years enjoy the benefit of his valuable services. Mr. Trimmell, in a suitable speech, acknowledged the gratification he felt in accepting the presentation, and assured the choir that whether here or elsewhere he should always remember with pleasure the kindly feeling manifested towards him on that occasion.

CLIFTON.—Two interesting recitals of classical music were given at the Victoria Rooms on Friday the 7th ult., in connection with Mr. J. C. Daniel's "Clifton Winter Entertainments," the executants being Mr. Charles Hallé and Madame Norman-Neruda. At the morning performance Mr. Hallé gave a finished rendering of Beethoven's "Moonlight" Sonata, and was warmly applauded. Madame Norman-Neruda's solo, a fantasia by Ernst on selections from *Otello*, was also finely rendered and much appreciated. Other items of this recital were a violin solo by Nardini—the larghetto and finale allegretto in D; Schubert's Valse Caprice in E, arranged by Liszt, and the Duet Sonata in C minor, for the piano and violin, by Beethoven, No. 2 of Opus 30, and one of the three dedicated to the Emperor of Russia. At the recital in the evening the chief feature was the violin solo, Bach's Chaconne in D minor executed by Madame Norman-Neruda from memory—a wonderful feat if only on that account. A performance of Mendelssohn's pianoforte duet, Andante with variations, in B flat, introduced to the assembly, in company with Mr. Hallé, Miss Marion Viner, of this city, one of his pupils. The concluding piece, Beethoven's "Kreutzer" Sonata for the piano and violin, needed not the intimation that it was given by general desire to render it acceptable. There have been no better entertainments provided by Mr. Daniel than these two recitals.

EDINBURGH.—A very enjoyable recital was given by Professor Oakeley on Saturday afternoon, the 1st ult., on the University organ, to a crowded audience, a large number of students being present. The programme was entitled "Concert Echoes," being almost entirely reminiscences of the Reid Festivals of this year and last. The Minuet in F, by the founder of the Music chair, was an interesting novelty. It appears to have been played at some of the early Reid concerts, but was afterwards laid aside and forgotten until resuscitated on the present occasion. In a musical point of view it is by no means without merit; we would indeed be disposed to give it the preference to the Minuet with which the annual commemorations have so long familiarised the Edinburgh public. The Professor played as delightfully as usual, and most of the numbers met with unmistakable appreciation, more especially the Minuet or Scherzo from Beethoven's Fourth Symphony, the *Unfired Extract*, the "Pilgerchor" and the *Athalie* march. The annual concert of the Edinburgh University Musical Society was held on the 24th ult., in the Music Hall. The whole of the pieces were admirably performed, especially Mozart's Symphony, in C major (No. 6), Beethoven's "Prometheus" Overture, and Mendelssohn's "Cornelius" March. Professor Oakeley's "Students' song," a bright and pleasing composition, went extremely well; and part-songs by Mendelssohn and Muller were given with much precision and effect. Mr. Richard Drummond, of Hawthornden, whose fine tenor voice and musical culture are well known in private circles, sang with good taste and refinement the great scena from *Der Freischütz*, and Mr. Driggs gave a deservedly warm reception. The concert was in every respect a decided success, and Professor Oakeley, who conducted, has every reason to congratulate himself upon the result of his labours.

HARROGATE.—On Tuesday evening the 4th ult., at a church missionary meeting, held in Christ Church School-room, the choir sang the following anthems, in a highly creditable style: "O pray for the peace of Jerusalem" (Smallwood), "How beautiful upon the mountains" (Smith), "Therefore with angels and archangels" (M. Arnold), "Christ our Passover" (Goss), solo by Mr. J. Dickinson, and "Turn Thy face from my sins" (Attwood), solos by Master Leeming and Mr. Deighton. The Rev. P. W. Hulbert accompanied, and Mr. Arnold, choir-master, conducted.

HORNCastle.—On the 6th ult., Mr. W. J. Price gave a very successful evening concert in the Exchange Hall, assisted by Master Noble (of Peterborough Cathedral), and several of his pupils and friends. The programme was partly sacred and partly secular. Master Noble's rendering of "Angels ever bright and fair," elicited a deserved encore, as did also his solos in Mendelssohn's "Hear my prayer," and Garrett's "Goo! night." This young artist (who has barely reached his twelfth year) displays talents of unusual promise. Mr. Price was also ably supported by his brother and pupil, Master James Price, who sang "The Ash Grove," accompanying himself on the harp (which was re-demanded), and played a solo on the pianoforte, which was likewise encored. He also joined Mr. Price in a grand duet for two pianos. The choruses were sung with commendable precision; and great credit is due to Mr. Price for the careful manner in which he has trained his pupils, and for the very acceptable evening's entertainment he presented to his friends.

LEEDS.—The first concert of the Leeds Philharmonic Society was given in the Victoria Hall, on the 5th ult. The selection from Haydn's *Seasons*, with Miss Arthur, Mr. Goodall, and Mr. M. Taylor in the principal parts, proved highly successful. Miss Arthur especially creating a marked effect with the audience. Mr. Alfred Broughton presided at the organ, and also played Mendelssohn's Caprice (Op. 22). Mendelssohn's *Lauda Sion* was then given, Miss Emily Carr rendering the solo parts with much effect. The performance concluded with Handel's "Coronation Anthem." Mr. Broughton conducted with skill and discretion.

LEIGHTON BUZZARD.—On Thursday the 27th February, the members of the Leighton Buzzard and Linslade Choral Society gave their sixth concert in the large hall of the Corn Exchange. Haydn's Oratorio, the *Creation*, was successfully performed by a band and chorus comprising seventy vocalists and instrumentalists, including members of the Society, the London orchestras, and the Luton Philharmonic Society, the principal vocalists being Miss Matilda Scott, Mr. Selwyn Graham, and Mr. Chaplin Henry. Miss Scott was heartily applauded in "The marvellous

work," "With verdure clad," and "On mighty pens," the latter eliciting a general encore. Mr. Graham gained special honours by his rendering of "In native worth," and "Oh, happy pair;" and Mr. Henry particularly distinguished himself in "Rolling in foaming billows," and "Now Heaven in fullest glory shone." The whole of the choruses were well sustained, and the manner in which the members of the choir acquitted themselves throughout the evening reflected the greatest credit upon Mr. Mortimer, who must have taken considerable trouble in training them to the degree of efficiency attained.

LEITH.—On Tuesday evening, the 18th ult., the Leith Tonic Sol-fa Association gave a performance of Fawcett's Oratorio *Paradise*, in the Corn Exchange, to a large audience. The chorus numbered about one hundred voices, the artists engaged for the solo parts being Miss Lizzie Hunter (soprano), Miss Lizzie Foster (contralto), Mr. G. M. Davidson (tenor), Mr. T. L. Dick (bass). The solos and recitatives were artistically and feelingly sung, one recitative by Miss Foster and the last air sung by Mr. Davidson being re-demanded. The choruses were given with remarkable precision and effect, and reflected great credit on Mr. Law, to whose energy and perseverance not a little of the success of this concert is due. Mr. T. Craig accompanied on the harmonium, and Mr. R. Law conducted.

LIVERPOOL.—The third concert of the series on the plan of the London Monday Popular Concerts, took place in the Philharmonic Hall, on Wednesday the 5th ult. 1st violin, Herr Joachim; 2nd violin, Herr L. Ries; 1st viola, Mr. Zerbin; 2nd viola, Mr. Burnett; violoncello, Signor Piatti; solo pianoforte, Herr Pauer; vocalist, Miss Caffera; accompanist, Mr. Zerbin. The programme contained in the first part, Beethoven's quintet, in C major (Op. 29), for two violins, two violas, and violoncello; song "Swedish Winter song" (Mendelssohn); Sonata, in E minor (Op. 90), for pianoforte alone (Beethoven); and in the second part the Quartet, in G major, for strings (Op. 17), No. 5 (Haydn); song "She wandered down the mountain side" (F. Clay); and Grand Trio, in B flat major (Op. 97), for pianoforte, violin, and violoncello (Beethoven). This fine instrumental selection was, as may be supposed, rendered with the utmost perfection, more especially the quintet. The songs gave much pleasure; and Herr Pauer, being vehemently excited in his solo, played, with marvellous rapidity, Weber's "Moto Perpetuo."

—The fifth subscription concert of the Philharmonic Society, on the 11th ult., was a very interesting one, introducing to this audience the magnificent *Requiem Mass* of Franz Lachner, Op. 146; and closing with Handel's *Dettingen Te Deum*, in which Mr. T. Harper's trumpet accompaniment was highly effective. The overture to *Athalie* appropriately commenced the concert; and Mendelssohn's additional accompaniments were used to the *Te Deum*. The principal artists were, Madame Florence Lancia, Miss Enriquez, Mr. Edward Lloyd, and Mr. Lewis Thomas, all of whom were highly successful. The performance of the difficult choruses in the *Requiem Mass* suffered in some degree from what appeared to have been insufficient rehearsal, and also from the extremely high concert pitch, which was so trying to the continuously exercised voices, that it rendered an occasional sinking inevitable.—On the 13th ult., Miss Kate Haddock, assisted by several other artists, gave a concert in the Assembly Rooms, Hardman Street, before a large audience. The programme consisted of a selection of vocal and instrumental music, the former part, which was principally of a classical character, being sustained by Madame Billinie Porter, and the latter by Mr. E. W. Thomas (violin), Mr. Haddock (violoncello), and Miss Kate Haddock (pianoforte). The trio with which the concert was opened, served at once to bring out the merit of the executants, and to raise anticipations on the part of the audience which were fully realised by the excellent nature of the performances which followed. The vocal contributions of Madame Billinie Porter were in every way in keeping with the high character of the instrumental part of the programme. Mr. Franklin Haworth acted as accompanist.—The fourth and last of the present series of the delightful and highly appreciated performances, on the plan of the London Monday Popular Concerts, took place on Wednesday the 19th ult. Executants.—Herr Joachim, Herr L. Ries, Mr. Zerbin and Signor Piatti; solo pianoforte, Mr. Charles Hallé; vocalist, Mdlle. Nita Gaetano; accompanist, Mr. Zerbin. Part first:—Quartet in E minor (Op. 69, No. 2), for strings, Beethoven; song, "Ogni pena," Pergolesi; Sonata, in E flat (Op. 27, No. 2), for pianoforte alone, Beethoven. Part second:—Recitative and Adagio from Concerto, in G minor, Spohr; violin solo, accompanied on the pianoforte; song, "Au Printemps," Gounod; trio in E flat (Op. 100, No. 1), for pianoforte, violin and violoncello, Schubert.—The sixth Subscription Concert for 1873 of the Philharmonic Society, on the 25th ult., was devoted to a fine performance of Mendelssohn's Oratorio, *St. Paul*. Principal artists:—Miss Edith Wynne, Mrs. Scott Fennell, Mr. Montem Smith and Mr. Santley, who all sung admirably. The chorus and orchestra did their work with great fire and effect. Mr. Best's absence, in consequence of severe indisposition, was greatly regretted; but nevertheless the ensemble of the whole was excellent.

MANCHESTER.—Mr. Horton C. Allison gave his fifth annual pianoforte recital, in the Memorial Hall, on Tuesday evening the 11th ult., with much success. Beethoven's Sonata in D minor, was well played, from memory, by Mr. Allison, who also gave every other item in the concert without the aid of a copy. All the pieces were well received, and Mr. Allison was encouraged in his own compositions, "The Sigh," and the War march, "Le Champ de Mars," as well as in two of Mendelssohn's "Songs without words."—The performance of Bach's *Passion Music*, under the direction of Mr. Charles Hallé, at the Free Trade Hall, on the 13th ult., was, as might have been anticipated, a complete success, but space will only admit of our giving a cursory notice of the concert. One of the peculiarities of the composition is that it requires two orchestras. This was completely provided for, and it may be mentioned that the vocal and instrumental performers together numbered about 400. The principal vocalists were Madame Alvsleben, Madame Patey, Mr. E. Lloyd, Mr. Maybrick, and Mr. Santley. Madame Alvsleben did not seem to sing with thorough confidence at first; but nothing could exceed the purity of voice and taste she displayed in several of her parts, especially in the fine aria, with flute accompaniment,

"For love my Saviour suffered." Madame Patey was in splendid voice. The music which fell to her is in some parts exceedingly difficult, but she gave it with the greatest ease, was happy in expression, and perfect in every note. The tenor music, which is very exacting, was assigned to Mr. Lloyd, who acquitted himself nobly of his task. Everybody knows how well Mr. Santley sings in the *Messiah*. He appears to find a more congenial field in Bach's *Passion Music*, and he has seldom, if ever, sung better. Mr. Maybrick also evinced much artistic feeling, though the duties which fell to him were comparatively limited. But fine as these performances were they were equalled by those of the orchestra and chorus. The chorales are a distinguishing feature of this work, and in a sense may be regarded as the popular gems of it. Both these and the choruses were rendered with that perfection which marks all the pieces presented under Mr. Hallé's management. To Mr. Hecht, the chorus director, must be awarded no small portion of the praise justly due for this grand performance; and we must also mention that Mr. Walker presided with much ability at the organ. Altogether, from the reception accorded to this great Oratorio we may consider that it has already become established as a favourite in Manchester, and cannot doubt that Mr. Hallé will continue to present it in future as one of the special musical attractions of the season.

MONTROSE.—The first private concert given by the Harmonic Union, took place in the Guild Hall on the 25th February. Mr. Taylor's class numbered between forty and fifty voices, and on this occasion he secured the additional aid of several instrumentalists. The programme opened with the well-known "Gloria," from Mozart's Twelfth Mass, which was well sung, the solos, by Miss Hutcheon and Miss Taylor, being rendered with much taste and feeling. The great feature of the concert was the execution of several choruses of Handel and Haydn, more especially "The Glory of the Lord," "Worthy is the Lamb," and the "Hallelujah." Mr. Taylor, who conducted, sang with much taste and expression the introductory recitative to Haydn's beautiful air, "In native worth." The two hymns "Nica," and "Vexillum," were excellently rendered; and on the whole the entertainment was such as to reflect the greatest credit on Mr. C. B. Taylor, the energetic conductor.

NEW YORK.—Mr. Richard Hoffman's second Soirée was given on the 22nd February, at Messrs. Chickering's room; violin, Mr. J. Burke; violoncello, Mr. Bergner; piano, Mr. R. Hoffman. The programme comprised the Trio, Op. 1, Beethoven; Variations Sérieuses, Op. 54, Mendelssohn (encored); Wanderstunden (S. Heller); Sonata, violin and pianoforte, Op. 5, No. 2 (Beethoven); Arabesque and Abdellid (Schumann); Chopin's Mazurka Valse, violin and pianoforte; "Adagio and Allegro" (Mendelssohn), Op. 4; and Fantasia from *Faust* (R. Hoffman). The concert was highly successful.

NORWICH.—The second concert of the series which the Norfolk and Norwich Musical Union proposes to give this season, took place on Thursday evening, the 6th ult., in St. Andrew's Hall. Mozart's Twelfth Mass was performed, and one of the best proofs that the work had been mastered was given in the excellent singing of the well-known synopposed passages in the allegro of "Cum Sancto Spiritu," and in the careful attention that was paid throughout to expression. The solo parts were excellently sung by Madame Florence Lancia, Madlle. Enriquez, Mr. H. Minns, and Mr. Chaplin Henry. In the second part, Dr. Bunnett's beautiful "Ave Maria" was most tastefully sung, both by soloists and chorus, and the composer was recalled. Madlle. Enriquez was encored for her artistic reading of "O Salutaris," from Rossini's *Messe Solennelle* but instead of repeating the aria she sangullah's "Storm." Madame Florence Lancia gave "I mourn as a dove," from Benedict's *St. Peter* with a great deal of feeling, and was deservedly encored, as was also Mr. Chaplin Henry for his singing of Gounod's "Nazareth."

SOUTHAMPTON.—It is gratifying to find that the Saturday Popular Concerts are realising all the success that was so confidently predicted. The earnest and zealous exertions of Mr. and Madame Fletcher, who originated these entertainments, and whose performance (the former as a violinist, and the latter as a pianist) have been amongst the most attractive features in the programmes, are deserving of the highest praise. There can be little doubt that concerts devoted to the most classical works so excellently interpreted, will continue to enjoy that patronage which has hitherto been so liberally accorded to them.

SOUTH NORWOOD.—The Tuesday evening entertainments at the Public Hall have been well patronized of late. At the entertainment on the 25th ult., Miss Janet King made her first appearance before a Norwood audience and elicited considerable applause for her singing of "She wandered down the mountain side," and "Sing, sweet bird;" both songs received a well-merited encore. Mr. G. Linly's rendering of "There's nothing like a freshening breeze" and "Simon the Cellarer" quite eclipsed all his previous efforts. Songs and solos were given by Messrs. P. Hazeldine and F. Laughlin, and Messrs. J. Baucutt and W. Blount also appeared and fully maintained the reputation they have already earned. We understand these pleasant evenings will be continued every Tuesday till the end of April.

STRATFORD.—The West Ham Philharmonic Society gave its second concert of the present season at the Town Hall, on the evening of Tuesday the 11th ult., before a large audience. Mr. J. S. Bates conducted, and Mr. F. Kiteon played the pianoforte accompaniments. The first part consisted of Mendelssohn's "Lauda Slon," and Gounod's "By Babylon's Wave." The choruses were sung with care and taste; and the rendering of "Sing of Judgment," and "Lord, at all times I will bless Thee," by Miss F. Jones, and of the quartet "Ye who from His ways have turned," by the Misses F. and G. Jones and Messrs. Gowar and W. Latta, was highly successful. The second part contained a selection of solos, duets and part-songs, several of which were encored.

SYDNEY, N. S. W.—The performance of the music at High Mass at the principal Catholic churches on Christmas Day was unusually good. At St. Mary's, Mozart's No. 12, *Kyrie* and *Gloria*, Mercadante's *Credo*, and Gounod's *Sanctus* and *Agnus Dei* were given, with organ and full orchestral accompaniments. The selections from Mercadante's and

Gounod's Mass were specially arranged for the orchestra by Mr. J. A. Delany, organist of the Cathedral. The congregation of St. Mary's are deeply indebted to Dr. Barasanti for the interest he takes in the progress of the choir. At St. Patrick's, Mozart's No. 12 was performed in its entirety, with orchestral accompaniments and organ. The performance was a particularly fine one, and gave great satisfaction. At St. Benedict's the music of the Mass was by Monti. It was procured from New York by Mr. Peter Curtis, who has devoted so much time and attention to the improvement of St. Benedict's choir. At the Sacred Heart and St. Francis, there was a good selection of music well performed. Novello's arrangement of the "Adeste Fideles" was sung at all the churches. The new organ at St. Mary's, now in course of construction by Mr. Jackson, was used for the first time on Christmas Day.

WELLINGTON, NEW ZEALAND.—The performance of the *Messiah* in the Wesleyan Chapel, on Friday evening, December 20, 1872, will be looked back to in future years as an era in the Choral Society's career. About 40 non-members, on invitation, kindly gave their help in the choruses, swelling the choir to nearly 90, with an orchestra of about 20. It will be enough to say that, as a whole, the performance was a most unqualified success. The best solos were "I know that my Redeemer liveth" (in which Mrs. Parsons' rich voice and earnest expression were highly effective), and "He was despised" (rendered with much purity of voice and feeling by Miss Hickson), the flute part in the latter being well played by Mr. Spreet (a late and valuable acquisition), and the clarinet part in the former being excellently given by Mr. McIntosh. "The trumpet shall sound" was carefully sung by Mr. George, and most artistically accompanied by Mr. Curry on the trumpet. Of the choruses, "For unto us," "Hallelujah," and "Worthy is the Lamb," were all that could be desired. Great praise is due to Mr. Mowbray, the conductor, for his untiring zeal, and also to Mr. Raymond, who presided at the organ. During the interval the president, Mr. Justice Johnston, made a very appropriate acknowledgment of the kindness of the Rev. Mr. Ruddle and the Trustees of the Chapel, in granting its use for the production of the Oratorio, and also thanked those who had lent their aid to the Society. He took the opportunity to acquaint all present that the performance was intended to be repeated as an annual festival at which some great work would be put forward, dwelling on the advantages to be derived from the spread of a taste for high class music among the people.

WOOLWICH.—Miss Mascall's concert at the Town Hall on the 7th ult. was well attended, and, though chiefly confined to her pupils, remarkably successful. Miss Rice's solo "Let the Bright Seraphim," with cornet *obbligato* by Mr. Lawson, was enthusiastically encored, as was also Mendelssohn's air, "O rest in the Lord." The 91st Psalm, arranged by Miss Mascall, was sung by a good choir, the solos being entrusted to Miss Chambers and Miss Kelly, the duet "Quis est Homo," from the *Siabab Mater* was given by Miss Day and Miss Wheeler; and a new composition by Miss Mascall, "There arose a great storm," was sung by Mr. Foss and his two little daughters. Mrs. Baker, Mr. Scudder and Miss Geer also contributed solos, and Mr. Davis, who conducted the entertainment, sang the recitative and air "Now Heaven in fullest glory." There were several pieces in the programme instrumental, the performers being Miss Mascall, Miss Rice, Miss Lawson, Miss Milne, the Misses Foss, Miss Edwards, and Madlle. Aimée de Naeyer.

WORTHING.—The performance of Haydn's *Creation* by the Worthing Sacred Harmonic Society, on the 19th ult., was in every respect a decided success. The Assembly Room, capacious as it is, was crowded in every part, and the applause throughout was hearty and well deserved. The solo parts were sustained by Miss Jennings, Mr. Montem Smith and Mr. Crome, all of whom were highly effective, Miss Jennings in "On mighty pens," especially winning the favourable opinion of the audience. The choruses were given with admirable precision; and great credit is due to Mr. L. S. Palmer (who conducted the work) for his unremitting exertions in training the choir. Mr. H. S. Cooke presided with much ability at the organ.

ORGAN APPOINTMENTS.—Mr. J. T. Mew (late Organist of St. Thomas's Church, Newport, Isle of Wight), to the Parish Church, Swindon, Wiltshire.—Mr. Thomas Lee (late Choir-master of St. Andrew's, Southport), Organist and Choir-master to St. James's, Birkdale, Southport.—Mr. W. Scadding (late Organist of St. James's Church, Cowes), to the Parish Church, St. Thomas's, Newport, Isle of Wight.—Mr. J. Dixon to Buckden Parish Church, Hants.—Mr. R. B. Bateman (of the Parish Church, Penrith), Organist and Choir-master to the Parish Church, Aylesbury, Bucks.—Mr. C. M. E. Kendrick, Organist and Choir-master to All Saints' Church, Blackrock, Dublin.—Mr. F. K. Blanch (late of St. Clement's, Notting Hill, and St. Luke's, Shepherd's Bush), Organist and Choir-master to St. Stephen's, Westbourne Park, W.—Mr. James M. Morland, (Organist and Choir-master of Waterford Cathedral), to Trinity Church, Leicester.

CHOIR APPOINTMENTS.—Mr. R. B. Bateman (of the Parish Church, Penrith), Choir-master of the Vale of Aylesbury Church Choral Association.—Mr. Joseph Hutchinson, Lay Vicar (Bass), to Salisbury Cathedral.—Mr. J. Stilliard (Alto, Lay Clerk Gloucester, and formerly of York Minster choirs), to St. Paul's.

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MAY 1, 1873.

THE "ZAUBERFLÖTE" OF MOZART.

THE libretto of Mozart's "Zauberflöte" has often and justly been commented on as a tissue of absurdities, containing not a single dramatic point capable of being worked into a musical design. At the opening of the Opera, Tamino, an Egyptian prince, is seen in mortal combat with a serpent (no motive for this struggle ever transpires); his cries of terror bring three ladies on the scene, who slay the serpent and comfort Tamino, who has fainted. These ladies consider the young prince as likely to aid their mistress, the Queen of Night, in her great sorrow, she having lost her daughter: they show him a miniature of this daughter, of whom he immediately becomes enamoured, vowing to become her champion. For his mission he is endowed with a magic flute, which will keep him safe in every danger (for it has power to soften all hearts towards him), three Genii or boys, to guide him to his destination and enlighten him with wise counsels, and a garrulous bird-catcher is assigned to him for a servant. Thus this much-guarded hero proceeds to the abode of the high-priest Sarastro, who has abducted Pamina from her mother's supposed evil influence, and destines her to the service of the Temple. Conducted to its gates by the three protecting Genii, and being refused admittance, Tamino makes no further attempt to rescue the imprisoned damsel, but holds a lengthy colloquy with a nameless priest, from whom he ascertains that Pamina is still living. The chattering servant, Papageno, meanwhile has effected an entrance and persuaded Pamina to escape with him and seek Tamino (whom she has not yet seen). They fly, but are overtaken and bound in fetters by Monostatos, a false Moor, under whose guardianship Sarastro has placed Pamina. The chief intelligence of the piece, Sarastro, now comes on the scene; he chastises Monostatos, and decrees that the lovers shall undergo a course of probation in the sanctuary. Thus closes the first Act, with a hero who has achieved nothing, a love between two virtual strangers, and an assumption of more than mortal wisdom supported by nothing but a few phrases of general proverbial morality.

In the second Act the ordeal of silence is imposed on Tamino; Pamina speaks to him in vain, and imagines him to be estranged; her mother then works on her feelings to kill Tamino with a dagger, Pamina loses her reason for a short time, the lovers go through what are called the ordeals of fire and of water, that is to say they walk through what may be supposed an abstract of those elements during a short march played by Tamino on the magic flute, in order that the trial may be performed with safety. After this the triumph of the lovers is proclaimed, the kingdom of darkness extinguished, and wisdom and joy are to reign upon earth.

The foregoing inane plot, interspersed with some questionable scenes of intended comicality, has inspired some of Mozart's most beautiful and most profound music (as an instance of this latter it is only necessary to mention the Second Finale). One cannot but marvel how Mozart could have warmed to a subject quite devoid of dramatic life or of poetic beauty, a story without either plot or passion, those two pivots of all lyric art. A pamphlet that appeared in Leipsic in 1865 treats of this question, and goes far to prove that the whole frame-work of the "Zauberflöte" is allegorical; that it is an apotheosis of Freemasonry against the political and ecclesiastical influences that persecuted that fraternity at the time the Opera appeared. That some underlying meaning was known to exist is also attested by Goethe's allusion to it, (recorded by Eckermann) when, in speaking of the probable effect in Germany of his second part of Faust the poet said: "if the multitude find pleasure only in what is actually visible, the initiated will not fail to perceive the higher meaning, as is the case with the 'Zauberflöte' and other things," as well as by his having written a second part to the

"Zauberflöte," an unmistakable allegory from end to end, in which the story of the Opera is taken up after the union of Pamina and Tamino, and treats of the vicissitudes undergone by their infant child, enchanted by the Queen of Night; the powers of darkness being too strong for his parents to regain him, he escapes by an ethereal process from the earth altogether. The author of the above-mentioned pamphlet is anonymous, and writes as much to vindicate the Opera as to glorify Freemasonry. He quotes many of the didactic lines, which weave so strange a thread of gravity through the incongruous web of extravagance, as embodiments of Masonic philosophy, and finally states who and what are the originals of the several characters of the drama. We translate the following:—

"The performance of the 'Zauberflöte' on the 30th September, 1791, is important in the history of Freemasonry in Austria. After the death of Joseph II. 1790, the Catholic clergy under Leopold II. (who was not naturally inclined to oppose Freemasonry) began to assert their influence, and this the more decisively, as the political aspect of France was beginning to grow threatening; the leaders of the Austrian States forthwith looked upon Freemasonry with suspicion. The 'Zauberflöte' is therefore a manly protest of Mozart and Schikaneder in defiance of the disfavour into which the institution had fallen with the authorities. They became its champions before the general public, and defended as well as vindicated a noble cause."

Jahn says: "The political revulsion that took place under Leopold II. led not only to the withdrawal of whatever countenance had hitherto been shown to Freemasonry, but caused it to be suspected and hated as a powerful medium for disseminating ideas of religious and political liberty. Its glorification on the stage therefore, in a work in which its rites and symbolism are placed in a dazzling light, and its moral tendencies are justified, so that the initiated recognizes his secret affinities, whilst the outsider receives, beyond the enjoyment of the sensuous charm also the possible impression of a deeper signification, must appear as a bold and timely party demonstration, that wisely kept clear of personalities."

Leopold II. died in March 1792, and was succeeded by Francis II., a decided opponent of Freemasonry, who proposed its suppression throughout the German Empire at the Reichstag at Regensburg in 1794, and who in 1795 prohibited it in his dominions. Nevertheless, Schikaneder announced the 100th performance of the "Zauberflöte," November 23, 1792, and the 200th, October 22, 1795. Thus the "Zauberflöte" was the dying lay of Freemasonry in Austria, the eloquent defence and apology of a condemned innocent; but it was also the medium through which Freemasonry has been publicly preached in spite of all prohibition, and through which it has continued to live and influence the people down to our days.

Freemasonry is indicated in the "Zauberflöte" as the temple of Isis and Osiris. The comparison of Freemasonry with the Egyptian mysteries was a favourite subject of reflection among the brotherhood in Vienna and Austria ever since Ignaz von Born, published a leading article "On the Mysteries of the Egyptians," in the first Number of the *Journal für Freimaurer* (Vienna, 1784). There it is stated: "The uninitiated beheld in the symbol of the sun and the moon Osiris and Isis; but in a mystic sense the sun was the Supreme and only Divinity, the principal Source of every good, and the moon was the symbol of his creative power. Sometimes the sun-symbol signified spirit and fire, and the moon-symbol earth and water, which two pairs of opposing forces, according to their teaching, generated the air. Of the philosophic sciences that were taught in the mysteries, natural philosophy had a foremost place, the image of Isis, or Nature, being held next pre-eminent to that of Osiris. For this reason the Egyptian high-priest wore on his breast the amulet of Isis with the inscription—the word of Truth. Are truth, wisdom, and the promotion of happiness for the whole human race, not also the objects of our association? Do not our laws constantly inculcate this end under manifold forms?" &c. &c.

In this sense the Masonic task is indicated in the "Zauberflöte" as the service of Osiris and Isis, and in this sense the mission of the priests is represented. Thus we have no

reason to doubt that it was Born* who is represented in Sarastro. Born was in truth a high-priest of Freemasonry in Vienna, noble and pure in mind and character, an enlightened and liberal man, and one who had both eloquence and wit at his command in discussion. From 1780 to 1785, the most prosperous period for Freemasonry in Austria, he was the life and soul of the collective Freemasonry of Germany, and this chiefly because he was deeply imbued with the spirit of Lessing. Mozart had composed his Cantata "Maurerfreude" for a festival given in honour of Born in 1785, and it is more than probable that he intended the part of Sarastro to be an enduring and worthy monument to the honoured brother, who died in 1791.

Further: Freemasonry generally is illustrated in the Choruses of the Priests and in the three Genii or boys. Of these Jahn remarks: "The march-like strain with which Tamino is conducted to the gate of the Sanctuary at the commencement of the first Finale completely illustrates the situation. The instrumentation is quite novel, the bright voices of the boys, accompanied by strings, without double basses, and supported by soft chords of trombones and muted trumpets and drums; and a long sustained G of the flutes and clarionets, spreads a gentle light, like a glory over the whole; the three-fold adjuration "be steadfast, silent, and obedient," echoed by the firm sustaining tones of the wind instruments, heightens the solemnity of this stirring march, interrupting its rhythm, but adding to its dignity and weight; the few bars sung by Tamino still further enhance the benign effect of this scene by contrast, and the repeated strain of the boys bring back the impression of a more ethereal world with renewed force.

Let us now cast a glance at the tenets ascribed to Freemasonry in general throughout the "Zauberflöte," apart from the lofty mission assigned to the priests and Genii. Suspicion, which has at all times sought to undermine Freemasonry, is mentioned in the passage where the three ladies say:—

Much ground there is for dark suspicion,
The crafty priest may evil mean.
Tamino. A wise man ponders well the truth,
To heed the mob he e'er is loth.
Ladies. They say who ever plights their faith,
His soul is doom'd to eternal death.
Tamino. 'Tis nought but babbling women's talk,
But plann'd by false and crafty folk.

Let these words be compared with the circumstances of the period when the Opera was projected and performed, as set forth in the opening of these remarks, and it must be admitted that Mozart and Schickaneder themselves fulfilled what they put into the mouths of the Genii when they say to Tamino "Be a man, and as a man thou shalt conquer." The altar of the Temple in the "Zauberflöte" is sacred to Truth; it is a beautiful and affecting testimony to truth when, Pamina and Papageno escaping from the temple are intercepted by Sarastro, Papageno is made to say:

What now will befall us? With terror I tremble!
Pamina. Oh friend, no hope on earth is left,
The terrible Sarastro comes.
Papageno. Oh, that I were a mouse,
Some crevice small should hide me!
Or that I could but glide me
Into a snail's dark house!
My child, say, what shall we confess to?

Pamina has now regained her composure, and replies like a worthy acolyte of the temple:—

The truth, though it were held a crime!

In this truly Masonic spirit have Mozart and Schickaneder written the "Zauberflöte," and thereby freely and publicly avowed its truth at a time when Freemasonry began to be considered as a political crime.

The Queen of Night and her three ladies are the mortal foes of Sarastro and of his temple; Sarastro has deprived the Queen of her daughter in order that she may be trained under manly guardianship, to noble love and freedom; for he says to her:—

To love me I will not compel thee:
But yet I cannot set thee free.

Generally it may be remarked that women are recommended to stay within their own sphere, and above all to be kept away from the temple. The Speaker says to Tamino:—

By woman hast thou been beguill'd?
Trust not to woman's idle talk,
Her joy is counsels wise to balk.

On the other hand he says of the man:—

A man in purpose is not weak,
He ponders what his tongue shall speak.

Further on the priests say:—

My son, beware of woman's falsehood,
That is the test of manly heart;
Full many a wise man have they maddened,—
Distracted hath he borne the smart.

The Queen and her ladies achieve an entrance into the temple, guided by the Moor Monastatos, in order to surprise the priests and destroy them. Who would not identify the Queen of Night with Maria Theresa? As early as the 7th March, 1743, the Empress caused a meeting of the first Viennese lodge "Zu den drei Kronen" (to which her consort, Franz I. belonged) to be surprised and dispersed by several hundred grenadiers and cuirassiers. About eighteen Freemasons were taken prisoners; the Cardinal and the Archbishop of Vienna, as well as the Papal Nuncio were present at their trial. It is said that Franz I. was actually present on that occasion, and escaped the pursuit of the soldiers with difficulty by a back stair-case. On the representation of Franz I. the prisoners were released on the Name-day of the Crown Prince Joseph, on the 19th March. In 1764 Freemasonry was interdicted in the name of the Empress throughout the Austrian States. If the Queen of Night reminds one of the Empress Maria Theresa, the signification of the Moor Monastatos (he who stands alone) is still more apparent: it is the clerical party and its attendant monasticism. We meet with this Moor in the Temple; many members of the Roman Catholic clergy were Freemasons. In a list of members of a lodge in Prague are the names of the Archbishop of Laibach, and of the Prior of the Augustine Convent at Prague. We may mention the Pater Torrubia in Spain, of whom the Viennese Freemasons' Journal (1784, II., 177-224) relates that he caused himself to be admitted a brother, in order to be able to bring the fraternity before the Inquisition. The Moor who vaunts his "watchfulness," but sues for the love of Pamina, so that she flies from the temple in order to escape from him, is ordered by Sarastro to be bastinadoed. Such a punishment was not unlike that dealt by Born (Sarastro) in his "Specimen monachologiae methodo Linæana" (Vienna, 1783), published in German with the title "Ignaz Loyola Kutenpeitscher" (Munich, 1784). This brilliant satire was translated into English and French. All the machinations of the Moor, to sacrifice the priests and their temple to the vengeance of the great Queen of Night are frustrated:—

Destroyed for ever is our might,
We all are doom'd to endless night!

In Prince Tamino we think of Joseph II. Though he was not a Freemason like his father, he was his pupil and did homage to those same principles of which Born was the representative both within and without the lodge; he was a Freemason without the apron, and openly protected the brotherhood in his dominions, which can be proved by an autograph decree of December 12, 1785, in which he ordains that perfect liberty and protection be accorded by all governors and magistrates to Freemasons. In Pamina, the daughter of the sovereign, we recognize the Austrian people in its noblest aspect, whilst Papageno and Papagena represent its merry, careless, pleasure-seeking side. Pamina has been withdrawn by Sarastro from her mother's guidance; the Austrian people had been led to the perception of modern enlightenment, and penetrated by a free, noble and moral spirit. The Moor, while still a servant in the temple, attempts to win Pamina for himself; he adjures the Queen before the entrance of the temple:—

Remember, Queen, thy word is given,
That fair Pamina's hand is mine.
Queen. I gave my word, and shall fulfill it.
Ladies. Yes, thou shalt call Pamina thine.

* Hofrath von Born, a distinguished metallurgist and founder of the Lodge "Zur wahren Eintracht" in Vienna, which had for its object the promulgation of liberal ideas and the defeat of superstition and fanaticism.

But scarcely has he received the royal promise than he exclaims in terror:—

But ah, a sound of distant thunder,
Like troubled waves, is on the air.
Queen and Ladies. Yea, dreadful is that sound of thunder,
It fills the trembling heart with fear.

The Austrian people weds Joseph II., and in spite of the prohibition of Freemasonry, up to the present time looks back with longing to the days when under his reign Freemasonry was allowed and protected.

To read through the tender and profound music of Mozart after this hint as to his possible meaning, can only heighten the probability of the foregoing; whether Schickaneder also worked in an "heroic spirit," is both less interesting and less probable. It appears from the pamphlet from which we have largely drawn, that the real author of the libretto was not Schickaneder at all, but one Gieseke, an actor and chorus-singer from Brunswick, who earned a humble subsistence in Schickaneder's theatre. He is said to have been a man of talent and some culture; Schickaneder, who was not at all scrupulous as to using extraneous aid in the concoction of his pieces, took Gieseke's drama as a foundation, altered what he liked, added the parts of Papageno and Papagena, and finally assumed the authorship of the piece for himself. Neukomm, who knew Gieseke as an actor *auf der Wieden*, confirms the statement that Gieseke wrote the greater part of the "Zauberflöte;" Cornet, the once famous tenor singer also tells that Seyfried in 1818 recognized in a professor from Dublin, who visited Vienna with a natural history collection, the *ci-devant* chorus singer Gieseke, who told him that he was the chief author of the "Zauberflöte," and that he had quitted Vienna out of fear lest his political opinions should bring him into trouble.

To recognize in the unprincipled virago of the Opera, the Queen of Night, the good and noble Maria Theresa, could only have been possible to those who had personally smarted under her displeasure; it seems more likely that, as in Goethe's second part, she is only an abstract impersonation of obnoxious power, and not a personality at all; but if it can be felt that:—

"More is meant than meets the ear,"

in Mozart's last dramatic work, then surely is he the true founder of the Music of the Future, and has lent his harmonious and symmetrical idiom to the illustration of an axiom asserted with much vehemence since then (and which, spite of all its short-comings, has done so much towards re-casting the worn-out lyrical forms), namely, that dramatic music is nothing if not didactic.

N. M.

THE performance of Bach's Passion Music (St. Matthew) by the Royal Albert Hall Choral Society, under the direction of Mr. Barnby, for four consecutive evenings in Holy Week, was an experiment the success of which affords undeniable proof of the firm hold which this sublime composition has now obtained over the English public. The gratification, both to the conductor and the choir, of seeing the vast area of the Albert Hall nightly filled with an attentive audience—we might even say congregation—must indeed have been an ample reward for their unwearied exertions in the cause; and Mr. Barnby and his zealous band of musical Propagandists may rest satisfied that their praiseworthy efforts will not pass from the memory of those whose heart is with them in their endeavour to spread a knowledge and love of good music amongst the masses. A most interesting feature in the presentation of the work was the fact of the audience so readily accepting the invitation to join in the chorals, the effect of which was materially aided by the performance of the melodies on cornets, the players being stationed at the several entrances to the audience-part of the Hall. Nothing new can now be said of the composition itself; but, in justice to Madame Alvsleben, it must be recorded that her pure and fervent delivery of the exacting soprano solos, delighted all present, and we sincerely hope that, by the continued study of a style of music for which she is so eminently fitted, she may take as high a rank as an exponent of sacred, as she has

already done of secular, works. We may mention also that an air not hitherto heard in this country, "For love my Saviour suffered" (in which the flute has a prominent share), created a marked effect, not only from its intrinsic beauty, but from the excellent interpretation it received from Madame Alvsleben. During the four performances the contralto, tenor and bass parts were given by Madame Patey, Miss Dones (who deserves the warmest praise for her expressive singing), Messrs. W. H. Cummings, E. Lloyd, Signor Foli and Mr. Thurley Beale, all of whom we need scarcely say gave a thoroughly sympathetic reading of the music allotted to them. The orchestra was both complete and efficient; and Herr Straus's violin *obligato* to the contralto air "Have mercy upon me," was exquisitely played. Mr. Hoyte presided at the organ with much ability; and the recitatives requiring such aid were judiciously accompanied on the pianoforte by Signor Randegger. On Saturday in the same week the "Messiah" was given, Mr. W. H. Cummings supplying the place of Mr. Sims Reeves (absent from indisposition) and the rest of the solos being rendered by Madame Lemmens-Sherrington, Miss Emily Spiller, Miss Dones and Signor Foli. The Hall was crowded in every part, and the performance one of the finest yet given.

THE announcement that music is to form an important feature at the International Exhibition during the present year, shows how steadily public opinion is forcing the subject upon the attention of those who have the control of these national appeals to the people. For some years it was considered that an opening ceremonial in which music bore a conspicuous part was all that was necessary, the art being thus virtually unrepresented in an Exhibition which had the express object of displaying the result of skill and intelligence from all countries. The excellent orchestra, placed under the direction of Mr. Barnby, will now effectually remedy this omission; for daily concerts will be given, the programmes of which will be framed with a view to lead the taste of the people to the appreciation of music of the highest class. In furtherance of the real design of the Exhibition, it is also intended that the works of new composers shall be submitted for examination, and that young English artists both vocal and instrumental, shall have an opportunity of being heard in public. If the selection of compositions and the manner in which they were rendered on the opening day (Easter Monday) may be accepted as a fair sample of what is to follow, we may reasonably anticipate a brilliant success for these concerts. The programmes for the morning and afternoon on this occasion included Auber's "Exhibition Overture," Mendelssohn's Symphony in A minor (Scotch), an orchestral selection from Wagner's "Lohengrin," the Overture to "Guillaume Tell," Haydn's "Surprise" Symphony, Handel's Organ Concerto in G minor and major, No. 1 (finely played by Mr. Best), and the March and Cortege from Gounod's "La Reine de Saba," songs being most successfully given by Miss Agnes Walton and Mr. Thurley Beale. We may also mention that analytical programmes, from the skilled pen of Mr. Joseph Bennett, are sold at an extremely moderate price in the Hall.

HER MAJESTY'S OPERA.

BUT a few words need be said of the well-worn Opera "Lucrezia Borgia," with which Mr. Mapleson commenced his season on the 15th ult., the parts of *Lucrezia*, *Maffeo Orsini* and *Gennaro*, being sustained respectively by Madlle. Titiens, Madame Trebelli-Bettini, and Signor Mongini. A successful *début*, however, was made by Signor Medini, in the character of the *Duke of Ferrara*; he not only sings well, but acts with intelligence, and will doubtless prove a highly valuable member of the company. On the 22nd ult. three new singers appeared in Verdi's "Rigoletto," Signor Del Fuente, who performed the arduous part of the Jester, however, bearing off the principal honours. He has a fine baritone voice, an excellent stage presence, and much dramatic power, all of which qualities were fully recognised by the audience, who accorded him the warmest marks of approbation. Madlle. Ostava Torriani, as *Gilda*, and Madlle. Justine Macvitz, as *Maddalena* (the other two new comers), achieved a moderate success, the first named lady having an agreeable voice, and the second, with a mezzo soprano organ of good quality, singing her part at least with a fair amount

of care and intelligence. A revival of "Semiramide," with Madlle. Titiens as the heroine, has been unquestionably the most evenly sung opera yet given; but as an individual attraction, Madlle. Ilma di Murska, who made her first appearance this season in "Lucia di Lammermoor," fully retains her hold of the public favour.

ROYAL ITALIAN OPERA.

THIS establishment opened on the 1st ult., when Meyerbeer's "Africaine" was given, the part of *Selika* being sustained by a young *débutante*, Madlle. D'Angeri, whose reception was we think scarcely as enthusiastic as it would have been had she selected some less ambitious character for her first appearance. Although a singer and an actress of much promise, Madlle. D'Angeri had throughout the Opera to struggle against the impression produced by Madame Pauline Lucca in the same part, and the result was that much that was really good, both vocally and dramatically in her assumption of the African Queen was comparatively overlooked. Of Madlle. Amalia Fossa, who made her first appearance as the heroine in "La Traviata," we can merely record that she received the usual share of applause accorded to *débutantes* by an indulgent audience; and the same may be said of Madame Paoli, who appeared for the first time as *Leonora* in "La Favorita," neither artist, however, rising to the level of what the subscribers and public have a right to expect at the Royal Italian Opera. The male singers have been on the whole more fortunate. Signor Montanaro, who made his *début* as *Count Almasiva* in "Il Barbiere," sings Rossini's music with facility and intelligence, and M. Maurel, a new baritone, made an excellent impression as *Renato*, in "Un Ballo in Maschera." The new tenor, Signor Pavani, has but small requisites for such a part as *Edgardo* in "Lucia," but may perhaps be found useful in secondary characters. Madlle. Albani has drawn crowded houses whenever she appears, but the strength of the company has yet to come.

CRYSTAL PALACE.

THE concert on the 22nd March brought forward a highly-interesting orchestral piece by Dr. Hiller, called a "Dramatic Fantasia," consisting of five movements, termed respectively, "Tragedy," "Comedy," "Modern Drama," "Ballet," and a Finale, embodying some of the previously-heard subjects. A work so ambitious can scarcely be judged in a single hearing; but we need scarcely say that the general effect upon the audience was most favourable, the composition throughout evidencing much poetical feeling and skilled workmanship. At the same concert, Mr. Franklin Taylor's performance of Beethoven's Piano-forte Concerto in G created a marked effect, and he was recalled to the platform to receive renewed expressions of gratification. Mr. Crowther Alwyn's Mass, performed for the first time on the following Saturday (the day of the boat-race), was presented to a smaller audience than usual at these concerts, but the cleverness exhibited in the composition secured for it a decided success. The principal parts were admirably sustained by Miss Edith Wynne, Miss Marion Severn, Mr. E. Lloyd, and Mr. Lewis Thomas. On the 5th ult., the novelty was a Symphony by Mr. F. H. Cowen, who seems rapidly making his way as a composer of high class works. The themes in this Symphony are extremely graceful, and the undoubtedly effective writing, especially in the first movement and the *Scherzo*, was thoroughly appreciated, the composer, who conducted, being much and most deservedly applauded. Little need be said of a *Scherzo*, for orchestra, by H. Stiehl, termed "The Vision," for it produced but small effect, and will probably not be heard again. M. Colyns, who played Rhode's Concert-Allegro, for violin (with orchestra) is an artist who at once made his way with the audience, for although the music he performed is somewhat antiquated, it afforded him ample opportunity of displaying a fine tone and freedom of style too rare to be disregarded. The vocalists at these concerts have been more than usually good, Madame Alvsleben, especially, winning a reputation on her first appearance which she has since materially increased; and Miss Sophie Lowe also proving herself a singer of mark, her rendering of Pergolesi's song, "Ogni pena," being worthy of all the applause which it elicited. The winter series of concerts terminated on the 19th ult., when a fine performance of Beethoven's Choral Symphony was given.

ROYAL ALBERT HALL CHORAL SOCIETY.

ON Wednesday, the 2nd ult., Mendelssohn's "Hymn of Praise," and Rossini's "Stabat Mater" were performed, before a large audience. The instrumental movements of Mendelssohn's work were rendered throughout with a finish and delicacy of tone in every department of the orchestra which cannot be too highly commended; and the choral part evidenced the care and attention which had been exercised upon the minutest details during rehearsal. Especially must we bestow the warmest praise upon the perfect balance of tone observed in the Choral, "Let all men praise the Lord," and the decision of attack in the final chorus, "Ye nations, offer to the Lord." Unfortunately, Mr. Sims Reeves, who was engaged for the tenor part, was too ill to attend, but Mr. W. H. Cummings supplied his place with a success which deserves more than a passing record, for we have scarcely ever heard him deliver the air, "The sorrows of death," and the well-known "Watchman" scene with more beauty of voice or depth of expression. Madame Otto-Alvsleben sang with much purity of style the soprano solos, and Miss Emily Spiller proved a sympathetic ally in the beautiful duet, "I waited for the Lord." In the "Stabat Mater," the duet, "Quis est homo" (finely given by Madame Alvsleben and Madame Patey) and the "Cujus animam" (sung in the true Italian style by Signor Bettini) were so heartily encored that Mr. Barnby had some difficulty in resisting so powerful a pressure; but, as it appeared to us, the vocalists seconded him in his wise resolve, and the work was allowed to proceed without interruption. The contralto and bass solos were excellently rendered by Madame Patey and Signor Agnesi; and the small portion falling to the share of the choir was thoroughly satisfactory, the last chorus (an admirable specimen of Rossini's "severe" writing) being sung with much precision and effect. At the fifth concert, on the 23rd ult., Mendelssohn's "Elijah" was given. Again Madame Otto-Alvsleben proved her appreciation of the true requirements of sacred music by her interpretation of the principal soprano part, the duet of the Widow with Elijah, and the arduous air "Hear ye Israel," especially, being rendered with that dramatic feeling and unaffected expression so imperatively demanded for their due effect. Miss Dones is deserving of the highest commendation for her impressive delivery of the air "Woe unto them," and also for the energy she displayed in the music of the Queen. Madame Patey achieved her usual brilliant success in "O rest in the Lord," and Miss Katharine Poyntz in the duet with Miss Dones, "Zion spreadeth her hands," and also in the concerted music was thoroughly efficient. Signor Agnesi, in the part of the Prophet, sang carefully, and with much intelligence, creating the greatest effect in the declamatory solo, "Is not His word like a fire," and also evincing much pathetic feeling in the air "It is enough." Mr. W. H. Cummings (Mr. Sims Reeves being still indisposed) gave the two tenor songs, "If with all your hearts" and "Then shall the righteous," in his best style, and Mr. Raynham, in some of the recitatives, was highly serviceable, also lending valuable aid with Messrs. Edward Devon, Pyatt, and Smith) in the quartets. The choruses were sung with much effect, more particularly "Yet doth the Lord," the Baal Choruses (the precision in which was marvellous), "Be not afraid" and "He watching over Israel," the latter of which was remarkable for beauty of tone throughout. Mr. Barnby, as usual, conducted, and Dr. Stainer presided at the organ.

MR. HENRY LESLIE'S CHOIR.

THE second concert was given on the 27th March, the programme of which, although containing but little novelty, was in the highest degree interesting, as showing the best qualities of the choir to the greatest advantage. One of the most effective pieces of the evening was the charming setting of the 23rd Psalm, "The Lord is my Shepherd," for female voices, by Schubert, the execution of which was positively faultless. Mendelssohn's eight-part Psalm, "Judge me, O God," was so finely sung as to elicit an enthusiastic encore; and the same compliment was paid to Mr. Leslie's very clever part-song, "The Pilgrims." The Motett, "O God, my spirit loves but Thee," by Mr. J. G. Callcott, performed for the first time, is a well written composition, and was deservedly warmly received. The solo vocalists were Misses Jessie Jones and Antil, Messrs. Henry Guy, Valentine Smith and Sautley. The Hall was well attended, in spite of the fact of Mr. Sims Reeves being compelled unfortunately to disappoint the audience, owing to severe indisposition.

PHILHARMONIC SOCIETY.

At the second concert, on the 2nd ult., Brahms's "Requiem" and Mendelssohn's "Walpurgis Night" were the principal attractions. Were we inclined to hazard an opinion upon the "Requiem" from a single hearing, we certainly should not do so when performed as a concert-piece, surrounded by compositions in such violent contrast; and we must content ourselves therefore with saying that the un-emotional character of the subjects, notwithstanding the brilliancy of the instrumentation, produced a feeling of weariness in the audience, which, although we cannot accept as any tacit criticism of the work, sufficiently evidenced that the Philharmonic concert-room is not the place for a funeral service. The "Walpurgis Night" was well given throughout, and received with much warmth. A welcome feature in the selection was the performance of the Adagio and Rondo from Vieuxtemps' Violin Concerto in E, by Madame Norman Neruda, which was warmly and most deservedly applauded. The solo vocalists in the "Requiem" were Miss Sophie Ferrari and Mr. Santley, and in the "Walpurgis Night," Miss M. Crawford (from the Royal Academy of Music), Mr. E. Lloyd and Mr. Santley. Mr. W. G. Cousins conducted the concert with his accustomed care and judgment.

SACRED HARMONIC SOCIETY.

BACH's "St. Matthew" Passion music, which has, in a comparatively short time, obtained a popularity in this country scarcely to be hoped for even by the composer's most ardent worshippers, was performed for the first time by the above Society on, the 25th ult., at Exeter Hall, under the conductorship of Sir Michael Costa. It was a worthy tribute to the genius of Bach that his work should be given in its entirety; but it should also be recollected that this Passion music, when not forming a portion of a service in a sacred building, must be considered as a composition submitted to a concert-room audience; and if proof were wanting that when thus heard, as originally written, the effect must become wearisome, it would be found in the fact of there being at this performance but a comparatively small number of persons left in the Hall to listen to the beautiful concluding chorus, "In tears of grief." That much pains had been taken in the preparation of the music was at once evident, for the choir sang throughout with a care and precision which showed how zealously the conductor had worked to attain a result which should maintain, and even raise, the reputation of the Society over which he so ably presides. But accuracy, and the production of a body of tone, are not sufficient to realise the sublimity of Bach's music; and with much to admire in the decision with which the elaborate counterpoint in this difficult work was mastered in every department of the choir, we could not but feel, in many of the most pathetic choruses, the want of that depth of expression without which, however correctly sung, the words become colourless. The best choruses were "Have lightnings and thunders," "O man, thy heavy sin lament," "Let Him be crucified," and "In tears of grief." The chorals were well sung, but we cannot think that the accompaniment of organ and bass stringed instruments, however important in supporting the voices of a congregation, are necessary in a concert-room presentation of the work, where melody and harmony are alike entrusted to a trained choir. Madame Patey and Mr. E. Lloyd are too well known as exponents of the contralto and tenor solos in this work to need more than a passing word of eulogium upon their efforts; but of Madame Lemmens-Sherrington and Mr. Santley, who made such an effect in this composition at the Worcester Festival last year, we must say that in every respect they fully confirmed the impression there produced, increased familiarity with the music indeed enabling both artists to sing with even more firmness and expression. The effect of the recitatives hitherto accompanied with the pianoforte being played by the stringed instruments, is scarcely pleasing: in the first place, it is unsuited, we think, to a work so truly sacred, and in the second place it does not carry out the composer's intention that the recitatives of our Saviour only should have orchestral accompaniment. The bright tone of the Viol da Gamba (well played by Mr. Pettit in the *obbligato* to the air, "Come, blessed cross") was exceedingly welcome; but the instrument is not, as has been asserted, a resuscitation on this occasion, for although not used in previous performances of this composition here, it has been played by the same artist in the several recent presentations of Bach's "St. John" Passion music, and also, we believe, by Mr. Webb, at the Historical Lectures of Herr Pauer. Mr.

Patey gave the airs "Give, O give," "Twas in the cool of eventide," and "Up, my soul" with good effect; and (with Mr. Chaplin Henry) was highly serviceable in many of the recitatives. The violin *obbligato* to "Have mercy upon me" by M. Sainton, and that to Mr. Patey's air, "Give, O give me," by Mr. H. W. Hill, were finely played; and the organ was skillfully presided over by Mr. Willing. There was scarcely any applause during the performance, but the interest with which most of the large audience followed every piece with the book, fully proved how highly the beauty of the music was appreciated. Indeed, however minute details may be varied in the presentation of the work, it has an innate charm which must make its way to the heart of every hearer; and although we have freely expressed our opinion upon the production of the composition by an Association which has already done so much for the spread of sacred music in this country, there can be no doubt that the Society has added one more to its list of successes, and materially helped in the good work which should bind all artists into one common brotherhood.

MR. G. A. MACFARREN's new Oratorio, "St. John the Baptist," has been accepted and is to be performed at the Bristol Festival, on Thursday, the 23rd October. The part of St. John will be sung by Mr. Santley, and the work will be conducted by Mr. Charles Halle.

It is with sincere regret that we announce the death of Mr. Augustus Harris (the able Stage Manager of the Royal Italian Opera), which occurred on the 19th ult. at his residence, Upper Bedford-place. The deceased gentleman had occupied this responsible post for so many years, and with so excellent a result to the establishment, that we fear it will be some time before his place can be satisfactorily supplied.

WE understand that Mr. John Hullah has resigned his post of conductor of the Concerts and Practices at the Royal Academy of Music.

MR. W. R. BOURKE delivered a lecture on the 7th ult. before the St. Barnabas Mutual Improvement Society, Holloway, entitled "English Music—Bishop and his Contemporaries." It consisted mainly of an historical and biographical sketch, somewhat profusely illustrated by selections from the works of Bishop, Webbe, Stevens, Callcott, Crotch, Shield and Dibdin. The object was chiefly to show that the music of this period was an outgrowth rather of that which had preceded, than a preparation for, the more modern school, which at that time, although neglected here, was flourishing in Germany and other continental countries. The Vicar of the Parish heartily thanked the lecturer at the close of the evening.

A SUCCESSFUL evening concert, under the direction of Mr. Stedman, was given at the Birkbeck Institution, on the 23rd ult., the principal vocalists being Misses Ellen Horne, Estelle Emrick, Alexandrina Dwight, Messrs. Stedman, H. O. Sanders, and R. Latter. Miss Dwight, in "Sing, sweet bird," and Miss Emrick, in "Ah, s'estinto," pleased so much as to receive enthusiastic encores. Mr. Stedman, in his two songs, "The Angel at the Window" (Tours), and "The Anchor's weighed" (Braham), achieved a well-merited success; Mr. Latter evinced the possession of an excellent voice and style in "Non più andrai," and Mr. Sanders was much applauded for his rendering of Pinsuti's dramatic song, "The Raft." An agreeable feature in the concert was the harmonium performance of Mr. King Hall, both of whose pieces were re-demanded, and we must also mention, with the warmest commendation, the execution of a pianoforte solo by Mr. Henry Parker.

WE understand that Mr. Berthold Tours has resigned his position in the orchestras of the Royal Italian Opera and the Sacred Harmonic Society, for the purpose of devoting the whole of his time to composition and tuition.

ON Good Friday evening an excellent sacred concert was given, under the direction of Mr. F. A. Bridge, at Burdett Hall, Limehouse, the principal vocalists being Miss Kate Frankford, Miss Scarlett, Miss Claremont, Mr. Albert James, Mr. Fillan, and Mr. Albert Hubbard. There was also a chorus of about 30 voices. Miss Lucy Thomas presided at the pianoforte, Mr. H. Bond at the harmonium, and Mr. T. H. Miller conducted.

ON Monday, March 31st, a concert was given at the North London School-rooms, Calthorpe-street, Gray's Inn-road. The first part consisted of Mendelssohn's "Athalie," the solos in which were rendered by Miss L. Stevenson, Miss A.

Sugden, and Miss A. Goodwin, all of whom were highly successful. The overture and march were played by the Misses Stevenson, and the illustrative text was read by Mr. C. A. Rendle. The accompanists were Miss R. E. Merrick, (pianoforte), and Mr. A. Merrick (harmonium). The second part was miscellaneous, including songs by Miss N. Crakell, Miss A. Sugden, and Mr. F. Budge; glees by the Euterpe Quartett, part-songs by the choir, and a pianoforte duet by Miss R. E. and Mr. J. C. Merrick. The concert was well attended, and gave great satisfaction to the audience. Mr. J. C. Merrick conducted.

The first concert of the Royal Standard Musical Society took place on Good Friday evening at the Foresters' New Hall, Goswell Road, before a very large and appreciative audience. The first part consisted of Mozart's Twelfth Mass, and the second of selections from Handel's "Dettingen Te Deum," and solos from various Oratorios. The most successful pieces were Haydn's "With verdure clad" (sung by Madame Binfield); Handel's recit. and air, "I feel the Deity within," and "Arm, arm, ye brave" (by Mr. E. Valentine); and "Angels ever bright and fair" (by Miss Edith Clareville), all of which were encores. The solos in the second part were accompanied in a praiseworthy manner by Mr. Brownlow Baker, the accompanist to the Society, and the other portion of the music by the orchestral band of the Society, led by Mr. Jules Guittion. The choruses were given with great precision and clearness, under the conductorship of Mr. A. J. Loprestie.

On Good Friday Handel's "Messiah" was performed at the Bow and Bromley Institute, under the conductorship of Mr. F. A. Bridge. The soprano music was sung by Madame Talbot Cherer, the contralto by Miss Julia Derby, the tenor by Mr. Arthur Thomas, and the bass by Herr Carl Stepan; all of whom were thoroughly satisfactory. The choruses were rendered with good effect; and the "Hallelujah," was loudly re-demanded. Mrs. E. Stirling presided at the pianoforte; Mr. J. G. Boardman at the harmonium; and Mr. W. Smith performed the trumpet *obbligato*.

The London Church Choir Association gave its Annual Service in Passion-week at St. Saviour's, Haverstock Hill, on Maundy Thursday. Handel's Passion music, according to St. John, was performed by several choirs, members of the Association, numbering about 100 voices, assisted by a small and efficient band. The sermon was preached by the Rev. F. Tremlett, D.D., Vicar of St. Peter's, Belsize Park. Mr. J. Blockley presided at the organ, and Mr. J. R. Murray, choirmaster of the Association, conducted.

An interesting lecture on Handel was given by the Rev. J. Hiles Hitchens, at the Eccleston-square Church, Pimlico, on the 17th ult. The musical illustrations, from the "Messiah," were well rendered by Misses S. and H. Parker, Mr. G. I. Tear, Mr. J. B. Bolton, and a choir of about forty voices. Mr. Bolton sang "The people that walked in darkness" and "Thou art gone up on high" with his accustomed ability. Miss H. Parker's rendering of "He was despised" was effective, and Mr. Tear was heard to advantage in "Every valley" and "But Thou didst not leave." Mr. Liddell presided at the organ.

An evening concert was given with much success by Mr. Luther Marsden, at the Victoria Hall, Archer Street, on the 16th ult. The programme contained two important instrumental features, Bach's Concerto for two Pianofortes (with stringed quartett accompaniment) excellently played by the concert-giver and Mr. William Byrom, and a solo on the violin by M. Victor Buzian, in which he displayed a good tone and facile execution. Mr. Stedman in Berthold Tours's song "The Angel at the Window" (accompanied by the composer), was so successful as to elicit a decided encore, which however was not responded to; and Miss Ellen Horne, Madame Poole, and Mr. Rowland, also contributed vocal pieces which were most favourably received.

Mr. MANNS presented a highly attractive programme to the large audience assembled at his benefit concert at the Crystal Palace, on the 26th ult., the principal vocalists being Madame Otto Alvsleben, Madlle. Ostava Torriani, Signor Agnesi and Mr. Sims Reeves; the latter artist being warmly welcomed on his re-appearance after an indisposition which has deprived the public of his valuable services for so long a time. The solo instrumentalists were Madame Norman-Neruda (violin) and Mr. Charles Hallé (pianoforte).

It is well to remind those who have but few opportunities of hearing organ recitals by the most eminent artists, that performances are given on the fine instrument at the Royal Albert Hall, on Monday, Tuesday and Wednesday, by Mr.

W. T. Best, and on the remaining days of the week by Dr. Stainer, Mr. George Cooper, &c., commencing at half-past one o'clock.

The sale of the late Thomas Oliphant's music plates and copyrights, by Messrs. Puttick and Simpson, took place on the 26th ult. We subjoin a list of the prices realised by the most important pieces. Nearly all the part-songs, glees, and madrigals were purchased by Messrs. Novello, Ewer and Co., including the following:—"Down in a flow'ry vale" (Festa), £52; "Summer eve" (Hatton), £13 16s.; "Who shall win my lady fair" (Pearsall), £85 10s.; "O who will o'er the downs so free" (Pearsall), £396; "The hardy Norseman's house of yore" (Pearsall), £344; "When Allen-a-Dale went a hunting" (Pearsall), £44 2s.; "Take heed, ye shepherd swains" (Pearsall), £22 15s.; "It was upon a spring-tide day" (Pearsall), £29 8s.; "I saw lovely Phillis" (Pearsall), £56; "In the merry Spring" (Ravenscroft), £5 15s. 6d.; and "T'other morning very early" (Thibaut, King of Navarre), £8 10s. 6d. Mr. J. Williams bought the following songs by Hatton:—"Simon the Cellarer," £409; "Vogelweid the Minnesinger," £56; "The Wreck of the Hesperus," £82 10s.; "The Bluebell and the Fly," £13 4s.; and "Letanie to the Holy Spirit," £19 10s. Messrs. Ashtown and Parry purchased the songs (by the same composer) "Dream, baby, dream," £40; "The blind boy," £9 5s.; and "Fair daffodils," £12 12s.; and the following pieces were bought by Messrs. Hutchings and Romer, Four-part song, "The hunt is up" (Hatton), £21; song, "Twilight" (Hatton), £10; song, "Day and night" (Hatton), £54 5s.; and Haydn's Vocal Trios, £61 4s.

The principal vocalists engaged at the approaching Hereford Festival are Madlle. Tietjens, Miss Edith Wynne, Mdme. Trebelli, Miss Enriquez, Messrs. Cummings, E. Lloyd, Montem Smith, Santley, and Signor Agnesi.

Reviews.

NOVELLO, EWER AND CO.

The Natural and Universal Principles of Harmony and Modulation. By W. W. Parkinson.

A NEW gospel has arisen for music, and its prophets are not a few. Music is to be the regeneration of the chaotic condition of our present times, and its new force is that of "emotional expression." Music, which was given to man as the primal and grand mean for Divine worship, is to be the new sacrament through which man is to worship himself and whatever else may delight him. Perversion is near akin to corruption, and if the apostles of this revival of an extinct faith were to evangelize the artistic musical world to any extent, music would, as it did in olden days, take to itself wings and fly away. But there is a resolved and earnest army of true believers in the right objects and real ends of music, and their strategy is just now in the ascendant. Look at Berlin during the Holy-week, and then at London. Note the vile, irrational, and savage music of modern classical art in Germany, and compare it with the week's doings in London. The wonderful repetition of the *Passion* music at the Royal Albert Hall to increasing audiences, the rendering of the *Messiah* all over this great country, and the stream of worship-music running in unbroken course in every possible direction. The object was sublime, the means beautiful: art was in its right place, man ennobled, the Deity glorified.

True, it may be the appeal of music is to the feelings and the affections; but still, as to fact, it is so much stream of motion, flowing in certain forms which have relation to the understanding; and however imaginative the music, the composition is based upon what is *seen and known of acoustical phenomena*. There is the law of nature, which governs the matter of music; the law of art, which governs its mode or *technique*; and there is its spirit, dependent on the inward emotion of the artist. As an illustration of these three fundamental principles, we refer our readers to the song and chorus, "See the Saviour's outstretched arm" in the Bach (St. Matthew) *Passion*, the recent performance of which at South Kensington never failed in "bating the breath" of the thousands present. Of great artistic songs this probably stands the foremost in the world. Nothing can be higher than its spirit; but spirit alone could not have made this song; it has its scientific basis as well as its technical treatment; and as its mechanism involves the very essential laws of order in sounds, and this, in the physical and artistic view, constituting its absolute perfection, its high and refined power of emotional expression, the questions arise, "Whence comes this science and technique?" What is it? Is it so ethereal—so essentially

beautiful—that the power of doing it has passed away? Are we prating about beauty and art, whilst before our eyes and with our ears it is made plain that the imperishable and grand in music is a thing of the past, and now only to be enjoyed as a record of the learning, the manliness, and the holiness of the long-removed apostle in harmony? Talk what we may of our own doings in music, of the descriptive powers of the modern drama; of the new light thrown upon the properties and combinations of sounds, it is undeniable that the power of making this music, and a general knowledge of its scientific basis, have utterly gone from us. Let us look at it as an example of mere art.

There are two sets of common chords in music. (1.) The well-known harmonic triad, upon which Handel makes the greater number of his choruses, such as "And the glory of the Lord," "Unto us a child is born," and the "Hallelujah Chorus." (2.) The more fully developed common chords, the chords of the three minor thirds, or double tri-tones, on the same primary tones of the mode. The second set of common chords (known as the diminished sevenths) Sebastian Bach employs generally throughout his music, for the same purposes as the common harmonic triad. Also Handel occasionally, whenever he desires to strike with a thunderbolt, or subdue with a caressing tenderness. Turn to Bach's *Passion*—to the first chorus, "Come, ye daughters," to the airs, "Thou blessed Saviour," "Break and die," "The Saviour falleth low," "Have mercy upon me," "All gracious God;" the last sixteen bars of the chorus, "Have lightnings and thunders;" the chorus, "Let Him be crucified;" the last eight bars of the chorus, "Thou that destroyest;" the song, "Ah, Golgotha! the earth quakes." Is there any living composer who pretends to command this mechanism as one constant stream of expression? Although more alive, and possibly more generally sympathetic in these days than in the time of Bach himself, the secret of its artistic strength is, we would imagine, as much hidden as though the music never existed. What, then, is its strength? Simply this, HARMONY—the mere flow of harmony in sounds, from the never-failing fount of harmony.

This music is not isolated chord-music; it is harmony music. Music means "stream," and harmony means "rising up,"—the gentle bursting forth of the water that is to continue and add to the stream.

Never was the desire to evolve the mystery of stream in sounds so strong as it is in the present day. Hence the number of Treatises on Music with respect to its motion and form, and that portion of it which belongs to physical science. Both philosophers and musicians are convinced that the true laws of music are not arbitrary, but immutable, founded on the laws of nature. We have at least come to this. In considering music as a science (science—the thing fully seen, and therefore known), we appeal to first principles; and we know music is founded on division of the octave, and these divisions we call intervals. Whence came they? How did we get them? Are they facts in nature? Are they simply practical and technical? Are they "cells" or "roots," like the monosyllables of primal language? What is their energizing character? Why, and how, do we think with them? Why can we make human nature weep and rejoice with them? What is the law of their consociation? What of their connection, and of their collisions and contradictions?

The majority of those who write upon the art of music-making are content to accept the fact of a given diatonic and chromatic scale, and upon these to construct a syntax for sounds in the best way their wit and their feelings may suggest. Some writers have short sight, and write short books. A brief grammar is a great blessing, and many of these kind of books are not to be despised. But we know the great teaching-masters of the past generation—learned pundits like Reicha, Cherubini, and Schnyder von Wartensee—required their pupils to spend five years' study over their treatises, and from this fact it may be inferred that the arcana of music is not to be condensed into a thin octavo. Man is born with a head thoroughly empty of all music. The old masters well knew this fact, and they at once set the boy to sing, and in this way filled his head with ideas and forms of music language, and thus gave him a stock and store from which to note rules, and to cull, and to combine. Then the wall of the school-room was the grammar of the art; the musical stave was upon the wall; there was the master, with his few simple rules of harmony, and a small piece of chalk gave the illustration, and set the mind of the tyro to work. In this way was taught harmony, and as one example of this teaching out comes Telemann, of whom Handel said he could write an eight-part chorus as easily as he could write an ordinary letter.

The principles of harmony are changeless, and Mr. Parkinson, in the work under review, does not profess so much to write a new book as to revive a valuable and time-honoured system. He professes to lay down the syntax of harmony as Handel and Bach practised it. We know it is the province of art to outrun the exposition of its laws—a proposition Cherubini fully admitted when he said, "I can teach harmony, but I cannot explain the successions of Haydn, Mozart, and Beethoven by what are called the ordinary laws of harmony." Mr. Parkinson is of opinion that there is no other foundation for music than harmony, and that its laws are amply wide enough to embrace all the anticipations that the foresight and innate feeling of these great composers led them to exhibit. The feeling of right upheld them in their course. With this feeling Beethoven, when told he was against rule, answered, "Against rule! What rule? Who made the rule? Very well, then, now I make a rule to the contrary." Probably Beethoven was wrong, but the error was simply that of notation; the thought was right, but the written symbols of the thought were incorrect. And it is curious to note that, in all the extracts from great masters analyzed by Mr. Parkinson, the error is nothing but improper notation. The harmonical connexion is always right.

Our author begins at the beginning; defines and limits the word "harmony." The harmonic triad vibrating in the proportions of 4, 5, and 6 (times of motion, not intervals)—the great harmonical problem of the whole cosmos—is the one and all of music. The printed scale of music is with him a general or movable, and not a fixed scale of sounds. Composers must know nothing of temperament, for they deal with real sounds. He places his tonic triad in the centre of three triads, the dominant triad on the ascending series, the sub-dominant on the descending. In music there is no isolated tone, and the thing to learn is the relativities of the tones, and their limits. The tonic he calls the harmonic origin of every sound in the key. This tone generates its triad, and also, secondarily, the triad of the dominant. These sounds he terms the ascending harmonic series. On the other side is the descending series, the sub-dominant and its harmonics. The tonic, from its position, is negatively their harmonic origin. These sounds yield the specific, tonal, individual, diatonic scale of the key, not a tempered scale, but a scale of real intervals, each commensurable and harmonic. They can be, and afterwards are, divided into smaller proportions, but he demonstrates these are contained in the division of the octave, that the octave is the limiting interval, and that within it are all elemental harmonic intervals. Thus, from the harmonic origin is produced the harmonic tones.

The next step is the combination of the harmonic tones, and he shows that there are only three concordant intervals, and thus the harmonic tones in combination become harmony-sounds. There are two positive harmony-triads, and one negative. He proves that 5, 3, are simply 6, 4, and that inversion is no other than the positive turned into the negative, or the negative into the positive. For example:—

	C	E	G	C
	1	3	5	8
counted down is—	C	E	G	C
	8	6	4	1
and	C	F	A	C
	1	4	6	1
counted down is—	C	F	A	C
	8	5	3	1.

Thus, all harmony, in its simple estate, is only the series of 1 3 5. The same formula may be applied to the triads of C and G. Our author proceeds to prove the double harmonic relationship of tones; as generated, and then generating; and a perfect correspondence of the series downwards, in answer to the series upwards. This point is important, for from this correspondence flows the law of the inversions of the numbers of the tonal scale, disclosing the affinity of tones upon which the whole grammar of music now rests. There can be no other concords than 1, 3, and 5, and the inversion of these numbers, which we have seen are 8, 6, 4, the equivalents of 1, 5, 3.

We touch not upon Mr. Parkinson's physical dissertations—his philosophical disquisitions upon the acoustical characters of the tones. They are valuable, but polemical, have existed from the beginning of all grammar in music,

and really have nothing to do with the question of harmony. It would be quite time enough to consider these things when the abstract question is put before us. "Ought not the principles of harmony, as they have stood for these centuries past, to be swept away?"

The minor triad our author deduces from the inversion of the triad on the negative side, and then shows that the only series of consonant harmony sounds are these:—

C, E♭, E♯, F, G, A♭, A♯, C.

In this way we have the major and minor simple triads, which combine all the elements of concordance. The tonic triad in the middle, and the two outsides, positive and negative, exact counter-changes or counterparts of each other. Technically, the so-called root or cell of a triad is the lowest tone of the three in harmonic position.

All harmonic combinations rise from the harmony—intervals of 1 (or 8), 5, and 3. After this are developed all chords, major and minor, in which the tonic appears as 1, 3, or 5, and always in concord with the other two sounds of the chord. The system is then extended, showing the tonic in all its places and in every condition of its immediate relationship. The tonic is now considered as a governing sound, as the tone determining and ruling all the others—the *great dominant*, defining the extent of the harmony dominions—dominant to the fourth, and negative-dominant to the fifth. Concords, we ought to say, are tones in agreement and state of repose; and the tonic is the only sound in this state with all the sounds of the tonal system.

From the major triad system, the author passes to the modic minor, or related secondary system. This secondary system has its three distinct root-tones; its tonic, dominant, and sub-dominant chords. In the secondary or minor mode, the position of the tonic is *undetermined*; hence the so-called new progressions heard in modern music, the composer passing through the chords of the key, avoiding the use of the governing chords, and in this way never determining the key. This is the secret of the new "dodge" of the never-ending cadence, as it is called, the composer taking care that there should be no resting-place for the ear. The secondary mode, from its double harmonic origins, A♯, E♯, B♯, and A♭, E♭, and B♭, disclose a chain of derivative chords, primary and secondary, which must be a perfect godsend to the transitionists—composers who delight to tumble out of one mode into another. At page 61, one sees somewhat of the pabulum which feeds the music of the advanced modern school. The primary and secondary systems supply every chord of the complete mode of key-relationship, save and except the purely chromatic chords; and all these chords, however apparently remote from the key, converge upon it, as the only position of rest, premising that the tonality is perfectly decided in the primary mode, but may be made undetermined in the secondary.

Then comes an explaining of the simple chords of the mode, the effect of the governing tones and of the octave inversions. In Chap. xii., Mr. Parkinson enters upon the salient *crux* of his treatise. Every one knows the elder harmonists leave out the seventh, for with them "*mi contra fa est diabolus*." Looking technically at the series of thirds in the key F, A, C, E, G, B, D, the question arises, "What is the third above the uppermost tone (D)?" The harmony intervals are shut up; scale intervals can only be used after proving their key-relationship; and the question for consideration is, "What is this F which lies above the D on keyed instruments and in the general scale of printed music?" That is to say, What is the value and relation of the tone in the key of C? For every sound in a key must have its absolute and fixed tonal relationship. What is 4 of a key when added to 5, 7, or 2?

When Dr. Pepusch had reduced his theory to what he called mathematical formula, he showed it to a bishop celebrated for his mathematical acquirements. "Before I look at this," quoth the bishop, "do you not admit the interval of the ninth as one of your harmonic proportions?" "Certainly," said Pepusch. "But do you not shut out the harmonic seventh?" "That is so," said the doctor; "Why shut out the nearer proportion and let in one further off?" Hereupon Pepusch began to explain that the proportion of the seventh was unmanageable with the ordinary system of harmony, and that the ninth could be let in as a new proportion, not interfering with the others. Therefore the mathematical bishop declined any further consideration of the doctor's theory. Nor was Pepusch more fortunate in his endeavours to gain on his side a celebrated professor of geometry at Cambridge. The professor did what the bishop would not do—looked into the

doctor's calculations, and pronounced them, in the incisive language of our present times, "unmitigated rot."

Mr. Parkinson knows the danger of admitting the pure harmonic seventh into any theory of harmony; and, like M. Fétis, considers the chord F A C, lying above the D, as a *repeat* of the negative side of the key, and the great point of reunion. This, no question, was the real system of Beethoven. The seventh on the fifth of the key is the clash of 5 and 4, and a connecting-chord, a chord of reunion, as are all discords. This reunion offers an unbroken harmonic chain up to the C above; and, of necessity, our author is obliged to extend the negative series below by the chord F, D, B♭.

Now we come to the old difficulty—the presence of the two differing tones in the tonal scale, the fifth below A, and the fifth above G, the second and supertonic of the key. The chord, on the supertonic, then, with Mr. Parkinson, is a sub-dominant chord; a compound of two governing chords which converge on the tonic as a position of rest. He gives tables of this chord, its shapes and dimensions, and here we find the French, German, and Italian sixths, and the elliptical forms of the dominant thirteenth treated in a simple and intelligible way. These compounds, if of a dominant character, are treated as simple dominant chords. Those of tonic and sub-dominant union are likewise so treated. Those of a sub-dominant character are treated as simple sub-dominants, the tonic being either dominant or sub-dominant, according to its position in the union. The dominant chords have always dominant relationship; the sub-dominant, sub-dominant relationship; but the tonic is tonic to the two, dominant to the fourth, sub-dominant to the fifth. In this way our author gets rid of the modern sub-tonic or pre-dominant, as it is the fashion to call it. The second of the key generates no tone whatever, for all its true generations are out of the key. To admit these ratios is to abandon the law of limit, give up key, and all tonal relationship.

We now come to the Chromatics, and here Mr. Parkinson professes himself a discoverer. A chromatic in one chord is a harmony-sound in the next chord; and therefore *chromatics are related harmony-sounds*; and, further, chromatic chords of one key are identical with diatonics of a related key. He gives the law for chromatics thus:—1 and 5 of a major chord ascending may be chromatised, the 3rd depressed. In a minor chord this order is reversed. In all other cases, the harmonic triads only admit of one chromatic alteration. These principles are applied to the central system in its triad relationship. The result is, the chord of the sub-dominant major or minor may be raised in ascending a diatonic semitone below the dominant chord; and the two upper sounds of the dominant in descending may be similarly depressed, through the same interval. These laws are applied to the compound chords, and yield every possible chromatic chord that ever was invented, or ever will be. Mr. Parkinson then adds these chromatics to the before-mentioned diatonic sounds of his tonal scale, and the union yields all the possible sounds of the key; *all in harmony*, and all flowing from the simple harmonic triad of 1, 3, 5. He accounts for "passing" tones upon the principle of complementary chords. Upon the law of "remove" or "modulation" he is very clear. We wish the word "modulation" was abandoned in favour of the word "remove." So long as the word *modulus* meant a *key-scale*, in opposition to the *general scale*, moving away from one *modulus* to another, *modulus* was perfectly intelligible. It was breaking the limits of the key, and setting up a new key with other limits. In these days, the term "modulation" is not connected with any sense of *limit*, and we read of such terms as "abrupt modulation," "extraneous modulation," "remote modulation," "far-fetched," and we know not what. Much would be gained by plainly stating the fact of the remove and its harmony-relationship.

This book is very carefully, clearly, and intelligibly written. It embraces an enormous field, in fact, the whole field of harmonical science. In the course of the work there are sixty-five extracts from the compositions of the great classical composers, and many extracts also from the music of the new lights now flashing so brilliantly in all directions.

Mr. Parkinson has stuck to his Theory, and his work is the only work of modern days which professes to explain all musical composition, of whatever time and texture, by the simple doctrine of Harmony. The system is grounded on that of the Italians, who, after all said and done, are the true scientists in music. It stands in curious contrast with the ingenious and very clever system recently published by Mr. Joseph Green. But, although apparently contra-

Wreathe ye the steps to great Allah's throne.

"Paradise and the Peri."

CHORUS OF HOURIS.

R. SCHUMANN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.). New York: J. L. PETERS, 599, Broadway.

Non troppo Allegro. p dolce.

1st TREBLE. Wreathe ye the steps to great Al - lah's throne,

2nd TREBLE. Wreathe ye the steps to great

1st ALTO. Wreathe ye the steps to great Al - lah's throne,

2nd ALTO. Wreathe ye the steps to great Al - lah's throne,

Non troppo Allegro. p dolce.

PIANO. $\text{♩} = 92.$

Wreathe them with flow-ers, wreathe them all o - ver, That e'en the Hea-ven's humblest up -

Al - lah's throne, Wreathe them with flow-ers, wreathe them all o - ver, That e'en the

Wreathe them with flow-ers, wreathe them all o - ver, That e'en the Hea-ven's, That e'en the

Wreathe them with flow-ers, wreathe them all o - ver, That e'en the Hea-ven's, That e'en the

on Mild-ly a glance of th'E-ter - nal may ho - ver.

Hea-ven's hum-blest up - on Mild - ly a glance of th'E-ter - nal may ho-ver.

Hea-ven's hum-blest up - on Mild - ly a glance of th'E-ter - nal may ho-ver.

Hea-ven's hum-blest up - on Mild - ly a glance of th'E-ter - nal may ho-ver.

poco ritard.

On - ward now wend we, wor-ship and bend we, Glad - ly, hum-bly, un - to the

poco ritard.

On - ward now wend we, wor - ship and bend we, Glad - ly, hum-bly, un - to the

poco ritard.

Onward now wend we, wor-ship and bend we, Hum-bly, un - to the

poco ritard.

Onward now wend we, wor-ship and bend we, Hum-bly, un - to the

cres.

poco ritard.

p a tempo.

Lord, Wreath ye the steps to great Al - lah's throne, Wreath them with

p a tempo.

Lord, Wreath ye the steps, oh wreath ye the steps to great Al - lah's

a tempo.

Lord, Wreath ye - the steps to great Al - lah's throne, Wreath them with

a tempo.

Lord, Wreath ye the steps to great Al - lah's throne, Wreath them with

p a tempo.

flow - ers, wreath them all o - ver, That e'en the Hea - ven's hum-blest up -
 throne, wreath them with flow - ers, wreath them all o - ver, That e'en the
 flow - ers, wreath them all o - ver, That e'en the Hea - ven's hum-blest up -
 flow - ers, wreath them all o - ver, That e'en the Hea - ven's hum-blest up -

on Mild-ly a glance of th'E-ter - nal may ho - ver!
 hum - blest Mild-ly a glance of th'E-ter - nal may ho - ver!
 on Mild-ly a glance of th'E-ter - nal may ho - ver!
 on Mild-ly a glance of th'E-ter - nal may ho - ver!

Solo.
 Like-wise the lov'd ones re - mem-ber right, Who on the earth still are toil-some
Solo.
 Like-wise the lov'd ones re - mem-ber right, Who on the earth still are toil-some
Solo.
 Like-wise the lov'd ones re - mem-ber right, Who on the earth still are toil-some
Solo.
 Like-wise the lov'd ones re - mem-ber right, Who on the earth still are toil-some

wend - ing. Down-ward is dark - ness, up - ward is light, Ha - tred there, here

wend - ing. Down-ward is dark - ness, up - ward is light, Ha - tred there, here

wend - ing. Down-ward is dark - ness, up - ward is light, Ha - tred there, here

wend - ing. Down-ward is dark - ness, up - ward is light, Ha - tred there, here

p

ritardando. *a tempo.* CHORUS.

love ne-ver-end - ing, Wreath ye the steps to great Al - lah's

ritardando. *a tempo.* CHORUS.

love ne-ver-end - ing, Wreath ye the

ritardando. *a tempo.* CHORUS.

love ne-ver-end - ing, Wreath ye the steps to great Al - lah's

ritardando. *a tempo.* CHORUS.

love ne-ver-end - ing, Wreath ye the steps to great Al - lah's

ritardando. *p a tempo.*

throne, Wreath them with flow-ers, wreath them all o - ver, That e'en the

steps to great Al - lah's throne, Wreath them with flow-ers, wreath them all

throne, Wreath them with flow-ers, wreath them all o - ver, That e'en the

throne, Wreath them with flow-ers, wreath them all o - ver, That e'en the

p

Hea-ven's hum-blest up - on Mild - ly a glance of th'E - ter - nal may
o - ver, That e'en the Hea-ven's hum - blest up - on Mild - ly a
Hea-ven's, That e'en the Hea-ven's hum - blest up - on Mild - ly a
Hea-ven's, That e'en the Hea-ven's hum - blest up - on Mild - ly a
ho - ver. On - ward now wend we, wor - ship and
glance of th'E - ter - nal may ho - ver! On - ward now wend we, wor - ship and
glance of th'E - ter - nal may ho - ver! On - ward now wend we,
glance of th'E - ter - nal may ho - ver! On - ward now wend we,
bend we, Glad - ly, hum - bly, un - to the Lord, Wreath ye the
bend we, Glad - ly, hum - bly, un - to the Lord, Wreath ye the
wor - ship and bend we, hum - bly, un - to the Lord, Wreath ye the
wor - ship and bend we, hum - bly, un - to the Lord, Wreath ye the

poco ritard. *p a tempo.*
poco ritard. *a tempo.*
poco ritard. *a tempo.*
poco ritard. *a tempo.*
poco ritard. *p a tempo.*

steps to great Al-lah's throne, Wreath them with flow-ers,

steps, oh wreath ye the steps to great Al-lah's throne,

steps to great Al-lah's throne, Wreath them with flow-ers,

steps to great Al-lah's throne, Wreath them with flow-ers,

wreath them all o-ver, That e'en the Hea-ven's hum-blest up-on

wreath them with flow-ers, wreath them all o-ver, That e'en the hum-blest

wreath them all o-ver, That e'en the Hea-ven's hum-blest up-on

wreath them all o-ver, That e'en the Hea-ven's hum-blest up-on

Mild-ly a glance of th'E-ter-nal may ho-ver!

Mild-ly a glance of th'E-ter-nal may ho-ver!

Mild-ly a glance of th'E-ter-nal may ho-ver!

Mild-ly a glance of th'E-ter-nal may ho-ver!

dictory, how singularly the two works help each other! Both contain deep research, acute remark, and are of great aid to the musical student. The one can be read with advantage after the other. There is now room for a practical work bringing these two thoughtful treatises into a shape fitted for schools and academies, and thus aiding in making the study of music somewhat more of a certain science. Mr. Parkinson has spared no trouble and expense in the publication of his work. It is excellently well printed, and its many diagrams throw a great charm of beauty over its pages.

It is not a little singular that the two great books of theory of the last century, published by two German amateurs, should have led to a new school of music, and to what is facetiously termed, "the music of the future." In this country these theories were ingeniously simplified, about fifty years ago, by Mr. John Relfe, and in later days, pirated and mystified by Mr. Alfred Day, also an amateur. John Relfe, *cum* Alfred Day, has led to several curious compilations, and now we have the full-blown flowers of Mr. Parkinson and Mr. Joseph Green, both amateurs.

As we began with Bach, so we end with him. Both Mr. Parkinson and Mr. Green give explanations of his mode of composition. Will their essays teach and revive the use of the second set of common chords—the three minor thirds combined—as employed by Bach? What we greatly desire is, a general familiarity with the Bach and Handel methods on the part of our composers; and we have no hesitation in saying that the compositions of this day do not evince any such familiarity. The study of Mr. Parkinson's work will tend much towards this end. Mr. Green points out a shorter cut, which cannot be but advantageous.

Mr. Parkinson's book is introduced by a short sketch, from the pen of Dr. Gauntlett, of the different works which have been written on the Theory of Music, supplying much information in this branch of musical learning.

School Harmony. A short Treatise on Harmony, intended for use in Schools. By Bennett Gilbert.

THE author of this little treatise deserves the utmost credit for his good intentions, the musical pupils in the majority of our schools being not only ignorant of the rudimentary principles of harmony, but of those elementary matters relating to key, rhythm, phrasing, &c., which are positively essential to the formation of a good pianist. We quite agree with Mr. Gilbert that a "short and simple treatise on Harmony" is much wanted; but his book is a proof that in endeavouring to aim at brevity, the explanations may not be sufficient to attain the requisite amount of clearness. For instance, we are told nothing at all about the chord of the dominant 9,7; but, at page 16, the Leading and Diminished 7ths are given, without the slightest indication that they spring from the unexplained chord of the Dominant 9th. Again, the student is requested in composing a melody to make a "dominant cadence," no such term having been previously mentioned; and the only rule given for writing the first, second and third species of Counterpoint (the fourth and fifth not being even alluded to) is that 3rds, 6ths, and 8ths, only are to be used "on the accented parts of the bar," though what this can mean, as regards the first and second species, we are at a loss to understand. In a revised edition of his book, the author would we think do well to re-consider these points; for there is much to admire in Mr. Gilbert's method of defining the various terms in common use. Scales, Intervals, and Modulations are extremely well explained; and a few observations on "Form" in musical composition, may be read with advantage by students who do not confine their practice to music without form.

Certain portions of the Communion Service, set to music, with an Introit. By W. H. Gladstone.

HERE is another proof of Mr. Gladstone's graceful mind and nicely-trained talent. He writes without pretension, and achieves all at which he aims. There are one or two trifling slips in the present work, which surprise us from such a composer;—let him look, for instance, between the bars that end page 1 and begin page 2;—but such things as these are unnoticeable to the majority of hearers, they influence not the general effect of the music, and they might, in truth, have easily been avoided. The Introit is the most extensive, and thus the most important, piece in the series. The text, beginning, "I will wash my hands in innocence," is taken from the 26th Psalm, and is admirably appropriate to the opening of the solemn office; it is set with delicate feeling. Then we have two versions of the Responses after the Commandments, both of which are smooth and vocal, and

they are of such equal interest that we cannot prefer either. In the first setting, the Response for the first nine times begins and ends in F, but that for the tenth, beginning also in F, ends on a half-close in the key of D minor, with a curiously inconclusive effect, of which we fail to perceive the purpose. The Doxology, to precede the Gospel, is set too low for the voices, especially the bass, to have much power, and it is not long enough to have much interest. Next comes the *Sanctus*, which here curiously anticipates its place in the Service, and, as curiously, is repeated *notatim* in its ordinary position. The text of this is set with regard to the feelings of the communicants, rather than to their own signification, or to that of the passage which introduces them, namely, in a subdued spirit of reverence. This reading will often be welcomed; and even with those who look upon the text in the sense of exultation, the gentle sweetness of the music cannot but be admired. In spite of the Rubric, that the Offertory Sentences are to be "read" by the minister, a selection of them follows, set to appropriately expressive music. These are not all in the same key, and one ends in a different key from its beginning, whence it seems that they are conceived with reference to a general design, more than to the self-completeness of each separate piece. Lastly, there is music for the *Sursum corda*, which leads to the repetition, already noticed, of the *Sanctus*. A note at the end states that Sir John Goss's and Dr. Wesley's settings of the "Creed" and "Gloria," in D and in C, may be used, which surely can scarcely need to be set forth in print, since the choice is free.

Magnificat and Nunc Dimittis. Set to music in the key of F. By George B. Arnold, Mus.Doc., Oxon.

THE modulations are more frequent and more sudden in this Evening Service than is compatible with good effect in a large ecclesiastical building. There are many instances of harshness, from the leap in one part to a note of the chord simultaneously with a passing note in another part, which, transient though they be, would have been far more discreetly avoided. At the opening, the boys' voices are divided so as to make five parts with those of the adults; a portion ensues for the "male voices in unison" (which are other voices than male in a cathedral choir?) and the ordinary four parts are employed for the conclusion, the last two distributions appearing in the second canticle as well as in the first. The organ part is an amplification of the vocal score, adding harmony to the unisonous passages. We prefer the setting of the *Nunc Dimittis* to that of the other piece; but, while admitting much merit and admirable earnestness in the work, we feel the effect of labour and formality more than of spontaneousness to be its characteristic.

Magnificat and Nunc Dimittis in B flat. Composed, and dedicated to Dr. Stainer, by Edward Dearn, Mus.D. Cantab. A MERITORIOUS setting, containing much melodious grace and some points of interest in the part writing. Of the former may be specialised the passage beginning, "He, remembering His mercy," where the measure is changed to $\frac{3}{4}$, and in which some phrases for soprano alone are alternated with others for the rest of the choir. Of the latter the extensive music to the "Gloria," which is the same in both canticles, calls for particular notice. In many places, the soprano and tenor parts lie too low for good effect, since boys' voices often sound coarse on notes below the staff, and tenors have little power in the corresponding part of their compass. There is an apparent discrepancy between the antiquity of the notation and the modernness of the matter, which is hard to reconcile. The subject has been often discussed in these columns, and seemingly with little effect, whence may be inferred that ourselves and our readers—the composing portion of them, at least,—have two opinions respecting it; still, we must protest against the anomaly of music that consists of combinations and progressions, which are, for the most part, peculiar to the nineteenth century, being written in the breves and their white companions, which went out of general use in the seventeenth. A curious reading of the text occurs, in the separation by four bars' rest for all the voices, of the word "salvation," from "which Thou hast prepared;" and the sound further contradicts the sense by the earlier phrase being in the key of G minor and the later in B flat, so that it cannot be a true relative to the antecedent, since the "salvation" is as clearly distinguished in key from the "which" as it is widely divided in time. Two important engraver's errors are, the omission of the word "meek" under the notes for all the voices (page 7), and the D bass for voice and organ (bar 4 from end of page 8), which should surely be C at the fourth minim.

Pater Noster à 4 Voix. Par Joseph Stein.

A SMOOTH piece of four-part writing, with some prettiness. It is not without purpose of expression, if so may be understood the modulation into C minor at the words "Debita nostra." We little like the duplication of the 7th by bass and tenor on the first syllable of "voluntas;" and no better, the descent of B to G, while A rises to B, on "malo." The digressions into the keys of C flat and B double flat are somewhat extravagant in appearance, and still more so in effect, and the vocal distribution is not good at the conclusion, where the tenor and alto are at the intervals of a 10th and an 11th asunder, and the bass and soprano are close below and above them. These may seem many objections to a piece in which we have admitted merit, and which is all comprised in two pages; but then, is its existence at all desirable, and if not, should not the music be immaculate to justify any claim to being? The words are never sung in the Latin Service, and it is difficult to suppose four friends, or any multiplication of four, seeking social edification or amusement, in singing the Lord's Prayer in a dead language.

Gracious and righteous is the Lord. Anthem. Composed by W. H. Gladstone.

Most simple in form, and equally so in matter, this is a charming instance of complete success with little pretension. It opens with a chorus, which is followed by a quartet, beginning, "Them that are meek;" and this is succeeded by another chorus, "O give thanks." All three divisions begin and end in F, and the whole is comprised in four pages, throughout which the interest never fails. The anthem will be welcome to many a choir of small ability, and it will not be out of place where there are far larger resources.

Schumann's Songs. Edited and in greater part translated by Natalia Macfarren.*(Second Notice.)*

THE two songs immediately following the "Highland Widow's Lament," are both headed "Song of the Bride." The first of these has a melody which cannot fail to make itself felt when rendered by a sympathetic voice, a figure in the *arpeggio* accompaniment lending an additional charm to the tenderness of the theme. The second, in the same key (G major) is a brief *Larghetto* movement of extreme beauty; an excellent effect being gained by the repetition of the words "Chide not," upon the final chord of the symphony. "My Heart's in the Highlands" is simplicity itself, both in the melody and the accompaniment; but the words are expressed with remarkable fidelity, the alternation between the major and minor, with the change in the character of the accompaniment, giving much vitality to the song. "Hey Baloo," the words slightly altered from Robert Burns, has a peculiar theme, the rugged character of which is in perfect harmony with the wild nature of the Scotch poet's verses. "My soul is sad" is a genuine burst of passionate grief, the music seeming to flow as spontaneously as the burning words of Byron to which it is wedded. There is something inexpressibly beautiful in the opening symphony, which shadows forth with true poetical feeling, the nature of the verses which follow. The subject, commencing in E minor, with an unceasing *arpeggio* accompaniment above and below the voice part, seems actually to have been written to the English words, so excellently are they translated; and the placidity of the melody in the tonic major shows how deeply the composer had studied every shade of feeling in the poetry before he attempted to give it a musical colouring which should heighten and not obscure its beauty. The "Enigma," to the words commencing "'Twas whisper'd in heaven, 'twas mutter'd in hell" (often attributed to Byron) is a fine bold song, the key-note H (called B in English) being the solution to the enigma. Passing over "Row gently, here," "When through the Piazzetta," "The Captain's Lady" (a highly characteristic song, in E minor), "Oh how can I be blithe and glad?" (a simple and beautiful melody, with some effective changes of tempo); "What would'st thou, lonely tear-drop?" "No one" (the quaint words of which, slightly altered from Burns, are admirably expressed); "Out over the Forth," "Thou'rt like unto a flower," "A message sweet as roses" (a charming song, which space will not allow us to do justice to), we come to the end of Op. 25, the concluding song being an offering to his "Sister Bride" of the "Imperfect Garland," culled by the composer as an earthly gift, in anticipation of that "perfect garland" which can but be woven in those realms where neither "pain nor death divide." From the four songs in Op. 27,

we must select for especial praise, "My love is like the red, red rose," the melody of which is not only extremely pleasing, but thoroughly Scottish in feeling; "The Jasmine," a charmingly written trifle, with a characteristic accompaniment; and "When thy eye's starry beam," a song replete with beauty both of melody and harmony, and especially remarkable for some highly effective modulations. Two more songs (Op. 30), "The Rover" and "The Hidalgo," complete the volume. The first of these is full of vivacity, the bold and striking theme having a crisp accompaniment of chords, which adds materially to the force of the voice part. "The Hidalgo" is thoroughly Spanish in character, the pianoforte having an important share in the composition, and requiring neat playing to ensure the effect intended by the composer. Both these songs have all the elements of popularity, although written in a higher school than compositions professedly manufactured for the public ear. We cannot take leave of this book without expressing an earnest hope that this "first instalment" of Schumann's best vocal works may be shortly followed by another volume. The introduction of such exquisite lyrics into the drawing-rooms of amateurs, will do much towards the furtherance of real art in social circles; and we need scarcely add that were professional vocalists to employ their talents in making them known to the general public, even if some of the "popular" songs were to be banished from our concert-rooms in consequence, the benefit to singers and listeners would be mutual.

Largo and Andante for the Organ. Composed by William Dawson.

THERE is much merit in these two pieces; but while we admire the musical feeling they evince, we perceive that this needs further development. The *Largo* grows monotonous from the all but ceaseless motion of quavers that prevails through its entire length, and when, in time to come, the author looks back upon it, he will surely acknowledge this. He is very scrupulous about enharmonic propriety, for he writes successively E flat, D sharp, and E flat again, the three notes being tied; but, to make the strangeness of this still stranger, the chords to which the notes belong are the first inversion of C minor, the fourth inversion of $\sharp F$ of D, and the first inversion of C minor again, so that E flat is the true name of the note in all three. He has evidently less objection than we to a diminished 5th being resolved upon a perfect 5th by the descent of a whole tone in both parts; but this progression is not without precedent, if it may be without beauty. There are many nice effects of harmony, however, in which lies the chief merit of the piece. We far prefer the *Andante*, the chief theme of which is charming. This would have been better with the barring reversed, so that it might have ended at the beginning rather than middle of the bar. The return to the original key, after an effective digression into other tonalities, takes place twice before the return of the original subject, which comes back, consequently, with an air of staleness that might have been well avoided, had the key and the theme re-appeared for the first time together. We should also have preferred if the coda had been a prolongation of the main melody, by the evasion of its final close, instead of being additional matter, introduced after the completion of the theme.

Modern Suite for the Pianoforte. Composed by Ferdinand Hiller. Op. 144.

No. 1 <i>Preludio.</i>	No. 4 <i>Ballata.</i>
" 2 <i>Alla Polacca</i>	" 5 <i>Alla Marcia.</i>
" 3 <i>Intermezzo.</i>	" 6 <i>Alla Cosacca.</i>

THIS "Suite," by one of the most accomplished composers and pianists of the day, will be welcomed in this country by all performers who can command the key-board sufficiently to grasp the author's meaning, for it is only to the higher class of artists that Dr. Hiller appeals. The "Preludio," in G sharp minor, has a *cantabile* theme with a characteristic figure in the left hand, which is continued throughout. The melody is simple; but the harmonies are sufficiently varied to keep the attention constantly alive. No. 2, commencing in the same key and ending in A flat major, is a genuine Polacca, but by no means easy to play, the passages, however, as might be expected, requiring but care and study to bring them under control. The "Intermezzo," in A major, will be found excellent practice for phrasing, both hands having an equal share in the composition throughout. The subject has much interest, and several of the modulations are exceedingly effective. No. 4, a "Ballata" (again in G sharp minor), is one of the most pleasing of the six pieces, the placid theme, commencing

ing with a beautiful passage in sixths, being certain to win its way with musical listeners. The bold extended chords contrast well with the quiet and melodious opening subject; and the short *coda* is extremely happy. The spirited March, No. 5, beginning in E flat, has an unexpected enharmonic change into B major, and contains some excellent writing, the principal theme having much characteristic vivacity. No. 6, commencing with a *forte* passage in octaves, thoroughly fulfils its title, "Alla Cosacca;" and a good effect is gained by the alteration of key, especially that used in one of the former pieces, from G sharp minor to A flat major. This movement forms a fitting termination to the "Suite," which we doubt not will speedily receive the attention such a composition deserves both from professors and amateurs.

Two Gavottes for the Pianoforte. Composed by Lady Thompson.

We are glad to find that the composer of these two Gavottes continues, by the occasional publication of such sterling works as these, to add to that reputation which, as Miss Kate Loder, even when a student of the Royal Academy of Music, she so legitimately earned. Her classical taste, fostered as it was by the institution of which she became so bright an ornament, has always led her to adopt the highest models in composition; and the pieces now before us amply prove how thoroughly she is imbued, not only with the form, but the spirit, of the old masters. The first Gavotte, in E minor, has a subject in true sympathy with the feeling of this favourite dance. In spite of the freshness of the composition, there is a flavour of the period, both in the themes and their treatment, which cannot fail to delight all who love genuine and unaffected music. The change to the tonic major is an exceedingly effective point. No. 2 reverses these keys—beginning in E major and passing into E minor—the principal subject being in every respect as attractive as that in the piece already noticed. The spontaneous flow of the harmonies, too, is a noticeable feature; and apart from the intrinsic merit of these two Gavottes, we may say, in conclusion, that there is admirable practice in them, for all who wish to cultivate a pure style of performance.

DUFF AND STEWART.

A Fisher Wife's Song. Words from W. C. Bennett's "Songs for Sailors."

Would you be a Sailor's Wife? Words from the same. Composed by Virginia Gabriel.

THESE Songs, dedicated to H.R.H. The Duke of Edinburgh, cannot lay claim to much originality, nor indeed to any character in sympathy with the verses; but the music flows well to the words, and the accompaniments are as simple as the merest tyro can desire. "A Fisher Wife's Song" (although but little is attempted in the instrumental part) has a violin accompaniment, in compliment, we presume, to the distinguished amateur to whom it is dedicated. The second song has somewhat more life in it, chiefly in consequence of the broken phrases, "Beware," and "Take care!" (somewhat resembling Longfellow's well known "I know a maiden fair to see,") and the subject is vocal, if not striking. We shall be glad to see composers of acknowledged reputation exercise their talents upon many of these "Songs for Sailors;" for since Dibdin's stirring lyrics, the sea and its glories have been but feebly represented in music.

Thoughts of Heaven (Aspiration). Sacred Song. Words by Mrs. M. A. Baines. Composed by Berthold Tours.

A SHORT and impressive Recitative, ending upon the dominant, introduces an extremely melodious and vocal theme, in E flat major, which Mr. Tours has clothed with unpretending, but most appropriate harmony. We especially like the final phrase: the words, "Oh, let me be supported to the end," being lengthened out with good effect. This song pleases us so much, that we long to alter the bass between the 8th and 9th bars of page 2, where the voice and accompaniment drop in fifths.

DUNCAN DAVISON AND CO.

La Jouerie. Rondo for the Pianoforte.

To Love. Trio, for Ladies' Voices. Words by H. Kirke White. Composed by John Jackson.

WE like Mr. Jackson's vocal better than his instrumental piece. In spite of very evident talent, there is a crudeness

in the Rondo which we do not discover in the Trio. "La Jouerie" has a subject which well justifies its title, and to the double bar it flows on agreeably enough; but at the change of key there is a baldness in the treatment of the theme which does not satisfy us: most especially do we disagree with the harshness between melody and accompaniment in the 19th bar of p. 4, and many similar instances occur on the following page. The Trio, for ladies' voices, is extremely well written, several passages of imitation being highly effective. The alteration of key and time is most appropriate to the words; and the voice parts throughout flow easily. We can conscientiously recommend this Trio to the attention of vocal amateurs.

ASHDOWN AND || PARRY.

An Italian Boat Song; for a Baritone voice. Composed by Alfred Alexander.

THIS is a somewhat restless song, although we have occasional indications of the composer's power to do better things. The words are boldly expressed; but we have such a strange mixture of the keys of F major, F minor and A minor, as to leave a somewhat unsatisfactory effect upon the ear. The harmonies too, sometimes moving in octaves with the voice, and sometimes independently, betray an evident want of design. The best part is where the key changes at the double bar; but we cannot reconcile ourselves to the 6.4 on G, which commences the last bar of page 4.

JAMES NISBET AND CO.

Music and Singing in the Churches. By "Junius," an Elder of the English Presbyterian Church.

WITHOUT stopping to question the assertion with which this pamphlet opens, that the "Great Creator has given us a scale—the natural scale," we may at once say that we quite share the author's enthusiasm in urging upon all classes the necessity of cultivating their vocal gifts for the service of the Church. "The cold and indifferent singing," he says, "which is sometimes heard in the churches, is rather painful than otherwise, and certainly can be but ill adapted either to kindle devotion in the heart of the Christian, and draw it out, as doubtless intended—even in the act of singing—towards God, or to affect favourably the hearts of those who may still be outside the fold." To remedy this, "Junius" boldly proposes the study of the Sol-fa system, which, if once introduced into schools, he asserts, would enable the rising generation "to read and sing almost any music at sight." This is of course not the place to enter into an elaborate review of the system so earnestly advocated by the author of this book. As a stepping-stone to the established notation, it may answer well enough; but its inventor, even, has too much acuteness not to see that any method which, instead of recognizing every sound as an independent one, accepts the present nomenclature for indicating the absolute pitch of a key-note, cannot be true to nature. The advantages of the Sol-fa method, as a mere temporary system of teaching singing in classes, have been, however, sufficiently well proved; and in the pamphlet before us, Mr. Curwen's ideas upon the subject are clearly stated: indeed, the Sol-faists may fairly claim "Junius" as one of their most zealous partisans.

LAMBORN COCK.

Didst thou but know, thou little bird. Song. The words translated from the Norwegian of Theodor Kjerulf. Composed by Halldan Kjerulf.

THIS charming little song, in D minor, entirely confirms our former conviction, that in this Norwegian composer we have one who cannot work in the conventional groove which has so long regulated the majority of our vocal writers' effusions. We cannot tell whether his songs sell; we should rather think not. But of this we are convinced, that if he can be content to wait, he has sufficient power within him to force a hearing; and vocalists are not blind enough to their own interests to neglect a composer who, in spite of themselves, is rising into notice. The melody of the song before us is of that winning character which cannot fail to delight every listener; and the figure in the accompaniment materially aids its effect. At the change into C major, to the words "I'd bind a letter around thy neck," an excellent contrast is obtained by the descending *arpeggios* in the pianoforte part (divided between the two hands) and the return to the original key, is well managed. We sincerely hope that our warm praise of this and former pieces by the

same composer, may induce those in search of vocal novelties, to make trial of the works of one who, with all his talent, has yet a name to make.

Fair rose the Summer Morning. Song. Words by L. M. G. Music by H. C. Deacon.

The ambitious character of Mr. Deacon's music appears to us scarcely justified by the words of this song. The melody is written by one who evidently understands the voice, and the accompaniments are unexceptionable throughout; but the constant changes of tempo, and more especially the breaking off into occasional recitative, give an effect of patchiness to the composition which will detract much from the appreciation of many really clever vocal passages. There is an effective alteration of key—from A to F major—and we much admire the phrase commencing in the tonic minor, after the double bar, the accompaniment moving in triplets. We hope again to meet with Mr. Deacon, for he has unquestionably a good feeling for vocal music; and before closing our remarks upon the song before us, beg to call his attention to the omission of a ♯ before the C in the voice part (bar 9, page 6), a most important note in the dominant harmony which accompanies it.

Sleep. Ballad. Poetry from *Public Opinion*. Composed by Floralie.

ALTHOUGH there is something undoubtedly amateurish about Floralie's ballad, the words are well expressed, and, as a rule, the harmonies call for no disparaging critical remarks. In this song, as in all others of the same class, there is an evident desire to do too much, simplicity, we presume, being considered by young composers as an unfailing sign of incapacity. The themes in "Sleep" are graceful and vocal; but we long to quiet down the accompaniment which, like an unruly child, will intrude itself where it is not wanted. Let "Floralie" work hard to be natural, and she may yet produce something which shall elicit unqualified praise.

F. M. GREEN,

Music Typographer, for facilitating Manuscript Music copying in a quick and neat manner.

THIS invention, secured by "Royal Letters Patent," has been forwarded to us with the hope that a kindly review upon its adaptability to the purpose intended may materially aid the "copying movement" by showing how easily and inexpensively labour may be abridged. But, in justice to those who compose and those who publish, should not something be said about the legality of the process itself, especially when positive type is introduced to help in a little robbery which, whilst confined to multiplying an author's works by ordinary pen and ink, has been good-naturedly winked at. Supposing, for instance, that those who purchase the right of reading new books from Mudie's were to employ themselves in making manuscript copies of them to circulate amongst non-subscribers to the library; even if author, publisher and librarian were blandly to overlook such a practice, we can hardly believe that, when an invention for "facilitating book-copying in a quick and neat manner," by the partial substitution of printing for writing, were given to the world, some gentle hint of the right of an author over his own property might not be forced upon the public attention: indeed, in strict fairness, it may be said that if anything is to be protected by "Royal Letters Patent," it should be the work itself, and not the method by which readers might enjoy the result of an author's labours gratuitously. The "Music Typographer" will, however, we think, scarcely revolutionize the ordinary method of copying music; for, although type is provided for the heads of notes, the signs of Treble and Bass clefs, the tails of quavers, semiquavers, &c., must be added with pen and ink, and the same method must be employed for indicating the rests and Time signatures.

LIMPUS.

Hymns for Four Voices.—"O Jesu, Thou art standing," and "God of our Life," composed by Charles J. Frost, F.C.O.; "Jesu, Refuge of my Soul," composed by Frederick Iliffe, F.C.O.; "The Lord of Might," composed by Arthur Page.

THESE pieces gained either the prize or the special commendation awarded by the umpires of the College of Organists, at the annual competition in 1872. The two by Mr. Frost are melodious, vocal, and nicely harmonized; there is only to object to the strong accent on the word

"the" in the third line of "God of our Life," which is, perhaps, more a fault of the poet than the musician. The false accentuations that constantly appear in the verses of hymns suggest the surmise that writers of this class of literature consider the sense of their lines as all unimportant, and make intentional pitfalls for musicians wherein they must break the rules of emphasis. Mr. Frost, with his highly-meritorious tunes, is not to be blamed for this, so he has our sympathy in his dilemma. Mr. Iliffe has a fondness for the doubling of the bass note of the first inversion of a major chord, to judge from his frequent practice of the same, which is at variance with our views of good effect. His tune is otherwise admirable. We prefer Mr. Page's tune to the others, which, as we have spoken well of them, is saying much. We have had more than one opportunity to praise Mr. Frost's attempts in a wider field of composition than hymnody, and we hope for a like and early chance with the other authors of these meritorious little productions.

Original Correspondence.

MUSIC IN BATH ABBEY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I beg to say that a most untruthful statement appears in your last month's *Musical Times*, which I shall feel obliged by your contradicting. The words of the hymn referred to as sung by the choir, I enclose, by which you will see that neither the language nor the division of the words was used, the last line being sung *through* and repeated. Your correspondent must therefore have been misinformed, or possessed with the desire to turn our somewhat plain but hearty service into ridicule.

I am, Sir, yours faithfully,

JAMES KENDRICK PYNE, Organist of Bath Abbey.

[The Hymn forwarded to us contains no such words as our correspondent "D" asserts were sung.—Ed. *Musical Times*.]

ORATORIOS FOR THE CHURCH.

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—I have read with much pleasure the remarks in your valuable paper on Oratorios in Church. We have (as you will see) had one here which, though a pasticcio, has given great pleasure, and though we could not follow the example of "Westminster" and "St. Paul's" by giving such great works as "The Passion" and "St. Paul," we have tried to do what we could. Could you tell me, in your Answers to Correspondents, any work in the form of the "Passion" of Bach, which contains the popular element, in the shape of chorals (or one into which chorals could be introduced), and which could be performed by an ordinary choir of about twenty? I should be much obliged if you could. Mr. Macfarren has written some beautiful anthems for small choirs; could not some one write oratorios? I am anxious to know if there is anything that will suit us, for the Oratorio in church will never become general until we have something less stupendous than the gigantic works of Bach, Handel, Mendelssohn, &c.

Believe me to remain, yours sincerely,
Grosvenor House, Harrogate, J. B. Esson.
April 19th, 1873.

[Bach's "Passion according to St. John," and the same composer's Cantata, "God's time is the best," would be found simpler than the works named.—Ed. *Musical Times*.]

DR. R. W. CROWE'S ANTHEM.

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR MR. EDITOR,—In your review of Dr. R. W. Crowe's Anthem there is an "inharmonious false relation" which produces an effect that is at least undesirable. You draw comparison between *his* Anthem and *my* Communion Service. Kindly resolve the dissonance in your next. I will try to satisfy your "expectations," in my next production.

Yours very faithfully,
E. J. Crow, Mus. Bac.

73, London-road, Leicester, April 3rd, 1873.

[No excuse can be given for the mistake here mentioned, but the fullest apology is offered to both gentlemen and to the readers of the *Musical Times* for the unlucky confusion of their two individualities in one identity—a consequence of either too good or too bad a memory in—THE WRITER OF THE REVIEW.]

TO CORRESPONDENTS.

•• Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

WILLIAM GEORGE WOOD is informed that we do not review manuscript compositions.

AN OLD SUBSCRIBER.—Dr. J. L. Hopkins's Anthem, "The Lord shall comfort Zion," is published by Novello, Ewer and Co., Price 5s.

SUBSCRIBER.—There are two Operas of "Manfred;" one by Schumann, and one by Reinecke. We do not know of any part of either of them being arranged for the Organ.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ADELAIDE.—The recent performance of Handel's *Messiah* by the Philharmonic Society, at the Town Hall, was in the highest degree successful. The solos were excellently sung by Mrs. Winkley, Mrs. G. T. Harris, Miss Vaughan, Miss Effield, Mrs. Peryman, Messrs. J. G. H. Brooks, E. H. Hallack, and J. W. Daniel. The choruses, under the steady conductorship of Mr. E. Spiller, were given with much spirit and precision, the "Hallelujah," "Surely He hath borne our griefs," and the final "Amen" chorus being especially worthy of commendation. The band consisted of about 30 performers, ably led by Mr. C. Hall.

ALFORD.—Mr. Henry Brown's classical concert at the Exchange Hall, on Wednesday, the 16th ult., was supported by Miss Grace Armytage (vocalist), Miss Jennie Brown, daughter of the concert-giver (pianoforte), Herr Otto-Bernhardt (violin), Herr Adolphe Brouil (violoncello), and Mr. T. W. Dodds, conductor. Miss Armytage created a marked effect with the audience; and Miss Brown more than realized the expectations of her friends. It is almost needless to remark that Herr Otto-Bernhardt, Herr Adolphe Brouil, and Mr. T. W. Dodds, discharged their duties with the utmost efficiency. The hall was crowded in every part, and the applause most enthusiastic.

ALTON.—On Tuesday evening the 1st ult., the lecture session of the Mechanics' Institute was brought to a close with a musical entertainment, by Mr. Ellis Roberts (the harpist), entitled "Minstrelsy, Ancient and Modern." He was assisted by Miss Ellen Glanville, who sang with much taste and expression. The Town Hall was crowded.

ASHTON-UNDER-LYNE.—Messrs. Hill and Son have placed a fine organ (the gift of Mr. Abel Buckley) in the Congregational Church in this town. The instrument has three keyboards and pedal organ, and on Good Friday, Mr. W. T. Best gave a recital of Organ music from the works of Bach, Mendelssohn, Handel, and other composers, to an assemblage which filled the building in every part.

BARNLEY.—On Monday evening, the 7th ult., the choristers of St. Mary's presented Mr. J. G. Warbrook with a very handsome Maelzel Bell Metronome, of English manufacture, bearing the following inscription engraved on a silver shield plate:—"Presented to Mr. John Gustavus Warbrook, choirmaster, by the Choristers of the Parish Church, Barnley, as a token of their love and esteem, for his kindness and impartiality; and also as an acknowledgment of his musical talent and untiring zeal in their behalf." A highly complimentary address was read by one of the choristers; and Mr. Warbrook, in replying, thanked them in most suitable terms.

BARNSTAPLE.—On Easter Monday and Tuesday the annual Festival was held in the Music Hall, under the conductorship of Mr. J. Edwards. On Monday evening Handel's *Samson* was performed in a very satisfactory manner; the choruses being, almost without exception, well rendered. The soloists—Miss Emily Spiller, Miss Marion Severn, Mr. W. H. Cummings, and Mr. Lewis Thomas—were highly successful; the latter gentleman being particularly so in the air "Honour and Arms." The band (led by Mr. Rice, of Torquay) and chorus of the Festival Society numbered about 100 performers. Mr. H. Edwards presided at the organ, and accompanied the recitatives and choruses. On Tuesday evening there was a miscellaneous concert at which the same artists were engaged.

BECKENHAM.—The amateurs of Madame Henrietta Moritz's Choral Society held their last meeting of the season on the 7th ult., and, under the guidance of their indefatigable director, gave a performance of Dr. Hiller's fine *Song of Victory*.

BEDFORD.—On the 25th March the Bedford Amateur Musical Society gave the first concert of its seventh season, at the Assembly Rooms, before a large audience. Handel's *Deliverance Te Deum*, and Gounod's *By Babylon's Wave*, were the principal works performed. The singing of Miss Alice Barnett was greatly admired throughout the evening.

She has a fine contralto voice, and has evidently been trained in a good school; her rendering of "When Thou tookest upon Thee," in the *Te Deum*, and of Gounod's "There is a green hill," and Handel's "Return, O God of Hosts," in the miscellaneous portion of the programme, producing a marked effect upon the audience, Gounod's song being enthusiastically encored. Mr. Hartley is a very promising young tenor; and Mr. John Haines (who supplied at a short notice the place of Mr. H. Allen) proved himself a very efficient bass. Great credit is due to Mr. R. Rose (chorus-master and organist) for the admirable manner in which he has trained the choir. Mr. T. J. Ford was an able pianist.

BIRKENHEAD.—On Friday, the 13th ult., a new organ, built by Messrs. Brindley and Foster (Sheffield), to the order of Mr. W. T. Best, was opened by that gentleman at the Trinity United Presbyterian Chapel, Cloughton; the organ has 2 manuals, 7 stops being on the great organ, 7 on the swell, 2 on the pedals, 8 couplers, and 7 continuation pedals; under Mr. Best's hands the good qualities of the instrument were displayed to the greatest advantage. Some sacred music was also given by the choir. The cost of the organ is about £550, £450 of which has a ready been raised by voluntary contributions from the congregation.

BURNLEY.—A miscellaneous concert was given in the Ebenezer School-room, on Thursday, March 27th, by the Chapel choir, assisted by an efficient glee party. Mr. Arnold, of Harrogate, was encored in his clever violin performance, as also in the piano solo "Rule, Britannia" (W. C. Seile); Mr. Thomas Pollard, jun., accompanied with great taste, and Mr. Winterbottom, the choirmaster, conducted.

BURSLER.—Handel's Oratorio *Judas Maccabeus*, was given by the Tonic Sol-fa Chorists of the Potteries on the 15th ult., at the Town Hall, with much success. The principal vocalists were Miss Mary Thorley, Miss Chadwick, Mr. Selwyn Graham, and Mr. Brandon, all of whom were most effective in the trying solos allotted to them. The choruses were finely rendered throughout, "Hear us, O Lord," "Sing unto God," and the final "Hallelujah," being especially deserving of the warmest commendation; indeed Mr. Powell merits the utmost praise for the excellent manner in which he has trained the body of vocalists entrusted to his care. The band was thoroughly efficient, and Mr. H. Walker presided with much ability at the organ.

CLITHEROE.—On Monday, the 24th March, the members of the Choral Society gave their first concert. Mendelssohn's *St. Paul* had been for some time in rehearsal, but owing to the necessity for holding the concert before the great choral difficulties of this work could be overcome, a selection from the Oratorio was given, and miscellaneous pieces added to make up the programme. The overtures went well, the spirited leadership of Mr. C. A. Seymour, the playing of Mr. Lazarus, as principal clarionet, and the vigorous conducting of Mr. Forrest, contributing much to the result. The choruses were also excellently rendered. Mr. Seymour performed a violin solo, which was encored. Mr. Lazarus played with Mr. Forrest the "Duo Concertante," of Weber, and a solo on airs from *Der Freischütz*, to perfection; and Mr. Marsden gave a flute solo with much success. To the "Lady Amateur," who sang "With verdure clad," and "Lo, here the gentle Lark" (enthusiastically encored), the Society is under great obligation for her most valuable service. A prominent feature of the concert was the first performance of a Cantata by Mr. Angelo Forrest, written by him as part of the examination for a musical degree at Oxford. It was much enjoyed by the audience, and was interesting as the first performance by a Clitheroe chorus and orchestra, of a choral work composed by a native of the town.

COCKERMOUTH.—On Tuesday evening, the 15th ult., the members of the Harmonic Society gave their thirteenth concert in the Freemasons' Hall, under the leadership of Mr. W. Metcalfe, of Carlisle. The first part of the programme consisted of selections from Mozart, Gounod, and Smart. The solo, "There is a green hill," was tastefully rendered by Mrs. Stretton, of Lorton Hall; and the duet, "Oh, come hither and hearken," by Mrs. Stretton and Mr. Metcalfe, was very favourably received. In the second part, a violin solo was brilliantly executed by Mr. Packer, and enthusiastically re-demanded. Dr. Jones, of Aspatia, sang with much effect the song "To Anthea," by Hatton; the duet "Trust her not," was well rendered by Mrs. Stretton and Miss Waugh, of Papcastle; and Miss Ritson and Mr. Metcalfe were encored in both their songs. The choruses, on the whole, were very creditably rendered, though at times, in the first part, the deficiency of male voices was apparent. We regret to hear a rumour that this concert is likely to be the last given by the Society, owing in a great measure to the lack of funds. It is to be hoped, however, that the music-loving portion of the people of Cockermouth will do what is necessary to prevent the collapse of an Association which has on several occasions supplied them with musical treats of no ordinary character.

CUPAR FIFE.—Handel's *Jephtha* was performed by the Cupar Amateur Musical Association, on Friday the 18th ult., in the Corn Exchange. The members of the Society—about fifty in number—were assisted by an accomplished orchestra. The choruses were well rendered, especially "O God, behold our sore distress," and "How dark, O Lord, are Thy decrees." Miss Rankine possesses a good voice, and Miss Lawson and Miss Beattie sang feelingly and with expression. Miss C. Rankine, Miss Buist, Captain Bremner, Messrs. Pattison and Cooper, were also highly effective; and Mr. Hodgson deserves much praise for his excellent delivery of the tenor solos. Mr. W. H. Richmond presided with great ability at the harmonium.

DERBY.—The Derby Choral Union gave its third and last concert of the seventh season on the 28th March, when Handel's Oratorio *Samson* was performed with marked success. Mrs. Osborne Bateman and Mrs. Gamble gave the soprano and contralto solos with excellent effect, and Mr. Coulson (tenor), and Mr. R. J. Smith (baritone), were equally efficient in the music entrusted to them. The choruses were finely rendered throughout, "Then shall they know," "To dust his glory," and "Fixed in His everlasting seat," being especially worthy of the highest praise. Mr. Woodward was the conductor; Mr. Henry Farmer leader of the orchestra; and Mr. T. T. Trimmell, presided at the organ,

DUNDEE.—On the 15th ult. the Dundee Amateur Choral Union gave its second concert for the season in the Kinnaird Hall. In choosing the music of *Orpheus*—an opera more than one hundred and ten years old—this body has added one more to the number of valuable works which it and its contemporary Societies in Dundee have been the first in Scotland to make public. The engagement for this recital of Madame Demerle-Lablache, Madlle, Pauline Rita, and Miss Marie Trevanion, as soloists, shows both the ability and the desire of the Society to provide creditable performances for their subscribers of works worthy of attention. In general the choruses, which were sustained by about 130 voices, were finished in style, presenting a good deal of excellently managed shading and careful, neat phrasing. The "Chorus of Shadows" was particularly well given. In the first two sections of the "Chorus of Furies," perhaps a little more brilliancy of tone would have been acceptable. Madame Lablache sang the French text, which to some extent impaired the satisfaction of her audience: but no one could fail to see that, though she altered the readings of the recitatives, her power to express the grief, despair, hope, and joy of Orpheus was artistic. Her rendering of the air "Che farò" was most pathetic and full of true feeling. Madlle. Rita sang also with much, and at times intense expression, and only when she left her text, as at the close of the first air and chorus of the third Act, and finished the air "O fortune destroying" with her beautiful but sadly misplaced upper C, did she fail artistically. In the trying scene with Orpheus in Elysium she was most eloquent. Particularly fine was the expression of the simple "One only look, and only one," as also "Let us part," in the same scene. What little is given to Love to sing in this opera was well sung by Miss Trevanion. Her last words were especially well treated. The version of the work given was of course the English one edited by Mr. Charles Hallé. How much of it is according to Gluck Mr. Hallé has not been pleased to say, which all will regret, seeing this opera has been so much tinkered at since it was first written. Some cuts were judiciously made in the ballet music; two of the movements so cut do not appear in the Italian form of the opera. The accompaniments were ably sustained by Mr. E. Berger and Mr. W. H. Richmond.

EDINBURGH.—Professor Oakeley having so far recovered from the effects of his recent illness as to be able to resume the honorary directorship of the choir of St. Paul's Episcopal Church, the special choral celebration of Easter Sunday was of a very high and interesting order. Professor Oakeley himself presided at the organ, and both in his voluntaries and accompaniments displayed its resources with much effect. His opening voluntary at morning service was extempore, the theme being Dr. Worgan's Easter Hymn. *The Te Deum and Jubilate* were Boyce in A, which were rendered with finish and spirit. It was noticeable that in the Easter Hymn—every line of which is followed by "Alleluia"—the Professor left the voices entirely unaccompanied until the "Alleluia," when, at that joyful shout, the organ came in with an effect positively electrifying. In the afternoon the service was Oakeley in E flat, which—the Professor again presiding at the organ—was rendered with great devotional feeling. The opening voluntary was an Andante in D, by Professor Oakeley, which has just been published in the *Organist's Quarterly Journal*. The concluding voluntaries were the "Hallelujah Chorus," from the *Messiah*; and "Achieved is the glorious work," from Haydn's *Creation*. The anthem was taken from the *Messiah*, and consisted of the movements "Since by man came death," and "Worthy is the Lamb." To criticise the performance of such a service would be out of place; but it is due to Professor Oakeley to say that the choir which has grown up under his direction, is now fully equal to those of the more musical of English Cathedrals. The vocal strength was augmented for the day by some of the members of the Congregational Choral Society, instituted and conducted by the Rev. Mr. Douglas, and of which Professor Oakeley is president. This Society, which keeps alive the love of high-class music in the congregation, always affords a convenient reserve force, which can be drawn upon for festival days.—An Easter Eve organ performance was given by Dr. Oakeley in the Music Class-room on Saturday afternoon the 12th ult., to a very large audience. The programme was varied on this occasion by the introduction of vocal music, enhancing considerably the pleasure with which these admirable recitals are always listened to. Two solos ("Be thou faithful unto death," and "Cum animam") were exquisitely sung by Mr. Richard Drummond, of Hawthornden; and the concluding choruses from the *Messiah* were given by the choir of St. Paul's Church with remarkable precision and steadiness. The Rev. Mr. Douglas, to whose care the choir, as is well known, owes so much, took his part amongst the tenors. The quartets were sung inside the organ—as an effect of contrast and distance—and were rendered by Miss Blaikie, Miss Neilson, Mr. Bannerman, and Captain Douglas.—In accordance with his custom in previous years, Professor Oakeley, on Saturday evening the 19th ult., gave an extra recital to the members of the Choral Union, of which Society he is the honorary president. Dr. Oakeley, who received a hearty reception, preceded his performance by a few words, cordially welcoming the Choral Union again; and giving his hearty congratulations to the Society on the increased appreciation of their efforts which this year had been shown by the Edinburgh public. The recital which followed was warmly received and appreciated, and near its conclusion the president of the society (Mr. J. Bow) said he felt sure he expressed the sentiments of every one present when he returned to the honorary president, Dr. Oakeley, their sincere and heartfelt thanks for the privilege he had accorded to them of being present at this organ recital. He had to offer the Society's congratulations to the honorary president on his restoration to health, and to express their pleasure at hearing him preside at the king of instruments with his wonted skill and ability. Dr. Oakeley briefly replied, and said it gave him great satisfaction if what they had heard that evening had afforded them gratification, and concluded by hoping that they would meet there next winter, when he trusted to be able to do greater justice to the fine organ than it was possible for him to do in his present condition of only partially recovered strength.

GATESHEAD.—On the 7th ult., a concert in aid of the funds of the Newcastle Amateur Rowing Club was given in the new Town Hall,

which was filled in almost every part. Mrs. C. E. Fleming was enthusiastically received in Sullivan's song "Once again," and also in a duet with Mr. R. Thompson. Mrs. Rippon was highly successful in Handel's "Angels ever bright and fair," and Bishop's "Tell me my heart" (receiving a hearty encore for the latter); and Mr. J. L. Toole was warmly received in his song "The bold fisherman." One of the features of the programme was the violin performance of Mr. W. Stoltefoht, who displayed much feeling, combined with skilful execution. Mr. J. Redshaw's voice was heard to advantage in Diehl's song, "The Mariner;" and Messrs. J. Bewick, G. Ferry, R. Duke, and E. J. Rowley, gave several part-songs with admirable precision. Master Charles Fenwick, the young coxswain of the club, sang three songs with good taste and feeling; and a local song, in character, by Mr. J. B. Radcliffe, was received with a fair amount of applause. The services of Mr. Leggart and Mr. Thew on the piano were thoroughly appreciated. Altogether, the concert was one of the best which has been held in the sister borough for some years, and not a little of the success is due to the untiring efforts of Mr. T. Waddom, the honorary secretary.

GOLCAR.—On Saturday evening the 5th ult., the concert for the benefit of Mr. Hoyle took place in the National School. The band and chorus consisted of about eighty performers (the services of all being rendered gratuitously), under the able conductorship of Mr. Henry Pearson. The selections were from Haydn's *Creation*, and Handel's *Judas Maccabeus*; the principal vocalists being Mrs. Barras (who created much effect by her singing of "With verdure clad"), Misses Broom, Oldroyd, Whittaker, Mrs. Dyson, Messrs. W. Garside, T. Bramley, G. Mellor, and S. Whitvram. The choruses were given with commendable precision, especially "O Father," "Lead on," and "Sing unto God." Mr. J. E. Pearson presided at the harmonium. The proceeds of the performance and subscriptions amounted to £12, which was presented to Mr. Hoyle by Messrs. Henry Pearson, James Hirst, and H. Beaumont.

HARROGATE.—On Friday evening, the 18th ult., a service of sacred song was given in the Methodist Free Church. The subject was *The Widow of Nain*, the music being arranged from the works of various composers, in the form of an Oratorio, interspersed with chorals. Miss Place played the accompaniments on the organ, and Mr. Benson conducted. Though this was the first time an oratorio had been given as an integral portion of a religious service, it was quite a success. Some of the audience afterwards expressed a desire to have the words of the chorals, so that all could join in them, and no doubt this omission will be rectified when an oratorio is again performed.

HASTINGS.—The performance of Mendelssohn's *Elijah*, given by Mr. Abram and the members of the Choral Union, at the Music Hall on the 8rd ult., was in every respect highly successful. Miss Royce was excellent in the soprano solos, creating a special effect in "Hear ye, Israel," and Miss Newton was equally efficient in the contralto music. Mr. Graham for his rendering of "Then shall the righteous," received well merited applause; and the part of the Prophet was finely sustained by Mr. Lewis Thomas. The choruses were sung with commendable precision and care, and much credit is due to Mr. Abram, the conductor of the choir, for the admirable manner in which he has trained this body of amateurs to interpret so satisfactorily a work of such magnitude.

HAWARDEN.—A farewell concert for the benefit of Mr. J. G. Smith (organist of the Parish Church), was given at the National School on the 15th ult. Having been got up in a very short time, it was hardly so successful, as to performance or attendance, as others which have been given in this village. Great credit is due to Mr. Cogan for his performance on the violin (with other instruments), in the overture to *Figaro*. The singing of the church choir was very good; and Mr. Arthur Wade was highly effective in all his songs. We must not omit to mention the taste and feeling with which Gounod's *Meditation* on Bach's prelude for pianoforte and harmonium, was performed by Miss May Gladstone and Mr. Lyttelton.

HEREFORD.—The Easter concert of the Hereford Choral Society was given at the Shire-hall on Thursday evening, the 24th ult., under the direction of the hon. conductor, Mr. Townshend Smith, when Handel's Oratorio *Jephtha*, was performed, the principal singers being Mrs. Sicklemore, Miss L. Broad, the Rev. A. Robinson, and Mr. J. H. Lambert. The song "Tune the soft melodious lute" was done full justice to by Mrs. Sicklemore, and Miss Broad gave the recitative "First perish thou," with considerable power of declamation, and sang with much expression the succeeding air, "Let other creatures die." The tenor recitative and air, "Deeper and deeper still," and "Wait her angels," was sung by Mr. Robinson with the usual effect, and Mr. Lambert acquitted himself most creditably in the music allotted to the leading bass. The choruses were carefully sung, and the instrumentation was quite equal to the ordinary standard of these performers, though at times they lagged a little in accompanying the solos. Despite the tameness resulting from the prohibition of applause, the performance of the Oratorio was attended with considerable éclat.

LEAMINGTON.—On the afternoon of Good Friday the Church of the Holy Trinity was crowded to hear Bach's *Passion Music*, according to St. John, which was rendered with great effect by the choir, aided by a number of amateurs from other choirs. The principal tenor and bass parts were taken by Mr. H. Tipton and Mr. W. Pointney, from Birmingham. Mr. C. Sydney Vinning was the organist and director of the choir.

LEEK.—The last concert of the season of the Amateur Musical Society was given on Tuesday evening, the 22nd ult. A miscellaneous selection formed the first part. In the second a very creditable performance of Sir W. Sterndale Bennett's *Pastoral*, *The May Queen*, was given. Mrs. Thompson, of the Midland Counties' Concerts, was the May Queen; the other principal parts being taken by Miss Smith, Mr. Dishley and Mr. Beckett, members of the Society. Miss A. H. Milner presided at the pianoforte, and a small but efficient band was led by Mr. A. Lee, of Manchester. Mr. Powell was conductor.

LINDSAT (ONTARIO, CANADA).—A new organ, erected by T. F. Roome, of Toronto, in St. Paul's Church, was formally opened on Monday evening, March 17th, by Mr. Wm. T. Atkinson, Organist of St. George's Church, Toronto, who played a selection of classical and popular music in a very effective manner. The choir sang the anthems "I will lift up mine eyes," "In Jewry" (Whitfield), and "Thou, O God" (Turner), and Hymns 164, 136, and 14, Ancient and Modern, accompanied by Mr. J. H. Knight, organist of the church. The tone of the organ is rich and powerful. The case is in the pure Elizabethan style, seventeen of the pipes being displayed in the front. The instrument is placed on the floor near the chancel.

LIVERPOOL.—On the 15th ult. Mr. W. H. Jude gave his vocal and instrumental recital, entitled "An hour with Henry Russell," in the Hope Hall. There was a numerous audience. Mr. Jude, at the outset, gave a brief sketch of the career of Henry Russell, and then performed the following illustrations from his compositions:—"Wind of the Wintry Night," "The Gambler's Wife," solo pianoforte: "Gavotte," "The Old Sexton," "Tubal Cain," "The Maniac," "The Slave Chase;" pianoforte solo: "Lyses," "The Dream of the Reveller," and "The Ship on fire." Throughout the recital Mr. Jude was loudly applauded, and, being repeatedly encored, he prolonged the entertainment by singing several classical songs.

MALVERN.—The steady improvement which has lately been manifest in the services and choir of the Priory church was more particularly noticeable on Easter-Day, when the choir numbered 45 surpliced members, the old monks' stalls being used for the first time since their recent restoration and replacement in the chancel. The morning canticles were well sung to music by Spohr and Hesse; the Kyrie was Schubert in E flat, and the anthem "Glorious is Thy Name," by Mozart. The Litany was sung in the afternoon to Tallis's setting; and the Evening Service began with Handel's "Hallelujah Chorus," which was finely performed by the organist, Mr. W. Haynes, and followed by the old Easter hymn. Tallis's Responses were used, the Psalms chanted, and the Magnificat and Nunc Dimittis sung to a very effective setting by the organist (Vesper music, No. 3). The anthems were "He is risen" (H. Gadsby), and "Hallelujah" (from the *Christus am Oelberge*, Beethoven), both of which were rendered with much precision and brilliancy, the accompaniments being exceedingly well played. Great credit is due to the organist and choir-master, whose constant and unwearied exertions have brought the choir to its present state of efficiency. The church, although holding more than 1200 persons, was densely crowded both morning and evening, numbers being unable to obtain seats. There are now two daily services, with a celebration in addition on Holy days; and attention is duly paid to the minor points of ritual detail, hitherto wholly disregarded.

MANCHESTER.—By the list presented at the Easter Vestry Meeting of St. Peter's Church, we find that seventy-six works, including fifteen services, have been produced for the first time, and eighty-three composers have been represented, during the past year. So much energy in the musical portion of the services of this church reflects the utmost credit upon Mr. E. St. J. B. Jule, the hon. organist and director of the music.—**PASSION WEEK** at Manchester Cathedral was distinguished this year by much more important musical services. The use of the organ was not discontinued (as has been the case in former years), and the anthems were taken exclusively from Haydn's Passion music, the *Seven last words*, the whole work being sung during the course of the week. The beautiful introduction served admirably to display the noble organ which has lately been erected in the cathedral by Messrs. Hill and Son; Mr. Bridge, the organist, playing it before the anthem each afternoon. The congregations were very large, the introduction of this work into the cathedral services causing considerable interest.

NEATH.—The fourth annual musical festival of the Neath Harmonic Society, took place at St. David's Church, on Thursday the 17th ult., when Mendelssohn's *St. Paul* was given; the principal vocalists being Miss Edith Wynne, Miss Lucy Franklin, Mr. Vernon Rigby, and Mr. Maybrick. The band included all the first professionals from the Three Choir Festivals, with Mr. Woodward as leader; Mr. A. L. Struve presided at the organ, and Mons. Jules Allard conducted. The festival was exceedingly successful, the Oratorio being given with that thorough heartiness and appreciation of its beauties, which has already gained for the Association so enviable a name. The Society includes probably some of the finest voices in the Principality; its progress has been therefore most rapid, the merits of the members, both individually and collectively, securing for their efforts a warm reception whenever before the public.

NEW YORK.—Mr. Richard Hoffman gave his third *Soirée* at Chickering Hall, on the 8th ult., assisted by Mr. J. Burke (violin), and Mr. F. Bergner (violinello). The following was the programme:—Trio, Op. 70 (Beethoven); Prelude and Fugue, in A minor (J. S. Bach); Andante (Mendelssohn); Scherzo, Op. 31 (Chopin); Lieder ohne Worte (Mendelssohn); Concerto (Golttermann); and "The Banjo" (Gottschalk).—The fifth concert for the season of the Philharmonic, took place at the Academy of Music, on the 15th ult. The programme consisted of the following works:—Symphony, G major (Haydn); Cavatina ("Bel Raggio") Rossini; Concertstück (Weber); and the Symphony "Dante's Divina" (Liszt). Mlle. Corsadi sang with great effect, and Mr. Richard Hoffman played the concerto fluently and brilliantly.

PONTEFRAC.—At the special request of the Right Hon. the Earl of Rosse, Mr. Arnold, of Harrogate, gave a highly interesting organ recital, at Womersley Park, on Monday, the 24th March. Amongst the company present were Lord and Lady Rosse, Lady Hawke, &c. Mr. Arnold was highly complimented on his performance.—The trustees of the Primitive Methodist Chapel in Pontefract have to be congratulated on again securing the services of the members of the Sheffield Choral Society on this the occasion of their organ anniversary and festival of sacred music on Easter Monday. The first part opened with Wesley's anthem, "Blessed be the God and Father," and concluded with Haydn's chorus "The heavens are telling;" these and other choruses rendered with force and precision were interspersed with

solos, amongst which, especially deserving of mention, was the "Morning prayer," from *EH*, and "With verdure clad," sung respectively by Mrs. House and Mrs. Lee; and "In native worth," admirably given by Mr. Berrisford. Mrs. Firth, and Messrs. Kay and Charlesworth also sang the trio "On Thee each living soul awaits" in a highly satisfactory manner. The second portion of the programme commenced with Goss's anthem, "The Lord is my strength," followed by Travers's "Ascribe unto the Lord," the tenor solo by Mr. Hague, and the bass solo by Mr. Makin. Other anthems followed, the verse parts by Messrs. Styring, Gaunt, Wilson, Hattersley, Nicholson, Hallows, and Talford, being given in a highly creditable manner. Miss Hides in "My soul doth magnify the Lord," and Mrs. Charlesworth and Mrs. Hague sang with their usual ability and good taste. Kent's "Blessed be Thou," concluded the programme, which gave the utmost satisfaction, as evinced by the continuous and hearty applause which greeted the performance throughout. Mr. E. J. Lee, the respected conductor of the Society, most ably officiated at the organ.

SCARBOROUGH.—On the evening of Thursday, the 10th ult., a special Evening Service was held at All Saints' Church. The minister of the church (the Rev. R. Brown-Borthwick), with the concurrence of the parish council, having conceived that Handel's grand Oratorio, *Messiah*, offered scope for selections appropriate for the season, entrusted the arrangements to Dr. Naylor, who secured the services of a large party of gentlemen amateur vocalists and instrumentalists, the latter having the assistance of a few professional performers. The choir also comprised the members of the choirs of All Saints' and St. Mary's. After the prayers, according to the order set forth in the Service Book, the Oratorio selections were entered upon, commencing with the overture. The prophetic passages embraced in the first part of the great work were given almost entirely. Then followed the portions telling the story of the birth of Christ, proclaiming the advent of the King, the "righteous Saviour," and the blessings of His salvation. The sermon came next, which was preached with much eloquence by the Rev. R. Brown-Borthwick, from the text Matt. xxvi. 30, "And when they had sung an hymn." The selections from the second part of the Oratorio were then commenced, depicting the Passion; and these were followed by what might be regarded as an anticipation of the Easter rejoicing in the finished work of Christ,—the celebration of His Atonement, as expressed in the great choruses, "Worthy is the Lamb" and "Hallelujah," which closed the service. It is due to all who were concerned on the occasion to acknowledge the very praiseworthy decorum that was observed throughout; the nature of the performance as part of a solemn religious service being evidently most fully impressed upon every mind. The solo portions of the Oratorio were sung by the Rev. R. Brown-Borthwick (tenor), Master Hilton Turner and Master Storer (soprano), Mr. Green (alto), and Mr. Brand (bass); and the efficiency of the treble or soprano part of the chorus, was, perhaps, one of the most remarkable features in the entire rendering. This department was solely sustained by the boys of All Saints' and St. Mary's choirs. The ability of Dr. Naylor as a choir-master and conductor was fully illustrated in the result, that was accomplished. The Communion Service followed the special service. This was also fully choral. The Rev. R. Brown-Borthwick was the celebrant, and he was assisted by the Rev. Canon Blunt, the Rev. J. Bedford, and the Rev. W. F. Simpson.

SIDCUP, KENT.—The Sidcup Choral Society gave a very successful concert on the 24th ult., the programme consisting of glees, part-songs, and solos of various styles. In the first part (which was confined to sacred music) the members of the choir acquitted themselves well in "To Thee, great Lord" (Rossini), and the "Gloria in excelsis" (Mozart's Twelfth Mass), and in the second part gave "From Oberon," and Sullivan's "O hush thee," with spirit, and attention to light and shade. The latter was re-demanded. Amongst the soloists, Miss Adelaide Bliss gave much satisfaction by her rendering of "Rejoice greatly," from the *Messiah*, "Tell me my heart" (Bishop), and other solos; and Mr. W. H. Hook was very successful in Handel's "Why do the nations." One of the chief features of the evening was a song composed by the conductor of the Society, Mr. W. H. Gill, entitled "Elixir Vitæ," which was excellently sung by Mr. Morrison, and encored. Other solos were well sung by Miss Alexander, Miss Lockyer, and Mr. Robinson. The concert was conducted by Mr. W. H. Gill; and Mr. Horace Buttery, of St. Mary, West Brompton, presided at the piano.

SKELMORLIE.—On Wednesday evening, March 26th, after the usual practice, a present was given by the Rev. Robert Stewart, M.A., B.D., from the Skelmorlie Parish Church Choir, to Mr. J. E. Senior, the organist and choir master. In presenting the gift (which consisted of a set of gold studs, pendant for watch chain, and gold pencil case), Mr. Stewart spoke in the most flattering terms of the talent and zeal of Mr. Senior, and expressed a hope that the choir would enjoy for many years his valuable services.

STAMFORD.—An amateur concert was given in the Assembly-rooms on Wednesday evening the 16th ult., in aid of St. John's Choir fund. The performers consisted of members of St. John's Choir and several ladies and gentlemen of the town, assisted by Mr. Swift and Master Noble, of the Cathedral Choir, Peterboro'. The programme was divided into two parts, sacred and secular. The first part contained the "Gloria," from Mozart's Twelfth Mass, "Angels ever bright and fair," and "But thou didst not leave" (sung by Master Noble, and encored), "For behold, darkness" (well rendered by Mr. Swift), and the "Hallelujah Chorus." In the second part a pianoforte trio was given by the Misses March and the Misses Parker and Rippon's duet "O give me back those early flowers," and Mr. Proctor's song, "Only one to bless and cheer me" (Wrighton), were encored. The concert was in every respect a decided success. Mr. H. Nicholson presided at the piano, and R. P. Thompson, Esq., M.A., conducted.

ST. ANDREWS.—The Amateur Choral Society gave a successful concert at the Town Hall on the 4th ult. The first part of the programme consisted of sacred, and the second of secular music. Mozart's Twelfth Mass, which commenced the concert, was excellently rendered

the choruses being given with much precision and effect, and the solo parts being carefully sung by Mrs. Mitchell (soprano), Mrs. Ferguson and Lady Charlotte Elliott (contralto), Mr. Smith (tenor), and Captain Douglas (bass). The miscellaneous selection which followed contained several solos and choral pieces, the principal singers being (besides the vocalists above mentioned) Mrs. Campbell, Miss Farnie, Messrs. Hunter and Scott, and Dr. Driggs. Mr. Salter, who conducted, deserves the utmost credit for the pains he has taken in securing so favourable a result for the Society which, thanks in a great measure to his exertions, is now in a highly prosperous condition.

VENTNOR.—On Thursday evening the 17th ult., the Ventnor Choral Society gave its second concert for the season, under the direction of the leader, Mr. Edwin Lemare, organist of Holy Trinity. The programme consisted of a selection from Sir Julius Benedict's Oratorio, *St. Peter*; and several ballads, glees, &c. Mrs. Glover, of Brading, took most of the principal parts in the Oratorio, and contributed very largely to the pleasure of the evening, by the excellent manner in which she rendered some of the most difficult portions of the composition. Misses Newnham and Jobling also sang with great effect the parts allotted to them. Mrs. Thompson, of St. Boniface Terrace, presided at the pianoforte; and Mr. E. Bentall at the harmonium.

WARMISTON.—The fourth annual invitation concert given by the head-master and pupils of Lord Weymouth's Grammar School, took place as usual at the Town Hall, on the afternoon of Easter Tuesday, and was attended with as great, if not greater success than either of the preceding concerts. The programme was rendered throughout with marked and gratifying efficiency. The opening piece, Mozart's Septett in C major, and indeed all the concerted music, received a rendering both brilliant and precise. The most admirably executed composition, however, was the violin solo by Mr. Betjemann, whose playing gave a treat to the auditory which is rarely obtainable in a provincial town. Mr. W. W. Alcock's violoncello solo also exhibited much excellence. Miss Hardick sang with all her accustomed ability, and the Rev. H. C. de St. Croix, and Mr. W. W. Alcock were equally successful. The choruses were given very effectively by the pupils and a few gentlemen, the pupils showing a marked improvement in their singing. At the close, the High Sheriff of the County, N. Barton, Esq., tendered his own thanks and the thanks of the company to Dr. Alcock for the excellent entertainment he had given them.

WARRINGTON.—On Thursday evening the 10th ult., a concert of sacred music was given in the Public Hall, the selections being from the *Messiah*, *Stabat Mater*, &c. The vocalists were Madame Billinie Porter, Miss Bond, Mr. W. B. Ling (of Trinity College, Cambridge), Mr. Watson, and Mr. Alfred Brown; Mr. A. Borst, presided at the organ. The audience was not large, but remarkably appreciative, the performance being in every respect highly satisfactory.

WHITTINGTON MOOR.—A successful concert was given on Monday evening the 14th ult., in the New School-room, before a large and fashionable audience. The artists were Miss Jenny Twigg (soprano), Madame Czalkowski (contralto), Mr. T. Cooper (tenor), Mr. Edgington (bass); solo violin, Mr. Keeton; pianoforte, Miss Keeton. An admirable selection was performed, which appeared to be thoroughly appreciated by the listeners.

WESTON-SUPER-MARE.—On Tuesday evening, the 22nd ult., Mr. A. E. Smith, organist of Kewstoke Church, gave his first popular concert at the Assembly Rooms before a select audience, assisted by Mr. S. B. Miles (tenor) and Miss Rosamond Bailey (soprano), who acquitted themselves in a most satisfactory manner. Mr. Miles being encored in Molloy's "Vagabond," and Miss Rosamond Bailey being much applauded for her excellent rendering of "The Skipper and his Boy." The concert-giver (baritone), who made his *debut* as a public singer, was received in a most flattering manner; and his songs, "Never mind the rest," and J. L. Hatton's "The Man-of-war," were redemanded. Mr. Smith introduced three exceedingly clever pupils, the Misses Pegler and Miss Polly Hicks, whose pianoforte playing was much admired. Mr. A. E. Smith ably accompanied the several singers, and also his own songs.

WEYBRIDGE.—A successful concert was given by Mr. H. P. G. Brooke, on Thursday evening the 17th ult., to a crowded audience, at the house of the Rev. Dr. Spyers. The selection included the Madrigals "Cynthia, thy song" (Gio. Croce, 1560); "When all alone" (G. Converso, 1580); "Down in a flow'ry vale" (C. Festa, 1541); and two of more modern date and of great beauty: "In this hour," (Ciro Pinsuti), and "How soft the shades of evening creep" (Hy. Smart). The solo singers, Miss Probert, Miss Kellock, Mr. H. E. Burgess, and Mr. Doynce C. Bell, were highly successful; Mr. Bell being encored in both his songs. The two instrumental Quintets by Mozart and Beethoven, were finely played by Herr Deichmann (1st violin), Mr. J. A. Morgan (2nd violin), Herr Borschitzky and Mr. J. W. Wallis (viola), and Mr. W. B. James (violoncello), Herr Deichmann's violin sonata (J. S. Bach), and Mr. Alex. Wilson's piano solo, "Andante and Rondo Capriccioso" (Mendelssohn), were excellently performed. Mr. J. A. Morgan accompanied the concerted music, and Mr. H. P. G. Brooke conducted and accompanied the songs.

ORGAN APPOINTMENTS.—Mr. T. Martin Channon, to the Brompton Episcopal Chapel, Montpelier Street, Brompton Road.—Mr. Matthew Arnold (of Harrogate), to the Parish Church, Parsonstown, King's County, Ireland.—Mr. R. J. Martin, to St. Mary's, Spital Square.—Mr. W. H. J. Coventry, Organist and Director of the Choir, to St. Mary's, Haggerstone.—Mr. G. E. Manton, Organist and Choir-master to St. John's Church, Hammersmith.—Mr. J. P. Rowland, Organist and Choir-master to the Parish Church, West Malling.—Mr. Charles D. Mortimer, Organist and Choir-master to St. Peter's Church, Hindley, near Wigan.—Mr. T. Palmer, to All Saints' Church, Clooney, Derry.—Mr. Robert Peel, to St. William's Catholic Church, Ince, near Wigan, Lancashire.

CHOIR APPOINTMENTS.—Mr. C. Wilmer (alto), Mr. A. Rudland (principal tenor), and Mr. D. Curtis (tenor), late of St. Peter's, Onslow Gardens, to St. Philip's, Kensington.—Mr. Alfred G. Lawson (bass), to Christchurch, Crouch End.—Mr. Alexander Cooper, Choir-master to Holy Trinity Church, Brompton.—Mr. Francis Crane, late Choir-master of St. Margaret's Church, Liverpool, Organist and Choir-master to Holy Trinity Church, Birkenhead.

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THE "THEODORA" OF HANDEL.

By G. A. MACFARREN.

THE riddle of public success never appeared more insoluble than in the case of Handel's Oratorio of "Theodora." The merit of the work is great, even when referred to that highest standard—the other works of the composer; and in comparison with the productions of other artists, it stands very high indeed, if not pre-eminent. Yet it was unacknowledged when it was first brought out; it was rarely given during the author's life, and, from being unperformed for more than a century, it has passed into almost entire forgetfulness, its very name being only preserved in lists of Handel's compositions, and itself being only represented in general knowledge by the airs "Angels, ever bright and fair," and "Lord, to Thee each night and day," and the choruses "He saw the lovely youth," and "Venus, laughing from the skies." The first of these is in the repertory of every soprano singer, public and private; the next is less, but not much less known; the two last were not unfrequently heard at the Ancient Concerts, and "He saw the lovely youth," was given with good effect at the Handel Festival, in 1868, at the Crystal Palace; but still the popularity of these excerpts has not as yet induced inquiry into the character and quality of the work whence they are drawn. One would think—for the thought would be dear to all who honoured genius, and felt that lasting esteem was its just tribute—that the authorship of any one work of art which held universal reverence, should secure an interest as universal in whatever might issue from the same source, and that to have written the "Messiah" ought to certify the immediate success and enduring popularity of every thing to which the same hand gave form, the same spirit gave life. One would think this, but that the delightful image is shattered by the inexorable facts cast at it by history, and one is compelled to own that the greatest artistic worth, and even the dull world's admission of this, give no indemnity from the disregard of kindred excellence wrought by the same power. The moral is a sad one, but it has too many illustrations to admit of dispute, and the long oblivion in which "Theodora" has lain, is one of the most striking.

This oratorio was the last work but one that Handel produced, it having been followed, after nearly two years, by "Jephtha," and preceded in the year before its composition by "Solomon," and "Susannah." According to his custom, the author dated the beginning and the end of the MS., and these records show that he entered upon his task on the 28th of June, and completed it on the 31st of July, 1749; this being the middle of his sixty-fifth year. As in other instances with him, the amazingly brief period of labour followed a long period of inactivity, and it was succeeded by one yet longer. It is curious to note that Handel's habit was to rest from composition for a period of from eight to ten months, during which no traces are to be found of his having written anything, not the smallest trifles, and then to set himself to work, and within the average term of a month or two, to write as many oratorios, which, from the evidence of the manuscripts, may be believed to have been truly extemporized upon the paper, or in other words, called into existence without any pre-consideration. The dates of the works just named exemplify this habit, which gives as great cause for admiration of the master's prodigious rapidity, as for wonder at his long reticence.

"Theodora" was first performed at Covent Garden Theatre, on Friday, March 16, 1750. It was repeated on the 21st, and again on the 23rd, but not afterwards until March 5th, 1755. Subsequently to its republication, at the close of 1860, for the German Handel Society, it was performed at Cologne, under the direction of Dr. Ferdinand Hiller, with a German version of the text, when it excited much interest. It was privately given, in the original language, at the residence of an amateur lady, Miss Frith, in

Wimpole Street, London, May 2, 1865, when it was conducted by Sir Sterndale Bennett. Other than on these occasions, the oratorio seems never to have been performed between Handel's time and the present.

The work, as often happens with non-successes, was a great favourite of its composer. It is related that, having been asked "If he did not consider the grand chorus in the 'Messiah' (probably the 'Hallelujah') his best production," he replied that "He thought the Chorus 'He saw the lovely youth,' far beyond it." He was nettled at its non-attraction, and enforced his invitation of a friend to its performance, by saying that "the music would sound well, for the theatre was sure to be empty." In like manner, on being told that a city gentleman intended to buy up all the boxes for the third representation, Handel exclaimed, "He is a fool then, for the Jews will not come to it as they did to 'Judas Maccabæus,' because it is a Christian story, and the ladies will not, because it is a virtuous one." Much as the failure seems to have sharpened his wits, these pleasantries betoken spleen more than good humour, and there is too much ground to regret the artist's mortification at the miscarriage of some of his brightest conceptions.

The "Biographia Dramatica," but no other authority, ascribes the libretto of "Theodora" to Thomas Morell, D.D., Secretary of the Society of Antiquaries, the author of "Judas Maccabæus," and of "Jephtha." In style it resembles those inflated works, having occasional strong expressions which stand out well in the many repetitions that occur in Handel's settings, having no distinctive personifications, and abounding in the metrical peculiarities which seem to have been the special aim of its time, but which in previous ages seem always to have separated poets, or writers who would be thought so, from ballad writers, and thus to have established a different order of literature for book verses from song verses. The preface of the first edition of the book of words (of which Dr. Rimbault possesses one of the extremely rare copies) declares it to be founded on a tale entitled "The Martyrdom of Theodora and Didimus," by Robert Boyle, the philosopher, which was written in his youth, but not printed until 1687, four years before his death; it refers the derivation of the libretto also to a French tragedy, the name of which, and of its author, however, are not given.

The argument of the oratorio runs thus:—Valens, the President of Antioch, proclaims a feast in honour of the birthday of Diocletian, fixing the period of the action at somewhere about the year 303, when the Emperor had his triumph in Rome. Theodora, a lady descended from King Antiochus, is a pious Christian, and by the President's mandate is required with her companions in faith to join in the sacrifice to Venus, refusing which act of profanation, she is cast into prison. Didimus, a Roman officer, has been converted by Theodora to the true belief, and is her ardent lover. By connivance of his friend and superior officer, Septimius, he obtains access to her in her cell, and prevails on her to change dresses with him, and thus disguised to escape. Didimus is then condemned to death for this act of dereliction, and Theodora in turn offers herself as a victim, in hopes to save him; but the two are steadfast in their creed as faithful to each other, refuse to participate in the rites of the false gods of the Heathens, and are borne away therefore to execution together. In Butler's "Lives of the Saints," 1756 (seven years after the composition of the oratorio), the narrative is circumstantially related, agreeing in all points with the above, save that Alexandria, instead of Antioch, is assigned as the scene of the events, that 304 is given as their date, and that Eustratius Proculus (not Valens) is stated to have been the name of the Prefect; moreover, Didimus is shown to have been a stranger to Theodora, who was actuated by respect for her heroic virtue, not by personal love. The learned writer quotes St. Ambrose as authority for the incidents, but admits that this contemporary refers their occurrence to Antioch.

This story is of a more domestic or at least personal nature than those of other oratorios by Handel, and it gives scope for the display of different artistic qualities, than could be exercised in those productions. The power of delineating and distinguishing individual characters, which is one of the most important branches of the dramatic art, was possessed

in a very high degree by our composer—witness the living personification of Polyphemus as relieved against the shepherds and shepherdesses, the strongly opposed expression in the demands of the two mothers who claim the child from Solomon, and the marked distinction and gradual development of all the characters in "Jephtha." The poetical as much as dramatic power is happily brought to bear upon the work under consideration, wherein each of the five personages and the two choruses of Heathens and Christians has each a characteristic speciality that separates the music from that belonging to all the others.

The title-role of the drama is in several respects the most important, one of which is that more music is assigned to it than to either of the others, the character of Theodora having six *Airs*, besides two *Duets* with Didimus, and one with her friend and confidant, Irene. She is represented as fervently devout, with implicit faith in the tenets of the Christians, and in the God of their adoration, and with perfect resignation to the sufferings drawn upon her by her fidelity. Her earthly passion is not evinced in the course of the action, for even her voluntary immolation in order to rescue Didimus, is rather in the spirit of a martyr than of a lover, showing indeed that she cannot hold her life at the cost of his, but that she rejoices in death for the truth's sake. Except the widely favourite *Air*, "Angels, ever bright and fair," whose simple beauty as much as its popularity ought to have saved the entire oratorio from its long obscurity, all the music of this part is in minor keys. In spite of the current fiction that minority of 3rds and 6ths bespeaks sadness, melancholy is by no means the chiefly prevalent tone of the music, or of the person. She is pensive, she is earnest, she is firm, but she is totally untinged by the black sickness that would give a morbid air to her self devotion, and a sentimentality to her religious feeling. The form, immeasurably tedious in our age, of the repetition, *Da Capo*, of a long *Air* after its second part, seems to have almost worn itself out when this oratorio was written; for, not only in the *Airs* of Theodora but in those too of the other characters, it is, save in a few instances, abandoned throughout the work, and the music gains vitality, and its intensity of expression is far increased by the effective adoption of the concise design. Theodora's first *Air*, "Fond, flatt'ring world, adieu!" wherein she dedicates herself to the seclusion of conventual life, is a particular example of the advantageous departure from the old formalism: its powerful declamation would become cold and lifeless, were the song to be recommenced after its impressive climax and rehearsed for a second time, and its effect of natural impulse would degenerate into artificial routine. It is curious to observe in this piece the anticipation of a principal phrase in one of the Choruses in "Jephtha," set to the words, "Whatever is, is right;" but it would be vanity to assume that either passage bore any reflective allusion, purposed or accidental, to the other. "Angels, ever bright and fair" is too well known to need a comment; Theodora sings it when the decree is announced to her that she must worship the false sensual goddess, and she pours forth in it her deprecation to the purest of beings for protection from the revolting doom. "O that I on wings could rise," is linked by the intervening Recitative, and the instrumental Interlude to the preceding *Air*, "With darkness deep," so as to constitute one continuous scene out of the four separate pieces. The first *Air* pictures horror indeed at the impending fate and at the shame it involves, but this horror is softened by pious resignation; the second *Air* expresses hope if not of deliverance from her doom, certainly of fortitude to bear it; and the strain, which, in her trance, the victim of erroneous zeal for the expiring religion supposes to be music of heavenly choirs revealed for her encouragement, is what a waking and sensitive hearer might well believe to be divine. This last is a nearer approach, than is often to be found in the music of its period, to Mozart's beautiful principle of orchestration which materially distinguishes the modern from the ancient in the tonal art; the absence of all the heavy bass instruments from the score, and the employment of the delicate, pure, innocent tone of the then rarely used flute upon notes of sweetest expression, give to it a sound that realises our

conception of what may be seraphic. Theodora's prayer for death, "The pilgrim's home," is an unelaborated melody of two repeated strains; it is lovely and tender to a marvel even for Handel, whose capability of tenderness is proved again and again. The *Duet* of Theodora and Didimus, "To thee, thou glorious son of worth," is exquisitely persuasive; the musical artist felt the situation more keenly and truthfully than did the literary, and he shows the wishes rather than the words of the lover to be so irresistible, that the doomed virgin is compelled to break her prison by their passionate behest. The *Air*, "When sunk in anguish," when she has rejoined her companions, though far from meritless, is the least interesting portion of Theodora's music. Her *Duet* with Irene, "Whither, princess, do you fly?" when she has resolved to surrender herself rather than let her lover pay with life for her freedom, represents gentle but invincible firmness. Lastly, the *Duet* "Thither let our hearts," which is a consequence, if not a continuation, of the sweetly beautiful *Air* of Didimus, "Streams of pleasure ever flowing," paints the happy and loving tranquillity with which martyrs await the doom that is to translate them out of worldly cares into the joys of heaven.

The part of Irene, written for a mezzo-soprano, ranging upwards to F sharp and to B below, is quite unlike in character to that of the heroine, being generally cheerful and more animated while less intense, and resembling it only in its quality of beauty. In the *Air* reviling prosperity, "Bane of virtue," there is plainly a reminiscence of the always prominent accompanying phrase in "What though I trace," in the oratorio of the preceding year, "Solomon;" and an equal likeness to the same is to be found in the *Air* of Didimus, "Streams of pleasure." How strangely is a musician sometimes haunted by a recollection that will—there is, indeed, as one must think, a will in such things—inweave itself in his passing thoughts! Lucky he, if the recollection be of his own idea. "As with rosy steps the morn," is one of the prettiest, simplest, and most winning songs of its composer. The *Air* "Lord, to Thee each night and day" is well known to be lovely; and the remarkable change of character in the second part, "Though convulsive rocks the ground," admirably relieves and thus enhances the devotional spirit of what precedes and follows.

The music of Didimus has also a character entirely its own. It is impassioned always, once heroic, and tenderly affectionate in every other instance. It is for a female voice ranging about a tone lower than that required for Irene. It is interesting to observe in the *Air* sung over the sleeping Theodora in prison, "Sweet rose and lily," a compromise between the then antiquated and now obsolete *Da Capo* form and the modern progressive plan which includes an allusion to the opening theme of a song; like signs appear in other places, such as "Rejoice greatly" in the "Messiah," of our composer's prospective insight of the pliability of design, and hence we trace in him an example which musicians were slow to follow, but by which latest times have infinitely profited. A coincidence, less fortunate in its prototype than those with "Solomon" and in its archetype, than that with "Jephtha" which have been cited, is very evident between the charming *Air* "Sweet rose and lily," and one by Giovanni Battista Bononcini (brother of that Marco Antonio who is famous for having slighted Handel in Berlin and opposed him in London, and for having owned a Madrigal which proved to be the composition of Lotti), "Per la gloria d'adorarvi," in the opera of "Griselda," the performance of which, at Drury Lane Theatre, the author came to London to direct, prior to Handel's first visit to this country. Such coincidences are worth remark, if only for the consolation of lesser artists than Handel, who may have the accident to alight upon other men's ideas and suppose them to be their own, mistaking thus memory for creation.

Septimius has the most florid music in the oratorio. It is the most indifferent too; indifferent, comparatively speaking, in merit, but still more so in expression. The Roman officer is one of those steady-going old believers, who persevere in the creed of their fathers, because they will not be at the pains of collating its corruption with the purity of a new faith. He has no cruelty toward the Christian sect, but

likes the ease of following established order, and gaily obeys commands, even to the execution of believing victims, rather than suffer the inconvenience of disputing them. He is willing to serve his friend, as shown in his accommodating him with entrance to Theodora's dungeon; but he takes no steps to save his life or that of the heroine for whom this friend is self-sacrificed. It cannot be too much to advance that the character here set forth is portrayed in the music, which is fluent, vocal, and effective as a medium for vocal display, but less interesting than that of the other personages.

By the laws of—nature may not be said, but of nature as conventionally represented in art, basses are either tyrannic or venerable, or malevolent, or comic. Valens belongs to the first of these types; he is a thorough tyrant without a redeeming quality, and according to custom if not to prescription, his music is for a bass voice. The librettist did nothing for him that would not repulse more than inspire the musician, who, with such words as "Racks, gibbets, swords, and fire," for the beginning of an Air, may indeed be wondered at and justly be admired, for having escaped the ludicrous, and given a spirit of dignity to the fierce declamations of the President of Antioch. The pieces of this part are all brief; they are all emphatic, and they have the value in the general effect of the work of contrasting the music of the others.

The Heathen Choruses are quite individual. They have not the riotous jollity of those of the Babylonians in "Belshazzar," nor the rugged fierceness of those of the Philistines in "Samson," but they have a character of their own which is as distinct and as appropriate as that which distinguishes the music of either of their pagan cognates. The citizens of the Roman empire are presented as pleasure-loving, but as finding pleasure in grace and gaiety, certainly not in ebriety or savage violence. The choral continuation of the air of Valens "Go, my faithful soldier," is a joyous acceptance of the proclamation of the festival. When the mortal penalty is announced of refusal to share in the rites of Venus, the people's exclamation "For ever thus stands fixed the doom," in simply melodious and rhythmical phrases, betokens no vengeful lust for the blood of those who refuse compliance with usages that have made them and their fathers happy, but a pleasant content with things as they are, and an entire unwillingness for anything that may disturb their enjoyment. "Venus, laughing from the skies," and the preceding address to the same deity, "Queen of Summer," are what no one but Handel ever could have written, and in their clear and charming tunefulness, exempt from every kind of elaboration, they prove as much the self-reliance as the poetical conception and the happy invention of the great master.

The Choruses of the Christians are of a totally different type. They are grave in expression and comparatively complicate in structure; but though the fugal element abounds in them, there is scarcely a set fugue among their number, and indeed there are fewer pieces in this form in all the oratorio than in any other, except "Athaliah," by the composer. "Go, pious youth," addressed to Didimus, when he departs in the hope to rescue Theodora, is a particularly favourable specimen, and the termination of this with the often repeated words "Glory, peace, and rest"—the reward that will be merited by his generous act—has a charm that may not be described; the voices, at their softest, end upon the harmony of the dominant, the piece being completed by the fading sound of the instruments, and the effect is as of a farewell blessing upon the mission, as much of valour as of religious zeal, and of personal love. The most important choral piece, as much because it is the longest as because it is the most elaborated and the most beautiful, is that which ends the Second Part, "He saw the lovely youth." The Christians, uncertain of the fate of Theodora, whose holiness they revere, and whose gentleness they love, pass the night in praying for her deliverance, addressing their prayers to Him who raised the dead and can protect the living. The story of the Widow of Nain illustrates their faith, and gives strength to their reliance; and this is recounted in the Chorus under consideration. The first movement is beautifully pathetic, having somewhat the manner of a funeral march—so much so at least as to suggest to the

mind's eye the procession to the sepulchre, the grief of the mourners, their vain efforts to console the bereft mother, and the Saviour's benign contemplation of the sorrow He alone could heal. A change of tempo gives most joyous and majestic colour to the words "Rise, youth, he said;" and to the narrated result of the divine behest. The final movement, "Lowly the matron bowed," tells of the widow's gratitude; it is the completest fugue in the work, the form in which Handel loved to invest his loftiest aspirations and grandest expressions of praise, and it closes the eminently dramatic episode with dignity worthy of the theme and of the technical excellence of the foregoing portion of the Chorus. This noble piece will always be a foremost feature in the oratorio, and its occasional selection for separate performance is quite accountable on the ground of its self-sufficiency, the incident it describes being entirely comprehended within its limits. The chorus sequent upon the leading away of the martyrs to execution, "How strange their end," is beautifully plaintive; but that which closes the work, "O love divine," is scarcely appropriate to its position. As music, it is by no means equal to many a piece that has gone before it; its effect is gloomy, which is not a little induced by the nature of its key of G minor, and not a little by the nature of its phraseology, and it is likely to stamp the hearer with an unhappy impression of the oratorio, and even of their sufferings who glory to die for the sake of truth. It cannot but be regretted that Dr. Morell (if it were he that wrote the words) made not this an opportunity for exultation, showing the triumph of heavenly constancy over the passing pangs that earthly tyrants can inflict, and it is still more to be wished that Handel had taken the rule into his own hands, and insisted on terminating his great work with a piece of such brightness as he, more than other musicians, could have produced, irradiating the crown of martyrdom.

Anticipating a plan that has become general, if not unexceptional, the Overture to "Theodora" is in the same key, G minor, as the closing Chorus. It would be futile and pedantic to lament, that the effect of tonal consistency and consequent internal completeness, thus given to a large work composed of many several portions, prevails not in many of the master's finest productions. Any of them may well rest upon its own merits, but this has the satisfactory excellence of ending where it begins, of returning after wide divergence to its starting key, and a consequent effect of entirety that is admirable, in addition to its other beauties. Such is the case in operas and masses by Mozart, and reference might easily be made to masterpieces of other musicians, as proving that these men thought the plan desirable. The Overture to this oratorio is one of the very finest by its author. The *Maestoso* wherewith it opens is most majestic. An incident in it of distinguishing beauty, is where an E flat in the bass, bearing an inversion of the suspended ninth of C and its resolution, is followed, not by the chord of D major which the context tempts one to expect, but by an inversion of that of B flat which has the full beauty of effect that always accompanies surprise; and it is not unlike in character to a movement of similar expression and in the same key in the Overture to "Ariodante," and to another in the harpsichord Suite, also in G minor, both by Handel, but it surpasses them both in merit. The Allegro is a far better wrought fugue than the kind of piece the author mostly placed in a corresponding position; the subject is answered in the second bar, and is continued through the answer, so as to comprise as it were a counter-subject within itself. A movement in E flat ensues, of sweetly melodious charm, bearing the inexplicable definition of "Trio"—inexplicable, because the music is written for the entire band, and it stands not between a foregoing portion and the repetition of the same—and this is described as *Larghetto e piano*, as if to imply that no modification of tone was to be made during its performance, an implication that Handel can scarcely have meant by the general definition, though he not rarely employed it. Lastly, there is a Courante, which is as good of its kind as the other portions, and this concludes in the opening key the excellent Overture.

Much more might have been written of this fine work, which should be as attractive as it is unknown; but that to talk of music apart from the music itself, cannot convey the

faintest notion of the sound or its beauty; and to attempt a description could but be tedious, and could raise no image of the matter it described. The coming performance of "Theodora" will enable those who are interested in its beauties to hear and to judge them, and the aim will be fulfilled of these scanty comments, if they direct the attention of real music lovers to the oratorio itself, and urge them to look in it for a grand specimen of Handel's genius.

THE Exhibition Concerts, under the direction of Mr. Barnby, at the Royal Albert Hall, have fully maintained their character; and, as we predicted, by the constant introduction of works of the highest class, by giving an occasional appearance to artists who have yet to make a name, and by the promise of the production of compositions comparatively unknown, have shown to the public that music can be made as important a feature at an International Exhibition as any other of the arts and sciences. Mr. W. H. Thomas, son of Mr. Lewis Thomas, the vocalist, made a highly successful *debut* as a pianist in Mozart's Concerto in C, playing the work throughout with a facility of execution and a reverence for his author which elicited the warmest applause; and we may also mention the first appearance of Madlle. Napoléone Voarino, who performed Mendelssohn's "Capriccio Brillante" with much success. Two concerts have also been given on successive Saturday evenings, commencing at seven and terminating at nine, in which the Royal Albert Hall Choral Society took part. At the first of these the programme was devoted exclusively to the works of Mendelssohn, and comprised the music to "Athalie," the fragments from "Loreley," the "Wedding March," and the Overture to "Ruy Blas." The solo vocalists were Madame Lemmens-Sherrington, Miss Emily Spiller, and Miss Dones. The second concert consisted of popular vocal solos, part-songs, &c., the singers being Madame Lemmens-Sherrington, Miss Dones, Mr. Sims Reeves, and Mr. Thurley Beale. Mr. Sims Reeves was in fine voice, and responded to encores for Clay's ballad "Tis better not to know" and "Tom Bowling," both of which he sang to absolute perfection. Madame Sherrington was also compelled to repeat the "Shadow Song," and the audience finding these demands complied with, encoired Sullivan's "O hush thee, my babe" and Barnby's "Sweet and low," unquestionably the two most attractive choral pieces in the selection. Some dashing pianoforte pieces by Mr. Willem Coenen, were admirably played by the composer; and at a reasonable hour concluded one of the best popular concerts ever given in this Hall. Mr. Barnby may be fairly congratulated on the result of his efforts to establish music as a permanent attraction in this locality; and there can be little doubt that he has but to persevere to ensure a still greater success.

AN event peculiarly interesting to the musical public during the present month will be the revival of Handel's Oratorio "Theodora," on the 10th inst. at the Hanover Square Rooms. Thanks are already due to Mr. Barnby for reviving "Jephtha" and "Belshazzar," and it is to be under his direction that "Theodora" (an analysis of which forms the leading article of our present number) will be heard for the first time in England since its composer's death. The work will be performed with complete orchestra and a chorus composed of the voluntary choir of S. Anne's Church, Soho, augmented to about 100 voices; and the solo parts will be entrusted to ladies and gentlemen amateurs. The proceeds of the concert are to be devoted to the restoration of S. Anne's Church.

HER MAJESTY'S OPERA.

DONIZETTI'S "La Favorita" has been revived at this establishment, chiefly for the purpose of bringing forward Madlle. Titiens in the part of *Leonora*, a character admirably suited to display both her vocal and histrionic powers, the more tragic portions, especially, being realised with an intensity rarely approached by former representatives of the part. Signor Aramburo, who made his first appearance as *Fernando*, in the same opera, was suffering from a cold, and failed therefore to do himself justice until the second repre-

sentation of the work, when he proved the possession of a good voice and excellent stage presence, although perhaps somewhat wanting in dramatic energy. The singing of Signor Rota, as *Alfonso*, must also be mentioned as highly satisfactory. The *debut* of Signor Castelmarty as *Mefistofele*, in "Faust," was successful, his acting especially telling with excellent effect, and his singing showing signs of careful cultivation. He is now announced to appear in Ambroise Thomas's Opera "Mignon." Madlle. Alwina Valleria, who made her first appearance as *Lady Enrichetta* in "Marta" has a genuine soprano voice, especially good in the upper notes, and sings with an ease and freshness which ensured her a highly favourable reception. We trust shortly to see her in a new character. Signor Campanini has added to his former list of successes by his assumption of the parts of *Raoul*, in "Les Huguenots," and *Lionello*, in "Marta;" and Madame Christine Nilsson has re-appeared with an increased power of voice and a decrease in that demonstrative style of acting which we feared last season was rapidly growing upon her.

ROYAL ITALIAN OPERA.

THE revival of "Guillaume Tell" for the first time these two years, and of "Masaniello" after a slumber of six years, are the only two productions of any note during the past month. M. Maurel, of whom we spoke in high terms on his *debut* in "Un Ballo in Maschera," has more than confirmed the impression he then made upon the usually frigid audience at this establishment. His singing and acting in the part of *Tell*, and also as *Valentino*, in "Faust," have so firmly secured his reputation that we have little doubt of his becoming one of the most valuable permanent members of the company. The failure of Signor Urio in the arduous part of *Arnold*, in "Guillaume Tell," was an event which seems to have been foretold by all except those most interested in putting him forward; and the welcome accorded to Signor Mongini in the same character, on the next representation of the Opera, was perhaps even more cordial in consequence. "Guillaume Tell" also brought forward Madlle. Sebel in the small part of *Tell's* son. She has a somewhat feeble voice, but sings with refinement, and may be found useful in minor characters. The *debut* of Signor Nannetti as *Mefistofele* in "Faust," produced but little effect, although he is evidently both a singer and actor of experience: his greatest success was in the well-known Serenade, which elicited much applause. The return of Madame Adelina Patti (who made her first appearance this season as *Rosina*, in "Il Barbiere") has created the usual amount of enthusiasm; but she has not as yet sustained any new part. It is to be hoped, now that Signor Mongini has succeeded from Her Majesty's Opera, and joined the company at this establishment, that the best use will be made of his services, for the cast of the operas still suffers from the weakness of the tenor department.

CRYSTAL PALACE.

WE are glad to find that the series of Summer Concerts, which commenced on the 10th ult., are now transferred from the central transept to the concert-room, for we are inclined to believe that this new locality, and the abolition of the term "Opera Concerts" will have a highly beneficial effect upon the character of the programmes. At the first concert, Mendelssohn's Overture to "Ruy Blas" and Rossini's to "Semiramide" were the orchestral pieces; and Dr. von Bülow's performance of Beethoven's Pianoforte Concerto in G was an attractive feature in the selection. Well-worn vocal music from the operas were contributed by Madlle. Titiens, Madame Trebelli-Bettini, Signor Mongini, and Signor Agnesi, which elicited the usual amount of enthusiastic applause from those who adhere to the opinion that classical works are not suited for warm weather. Mr. Manns, as usual, conducted.

ALEXANDRA PALACE.

THE opening of this beautiful Palace and grounds, which took place on the 24th ult., was a decided success. No State ceremonial was arranged to inaugurate an event which has so long been looked forward to with much interest; but as nothing of this kind can be considered complete without music, Sir Michael Costa was there to preside over an efficient orchestra and choir, and Madlle. Titiens, Madame Natalie Carola, Madame Trebelli-Bettini, Madlle. Macvitz, Signori Campanini, Borella and Agnesi contributed a number of popular vocal pieces. The concert would have

acquired additional interest had the acoustical effects been carefully studied before the opening day; but—at least in the seats which we occupied—much of the music reached us but feebly, the opening violoncello solos in the Overture to “Guillaume Tell,” especially, being almost inaudible. All this will no doubt be speedily remedied, for the musical arrangements in contemplation are, we understand, to be on an extensive scale; and the services of Mr. H. Weist Hill having been secured as conductor, the excellence of the concerts may be confidently relied upon. By the programme for the first season, issued on the opening day, it appears that a constant succession of entertainments will be provided during the summer months; and we may safely predict, therefore, a brilliant future for this attractive place of resort.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE production of Handel’s “Belshazzar” by this Society on the 7th ult., was an event which—whatever may be the ultimate verdict upon the claims of this Oratorio to rank with the better-known works of its composer—fully merits the warmest thanks from all interested in musical progress. The revival of “Jephtha” at the “Oratorio Concerts” must have afforded sufficient proof that great compositions by Handel were still almost unrecognised in the very country to which he devoted the best years of his life; and this second resuscitation, under the same energetic conductor, may be accepted as a pledge that the spirit which animated the association known as “Mr. Barnby’s Choir,” so far from diminishing, may even increase, since its amalgamation with a larger body of singers, and its removal to a more extensive concert-hall. “Belshazzar” unquestionably contains some of the grandest choruses Handel ever wrote; and those who listened to such pieces as “Behold, by Persia’s hero made,” “Sing, O ye heavens,” “By slow degrees,” and the fine Bacchanalian chorus, “Ye tutelary Gods,” could not but wonder that such noble music should have been allowed to remain so long in comparative obscurity: indeed, in spite of the *libretto* (which is by no means inspiring), we are of opinion that in no one of the composer’s Oratorios do we find such dramatic variety, such grandeur of subject, and such contrapuntal vigour united. The effect of performing the score as Handel wrote it, was to us as perfect a realisation of the author’s intention as was the presentation of the tragedy “Antigone,” many years ago, on a stage made to resemble as accurately as possible that of a Greek theatre. It is true that our ears were not filled with the instrumentation, but then we heard the voices; and that, as we all know, from the composer’s own words, was what he especially desired. “Additional instruments” are all very well if judiciously used; but who is to protect us from the *additional* “additional instruments,” to the noise of which modern audiences are too often compelled to submit? To render the performance a thoroughly Handelian one, the very excellent organ accompaniment, written for the work by Mr. G. A. Macfarren, was played to perfection by Dr. Stainer, and some of the recitatives were ably accompanied on the pianoforte by Mr. Oliver King. The whole of the choral music was finely given, the leads being especially firm throughout, and the tone of the choir gaining increased effect by the absence of that antagonistic element of brass and wood against which the vocalists have usually to struggle. Madame Lemmens-Sherrington was especially effective in the air, “The leafy honours of the field,” the executive difficulties of which were vanquished with consummate ease, and Madame Patey in the air “Great God who yet,” and indeed in all the contralto music created a marked sensation with the audience. Mr. W. H. Cummings and Mr. Lewis Thomas were unfortunately suffering from colds, the last-named artist being compelled, after the end of the first part (through which he struggled manfully) to resign his place to Mr. Patey, who, although at a few minutes’ notice, sang so finely, especially in the recitatives, as to elicit a storm of applause. Mr. Cummings, in spite of the drawback we have mentioned, threw much dramatic feeling into the tenor part; and Mr. Thurley Beale was as earnest and painstaking as ever in the music entrusted to him. It would be impossible to praise too highly the careful conducting of Mr. Barnby in a work for the reading of which he could have had no precedent to guide him. In every respect the performance of “Belshazzar” was honourable to all concerned, and its presentation formed a fitting termination to the six subscription concerts of the present season.

MR. HENRY LESLIE’S CHOIR.

THE third concert, on the 24th April, was a decidedly popular one, the programme containing several vocal solos by Madame Pauline Rita, Miss Julia Wigan, Madame Patey, Mr. Santley, Mr. Henry Guy, Mr. Valentine Smith, and Mr. R. Latter, the last-named gentleman displaying a fine bass voice and cultivated style in Bishop’s “’Tis when to sleep the world retires.” The part-songs included the favourites “Oh! who will o’er the downs so free?” (Pearsall), “The dawn of day” (Reay), “You stole my love” (W. Macfarren), “Hunting Song” (Benedict), “Sweet and low” (Barnby), “O hush thee, my babe” (Sullivan), and an effective arrangement of “Believe me, if all those endearing young charms,” by the conductor. Pianoforte solos were also contributed by Madlle. Le Brun, which were well received.

PHILHARMONIC SOCIETY.

THE principal feature at the third concert, on the 28th April, was the performance of Beethoven’s Concerto in E flat, by Dr. Hans von Bülow, an artist who comes to us with a German reputation which raised public expectation to the highest pitch of excitement. To say that in the rendering of this great work he fully realised our ideal is more than we could conscientiously do; but that he evinced the possession of true artistic feeling and of consummate powers of execution, especially in the *Adagio* and *Rondo*, is unquestionable. His reception was most enthusiastic; and, after his performance of Bach’s “Chromatic Fantasia and Fugue,” in the second part of the concert, the applause was so prolonged, that he returned to the platform and played the “Passepied,” from the same composer’s “Suites Anglaises.” The orchestral pieces were Haydn’s charmingly melodious Symphony in G (Oxford), Sir Sterndale Bennett’s Overture, “The Naiades,” Mendelssohn’s “Reformation Symphony,” and Wagner’s Overture, “Der Fliegende Holländer,” all of which, under the steady conductorship of Mr. W. G. Cousins, were finely played. Madlle. Gelmina Valdi, has a fine contralto voice, but somewhat overtaxed her powers by selecting the trying Scena, “O Prêtres de Baal” (from “Le Prophète”), the applause, however, proving that our opinion was not shared by many! The other vocalist was Madame Alvsleben, of whom it is only necessary to say that she fully sustained her reputation. At the concert on the 12th ult., the programme included a new Violin Concerto, by Mr. G. A. Macfarren, played by Herr Straus, and the *Andante* and *Rondo* from Molique’s Concerto for the flute, performed by Mr. Oluf Svendsen, an artist who has so fairly won his reputation in this country, that we cannot but wonder why we miss him this season from his accustomed place in the orchestra of Her Majesty’s Opera. Mr. Macfarren will, we are certain, thank us for doing no more than record our conviction of the excessive merit of his new Concerto, for a work which demands both time and thought from a composer is not to be dismissed with a few hasty words, either of praise or censure, by a listener. Our impression is that it shows a consummate knowledge of the capabilities of the instrument, and is scored throughout with a masterly hand. The first movement is the most elaborated, but we prefer the “Larghetto,” which has an exquisitely melodious theme, the accompaniments being so delicately written as materially to enhance its effect, and the final *Rondo*—a vivacious movement, the brilliant passages in which appear to grow up spontaneously, instead of being, as is too often the case, patched on for display. Herr Straus proved himself thoroughly master of the work, and when he led on the composer at the conclusion of the performance, the applause was most enthusiastic. Mr. Svendsen’s rendering of the two movements from Molique’s Concerto was faultless, both in executive power and expression. His tone is pure and full, and his playing so sympathetic as to command the earnest attention of his hearers, a fact amply demonstrated by the genuine expressions of approval with which he was greeted on his retiring from the platform; indeed, the general regret appeared to be that the entire work had not been given. The orchestral pieces were Mozart’s “Grand” Symphony in C major, Beethoven’s in C minor, and the Overtures to “Anacreon” (Cherubini), and “Le Nozze di Figaro” (Mozart). Madlle. Justine Macvitz, and Madlle. Alwina Valeria were the vocalists, but the music chosen was not particularly interesting.

WAGNER SOCIETY.

THE third and last concert of the present series was given at St. James's Hall, on the 9th ult., with a success so decisive as to set at rest all doubt as to the fate of the composer's music in this country. The Overture to "Der Fliegende Holländer" was received with perfect enthusiasm, and the extracts from "Tannhäuser" and "Lohengrin," which were performed at the former concerts, were again applauded with a vigour which must have astonished those who believed that by the next generation only could Wagner's works be accepted. Mr. Edward Dannreuther, who conducted all these compositions, resigned his *bâton* to Dr. Hans von Bülow, to direct the Introduction to, and Finale to the third Act of, "Tristan und Isolde," which he did entirely from memory, and with a vigour which produced a magical effect upon the band. Dr. Bülow also performed the fifteen variations and fugue on the theme of the Finale to Beethoven's "Eroica" Symphony, with a power and executive skill which held the audience spell-bound; and although we could not quite endorse the burst of applause with which he was greeted, there can be no question that, disagree as we may with what we must call eccentricities in his playing, his mastery over the key-board, and his command over every gradation of tone, stamp him at once as an artist of the highest rank. The only vocalist at this concert was Madame Otto-Alvsleben, who sang Elsa's song from "Lohengrin" and Elizabeth's Prayer from "Tannhäuser" with the most earnest and truthful expression. The performance was terminated by the stirring "Huldigungsmarsch," which was finely played. We are glad to find that the Society intends to give a series of concerts, commencing in November next, at which not only the works of Richard Wagner will be performed, but also those of the great classical masters, from Sebastian Bach to the present time.

MISS AGNES ZIMMERMANN assembled a highly-appreciative audience at the Hanover Square Rooms on the evening of the 29th April, the programme, as usual, appealing only to those of cultivated musical taste. With praiseworthy modesty, Miss Zimmermann introduced one piece only of her own composition, the "Suite" for pianoforte, violin, and violoncello, of which we spoke in such favourable terms at her concert last year. This characteristic chain of little gems was beautifully played by the composer, Madame Norman-Neruda and Herr Daubert, and warmly applauded, especially the clever "Canon à la 7^{ème}" and the final "Gigue." An effective pianoforte arrangement, by Miss Zimmermann, of Handel's Overture to "Ariodante," Mendelssohn's variations for pianoforte and violoncello, and Brahms's Quartett in G minor, for pianoforte, violin, viola, and violoncello, were the other pieces in which the concert-giver displayed her exceptional powers as a pianist, and we need scarcely say that in all these compositions she was equally successful. The vocalists were Miss Abbie Whinery and Madame Anna Regan-Schimon, the last-named lady kindly supplying the place of Mr. Santley, who was absent from indisposition. We were glad to find that Miss Zimmermann not only announced upon her programme that the doors of the concert-room would be closed during the performance of the last piece, but had the firmness to act upon this notice by refusing egress to the many persons who, as usual, remaining until the composition had commenced, were desirous of treating it as a voluntary to play them from the room. Our readers know how anxious we have always been to institute this reform, and we warmly congratulate Miss Zimmermann on the courage she has shown in carrying it out.

THE first morning concert of Miss Alie Lindberg attracted a select audience to the Hanover Square Rooms on the 28th April. The concert-giver's high qualifications as a pianist were shown to the utmost advantage in the pianoforte part of Mendelssohn's Trio in D minor, and in the following solos:—a Loure and Rondo by Bach, Schumann's "Dream," Thalberg's Fantasia on "Don Juan," a Nocturne by Field, a Gavotte by Martini, and a Russian melody ("Le Rossignol"), by Liszt, all of which were received with well-deserved applause. Madlle. Lindberg was assisted in the Trio by Herr Wiener (violin), and Herr Daubert (violoncello), both of whom also performed solos, the former a Sonata by Handel, and the latter a Sonata by Marcello. Madame Elena Corani and Miss Mary Crawford were the vocalists.

THE usual monthly concert of the St. George's Glee Union took place at the Pimlico Rooms on the 2nd ult., the work selected for performance being Sir Sterndale Bennett's

"May Queen." Mr. Thurley Beale, who was in excellent voice, was highly successful, especially in the ballad "Tis jolly to hunt." Miss Horder, both in her solo and duet, sang with much taste, and Mr. Carter and Miss Clara Buley were also deserving of warm praise. The choruses were well given, and reflected great credit on the conductor, Mr. Garside. We are glad to hear that this Society increases in numbers and popularity.

AN amateur concert was given by the Bayard Cricket Club, assisted by several friends, on the 9th ult., at Store Street Hall. The performance was for a charitable purpose, and £25 net profit was realised. The singing of Mrs. Tom Smith, Miss Jones, and others elicited much applause and numerous encores.

MR. JACOB BRADFORD, of New College, Oxford (organist of St. Peter's, Eltham Road, Lee), passed the second examination for the Degree of Bachelor of Music in Easter Term.

THE Southwark Choral Society gave an excellent concert, at the Emerson Street School-rooms, on Tuesday, the 13th ult. The chief features of the evening were a small selection of the least-known of Handel's Oratorios, "Joseph," and a reading, by Mr. W. F. Taunton. Solos were given by Master Porter, Miss Dear, Miss L. Giblett, Miss Jenkins, Mrs. Underwood, and Mr. A. Bunker; and Mr. W. Harper on the harmonium, and Mr. Ralph Horner on the piano, lent their valuable aid, both in solo and accompaniment. Mr. J. Courtney conducted with his usual ability.

A VERY excellent concert was given at St. James's Hall, on the 10th ult. by Mr. J. G. Callcott, an artist whose name has been so long connected with Mr. Henry Leslie's concerts as to ensure not only a large audience, but the cordial co-operation of some of the most eminent vocalists and instrumentalists. An admirable programme was provided, the principal singers being Miss Edith Wynne, Miss Helen D'Alton, Madlle. Justine Macvitz, Mr. Edward Lloyd, Mr. Maybrick, and Signor Borella, the part-music being sung to perfection by Mr. Henry Leslie's Choir. The selection included two melodious and well-written part-songs by the concert-giver—"Love wakes and weeps," and "Hark, hark, pretty lark"—(the latter given for the first time), and several favourite choral compositions by Sullivan, Benedict, and Henry Leslie. The "Andante" and "Allegro" from Beethoven's Quintett in E flat was finely rendered by Messrs. Lazarus, C. Harper, Hutchins, Horton, and J. G. Callcott, and much applauded; and a feature in the programme was the violin performance of Mr. Henry Holmes. The accompanists were Sir Julius Benedict, Mr. John C. Ward, Signor Pinsuti, and, Mr. J. G. Callcott.

A BAND of real negro vocalists has appeared in the metropolis during the past month, and given concerts, which have been highly successful. The troop consists of four males and seven females, most of whom are emancipated slaves. Their singing elicits the sympathy of the audience by its extreme purity; and their simple eloquence makes even the somewhat uncouth sacred verses, to which their music is allied, acceptable to hearers who, under other circumstances, might pronounce such words profane. These "Jubilee Singers," as they term themselves, are students of Fisk University, and their object in visiting this country is to raise funds to build a "Jubilee Hall" in connection with the University. There can be little doubt that they will succeed in this laudable undertaking, for their concerts have all been fully attended, and their popularity is increasing.

IT is with sincere regret that we announce the death of Mr. J. A. Brown, well known for so many years as Secretary to the stewards of the Gloucester Musical Festival. His funeral, which took place at the church of Highnam, was attended by many sympathising friends, and Luther's Hymn, "Great God, what do I see and hear," was sung at the grave.

THE annual performance of the "Messiah," for the benefit of the Royal Society of Musicians, took place at St. James's Hall on the 2nd ult. The principal vocalists were Madame Lemmens-Sherrington, Miss Georgiana Maudsley, Madame Patey, Messrs. Cummings and Lewis Thomas. The choruses were excellently sung, and the band, led by Mr. Willy, was highly efficient. Mr. W. G. Cousins, was, as usual, the conductor.

THERE can be no question that Dr. Bülow should be heard at his Pianoforte Recitals by all who desire to form an opinion of his real power. Three of these performances have now been given, the programmes of which were in the highest degree interesting. We confess to liking him less in

the music of Beethoven than in that of any other composer: his rendering of the compositions of Bach, Chopin, and Liszt has a charm which can scarcely be described, apart from its executive accuracy; and at his last concert we may also mention his refined interpretation of a "Suite," by Joachim Raff, the "Minuetto," in which was a marvellous display of manual dexterity, combined with true poetical feeling. When we say that since his arrival in England he has never had a note of music before him at his public performances, we desire only to place upon record such a wonderful exhibition of memory, for we are not of those who believe that this is a matter with which intelligent listeners should have any concern. His reception at his Recitals has been most enthusiastic; and the crowded state of the Hall is a convincing proof that there is in England an audience for all who can appeal to his hearers with the exceptional eloquence of Hans von Bülow.

THE fifteenth annual concert of the Great Northern Musical Society took place on the 2nd ult. in the large Meeting Room at King's Cross Station, H. Oakley, Esq., General Manager, in the chair. Several solos, duets, and choruses were given with much success; and the vocal music was agreeably relieved by instrumental pieces, amongst which must be mentioned the clever pianoforte playing of the Misses Usher, aged respectively eleven and thirteen. At the conclusion of the performance the chairman warmly congratulated the members of the Society on their progress.

MADAME HENRIETTA MORITZ, a niece of Hummel, gave a Matinée at the Hanover Square Rooms on Tuesday, the 6th ult., the programme of which contained several pieces admirably calculated to display this clever pianist's powers to advantage. In Mendelssohn's Trio in D minor, and Schumann's "Phantasiestücke" (assisted by Herr Straus and M. Pagne) she elicited well-deserved applause. The vocalist was Madame Patey, and the conductors Sir Julius Benedict and Mr. J. L. Roeckel.

MR. WALTER MACFARREN has been appointed conductor of the concerts and orchestral practices at the Royal Academy of Music.

On the 20th ult., a miscellaneous concert was given by the choir under the direction of Mr. George Tolhurst at the Lower Norwood Institute. The programme was chiefly made up of vocal pieces from "Novello's Part-Song Book," and a selection from Tolhurst's "Ruth," a work which, notwithstanding much adverse criticism, appears to be constantly gaining ground. The vocalists were Miss Jeannie Brown, Miss Kate Worth, Mrs. Fincham, Mr. Robert Carter, and Mr. Ambrose Copping. The concerted music from the Oratorio, as well as the solos, met with great favour from a very numerous audience. The duet, "Surely we will return," by the two first-named ladies, had to be repeated. Miss Jeannie Brown was encored in Benedict's "Rock me to sleep," and a similar compliment was awarded for Gounod's "Serenade," to Miss Kate Worth, who has only been recently heard in metropolitan circles. Mr. W. Bowyer contributed De Beriot's Seventh Air Varied, with good tone and style.

MRS. JOHN MACFARREN gave an evening concert at the Hanover Square Rooms on the 9th ult., before a large audience. Her performance of Beethoven's "Moonlight" Sonata, a Rondo by Dussek, Mozart's Sonata in A for pianoforte and violin (with Mr. Carrodus), and Chopin's Polonaise, for pianoforte and violoncello (with Herr Daubert), exhibited her powers as a pianist of the highest order with much effect, and she was most warmly applauded. The vocalists were Madlle. Nita Gaetano, Miss Banks, Mr. Vernon Rigby, Signor Caravoglia, and Mr. Santley, the latter of whom sang, with decided success, a "Hunting Song," composed for him by Signor Piatti. Mr. Walter Macfarren was a most efficient accompanist.

MR. AND MRS. RICHARD BLAGROVE's annual morning concert at the Beethoven Rooms on the 21st ult., drew a large and fashionable audience. The principal features in the programme were the pianoforte performance of Mrs. Blagrove and the concertina playing of Mr. Blagrove, which, it is needless to say, were of the highest order of merit. Mrs. Blagrove (who earned her reputation before the public as Miss Freeth) has a firm touch, facile execution, and a command over the gradations of tone, which must always ensure the sympathy of her hearers; and in the compositions selected on this occasion these qualities were displayed to the utmost advantage. We were especially pleased with her rendering of Stephen Heller's arrangement of "La Truite," a little piece, which, although of course a mere

transcription, severely taxes the powers of any pianist. Something more than conventional words of commendation should be bestowed upon the concertina performance of Mr. Blagrove, for in his hands it appeals to us with a power of which we hardly believed it to be capable. It must be remembered that this is an instrument for which even Molique has written, and at this concert we had a work cast in the truly classical form by Mr. Silas—a Quintett for pianoforte, violin, viola, violoncello and concertina—evidently composed with a part for the concertina under the full conviction that it has qualities which deserve a more extensive recognition. Perhaps the expressive powers of the instrument were most successfully revealed in a MS. "Duo Concertante" for concertina and pianoforte, on airs from Gounod's "Mirella," by Sydney Smith (exquisitely played by the two concert-givers), which was warmly and most deservedly applauded. Messrs. Dando, J. Zerbin, and Daubert lent their valuable assistance in the instrumental department; and the vocalists were Miss Matilda Scott, Miss Abbie Whinery, Miss Atkins, and Miss Arabella Westbrook; Herr Oberthür contributed a solo on the harp, and the accompaniments to the vocal music were most efficiently played by Mr. J. Zerbin.

Two of the New Philharmonic Concerts, under the direction of Dr. Wylde, have been given, with much success, at St. James's Hall, the programme of the first containing a judicious selection from Handel's "L'Allegro ed Il Penseroso," which appears again coming into public favour. At the second concert, a welcome item in the performance was Mozart's Opera, "Idomeneo" (or rather the principal pieces from it), which went exceedingly well. Dr. Hans von Bülow's rendering of Henselt's Concerto in F minor produced the usual amount of enthusiasm, and he also performed a Fugue by Mendelssohn, and a Fantasia by Mozart with equal success. We are glad to find that Wagner's Opera "Lohengrin" will be recited, with soloists, chorus, and orchestra, for the first time in this country, on the 11th inst.

MR. W. T. BEST, on his recent visit to Paris, gave an organ performance, which was listened to with the deepest attention by the many leading professors and amateurs assembled. We extract the account of the event from *Galignani*:—"A most interesting organ performance was given by Mr. Best, the well-known player, on a magnificent instrument built expressly by M. Cavallé-Coll, 15, Avenue du Maine, for the new music-hall at Sheffield. This organ has been erected at a cost of £5,000, and contains 64 speaking stops, inclusive of two of the 32-foot scale. The programme was varied and of great interest, and fully showed off all the resources of this splendid work of art, and Mr. Best's playing attracted all the principal artists in Paris, as well as many English visitors."

THE 219th Festival of the Sons of the Clergy was held in St. Paul's Cathedral on the 14th ult., before a large congregation. The choir consisted of about 250 voices, under the steady conductorship of Dr. Stainer. Mr. George Cooper presiding at the organ. The service was rendered most impressively throughout, the "Magnificat" and "Nunc Dimittis," the composition of Dr. Stainer, especially producing a marked effect upon the listeners, a result attributable alike to the truly devotional and masterly setting of the words and the admirable manner in which they were sung. A complete orchestra (led by Mr. Weist Hill) played the two first movements of Mendelssohn's "Hymn of Praise," at the commencement of the service; and the choral portion of the same work was given as an anthem, the tenor solos being well sung by Mr. Kerr Gedge. The Psalms were sung to Sir John Goss's chant in E. After the sermon the "Hallelujah" chorus was given by the choir, and the concluding voluntaries, finely played by Mr. George Cooper, included a beautiful "Andante," by Mr. Henry Smart.

MR. E. H. THORNE's first evening concert took place on the 30th April, at the Hanover Square Rooms, before a large audience. The programme was excellently selected, not only for the display of the concert-giver's powers as a pianist of the highest class, but also for the exhibition of his claims as a composer. His first Trio in G major, for pianoforte, violin, and violoncello (in which he was ably assisted by Herr Louis Ries and Mr. Howell) was deservedly received with the warmest marks of favour, and three vocal pieces—the "Lake and Waterfall" (a part-song for the choir), a Psalm, for ladies' voices, and a song, "On a faded Violet" (charmingly sung by Miss Enriquez and encoored)—are works of so melodious and refined a character as to justify us in anticipating a successful career for a

writer who has but lately made his appeal to a London public. The Trio is remarkably well written for all the instruments, the first movement (preceded by a short *Adagio*) having much vivacity in the opening phrases, and containing a charmingly melodious second subject. The *Adagio*, which follows, is based upon a theme which speedily won its way to the sympathies of the audience; and the "Finale à la Polonoise," is brisk and animated, the passages for the pianoforte especially, being extremely brilliant and effective. The Part-song has been composed with a thorough appreciation of the verses, which are taken from "All the Year Round." The melody is appropriately simple, and the voice parts are written with much care throughout. A point which told admirably in the performance, was the unison passage in the tonic minor, which was boldly sung by the choir, and afforded an excellent contrast with the more subdued portions of the composition. There can be no doubt, that the "Lake and Waterfall," will become a favourite with Choral Societies. Mr. Thorne's performance of Beethoven's "Sonata Appassionata," and of the pianoforte part in Bach's Sonata in A major (Herr Ries joining him with the violin) proved alike his thorough mastery over executive difficulties, and his true feeling for classical music. A choir of about fifty voices sang the choral music, with much effect. Mr. Thorne's second evening concert is announced for the 6th instant, when he will perform his new Trio in C minor (with Messrs. Henry Holmes and Paque), and several pianoforte pieces of his own composition.

MR. RIDLEY PRENTICE's evening concert, on the 14th ult., at the Hanover Square Rooms, was well attended, and in every respect thoroughly successful. The concert-giver's performance of Beethoven's "Sonata Appassionata" was highly appreciated, and the applause which it elicited was as genuine as it was well deserved. The programme also included an "Allegro Assai" of Schubert, for two violins, viola, and violoncello, Mendelssohn's Variations in D major, for pianoforte and violoncello (in which Mr. Prentice was ably seconded by Mr. Walter Pettit), Weber's "Duo Concertante," in E flat, for pianoforte and clarinet (by Messrs. Prentice and Lazarus), and a Quintett in G minor, by Mr. Prout, for pianoforte, two violins, viola, and violoncello, excellently played by Messrs. Prentice, Holmes, Folkes, Barnett, and Reed. Miss Katharine Poyntz, Madame Patey, and Mr. Cummings were the vocalists, all of whom were highly effective; a sacred song, by Mr. Prentice, "Hear my prayer" (exquisitely sung by Madame Patey), receiving an enthusiastic encore. Mr. Minson accompanied with much ability.

UPON the recommendation of Sir Frederick Gore Ouseley, Sir Julius Benedict, Sir George J. Elvey, and Sir John Goss, the degree of Doctor in Music has been conferred upon Mr. C. G. Verinder, Mus. Bac., Oxon, by the Archbishop of Canterbury.

WE are informed that Mr. W. H. Cummings's Cantata "The Fairy Ring," is to be performed at Penzance by the Choral Society, in September, under the conductorship of Mr. J. H. Nunn, A.R.A., and that the composer will sing on the occasion.

Reviews.

NOVELLO, EWER AND CO.

The Hymnary. A Book of Church Song. Edited by the Rev. W. Cooke, M.A., Hon. Canon of Chester, and the Rev. B. Webb, Rector of S. Andrew's, Wells Street. The Music edited by Joseph Barnby.

(Concluded from p. 51.)

In tune 395, by Mr. Barnby, much dignity and breadth is noticeable. Mr. Brown-Borthwick's cheerful and excellent tune 397, is, perhaps, a little injured by the alteration of the penultimate of the second and fourth lines from a minim (as he originally wrote it) to two crotchets. No. 415 is a fine melody by old Benjamin Rogers. It was set by him to the "Hymnus Eucharisticus" beginning—

"Te Deum patrem colimus
Te laudibus prosequimur."

The following quotation from Wood's "Fasti" (1669), though apparently referring to another "Hymnus Eucharisticus," will not be without interest:—"After his Majesty's restoration, the Lord Mayor, Aldermen, and chief Citizens of London, being unanimously disposed to entertain the King, the two Dukes, and both Houses of Parliament, with a sumptuous feast, it was ordered among them that there

should be added to it the best music they could obtain: and B. Rogers being then esteemed the prime composer of the nation, he was desired of them to compose a song of several parts, to be performed while the King and company were at dinner. Whereupon, in order to do it, Dr. Ingelo made 'Hymnus Eucharisticus,' the beginning of the prelude to which is 'Exultate justi in Domino,' &c. This also he translated into English, and both were printed in single papers. These things being done, B. Rogers composed a song of four parts to that hymn, which was more than once tried in private. At length, on the 5th of July (Thursday), 1660, being the day that His Majesty, James Duke of York, Henry Duke of Gloucester, and both Houses of Parliament, were at dinner in the Guildhall of the city of London, the said printed papers in Latin and English being delivered to the King, two Dukes, and disposed among the nobility, &c., purposely that they might look on them while the performance was in doing, the song was began and carried on in Latin by twelve voices, twelve instruments, and an organ, mostly performed by His Majesty's servants. Which being admirably well done, it gave very great content: and Mr. Rogers, the author, being present, he obtained a great name for his composition, and a plentiful reward." This extract abounds with useful hints to every one of us—to directors of music, that they should always give translations of foreign tongues for the edification of hearers while the performance is in doing; to composers, that they should, before making them public, try their compositions more than once in private; to performers, that new works ought to be admirably well done; and lastly, to the general public, that composers not only deserve a great name, but also the unromantic plentiful reward.

But to return to Rogers's tune. It is, we believe, sung every year on the top of the tower of Magdalen College, Oxford (Rogers's last organistship), at sunrise on May morning, and is still part of the splendid Grace used at the College Gaudy. Both melody and harmony are equally beautiful, and no doubt Mr. Barnby has inserted the tune in the "Hymnary" to the very great content (as it is quaintly expressed) of its users. There is some peculiarity in the rhythm of 416, by Ferdinand Hiller, but when once thoroughly mastered there will not be two opinions as to its excellence. Dr. Gauntlett has produced a most valuable C.M. in 419, which will take its rank among his happiest efforts. Simple and sweet is the melody of 427, by J. Baptiste Calkin. Mr. Turle always writes well for voices, and 429 will be found very smooth and elegant. Mr. Docker shews plenty of breadth and strength in his setting of the hymn, "Praise the Rock of our salvation" (430). No. 447 is a capital L.M. by the Rev. F. A. J. Hervey. We now light upon one of the finest tunes in the whole work, No. 449, by Dr. Hiller.

This composer has been fortunate in here being the exponent of a very grand set of words by Wesley:—

"The Lord is King: ye saints rejoice,
And ceaseless alleluias sing;
The angry floods lift up their voice
In vain, for lo, the Lord is King!"

The repetition of the words "in vain" adds greatly to the magnificent effect of the music of the first verse. Unfortunately, the words to be repeated in the succeeding verses do not bear a similar relation to the construction of the stanzas; but this does not mar the general effect of the performance, which, if on a large scale, would be sublime. Mendelssohn's harmonies to "Nun danket alle Gott" have (459) been cleverly condensed into four parts. Bach's versions of this are not very different from Mendelssohn's. Both authors have a cadence into the minor of the subdominant at the end of the last line but one, but in one case Bach has a dominant close at the end of the last line but two, where Mendelssohn goes into the relative minor of the subdominant. No. 466 is a good tune by the Rev. E. B. Whyley. The good effect of a change from minor to major, which we before noticed in one of Calkin's tunes, is again noticeable in 469 by Henry Leslie. The processional hymn, No. 475, has been most successfully set by Henry Smart, as also 476 by Sullivan. Two excellent S.M. tunes deserve notice—477 by S. Wesley, which is not as well known as it should be, although it has appeared in other collections, and 481 by Trembath. One of the most melodious tunes in the book is 484, by E. J. Hopkins. One hearing is sufficient to stamp it on the memory. It is to be regretted that words were not found for Mendelssohn's beautiful Chorale which would not have necessitated the elimination of two lines of his music. Those who know the original (and who does not?) will hardly be satisfied with the form of 494. A tune entirely in unison is a novelty, but the reason for its existence

Silent Night.

FOUR-PART SONG.

WORDS BY ALFRED BELL.

THE MUSIC

(ORIGINALLY WRITTEN TO THE CAROL, "HOLY NIGHT,")

BY

JOSEPH BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: J. L. PETERS, 599, Broadway.

Larghetto.

TREBLE. *p* Si - lent night! Peace - ful night! Now the stars are

ALTO. *p* Si - lent night! Peace - ful night! Now the stars are

TENOR, (3ve lower.) *p* Si - lent night! Peace - ful night! Now the stars are

BASS. *p* Si - lent night! Peace - ful night! Now the stars are

ACCOMP. *p* *Larghetto.*

The first system of the musical score for 'Silent Night'. It features four vocal parts (Treble, Alto, Tenor, Bass) and an accompaniment. The time signature is 6/8. The tempo is marked 'Larghetto'. The key signature has one flat (B-flat). The lyrics are 'Si - lent night! Peace - ful night! Now the stars are'. The vocal parts are written in treble clef, and the bass part is written in bass clef. The accompaniment is written in grand staff (treble and bass clef). The dynamics are marked 'p' (piano) for the vocal parts and 'p' for the accompaniment.

dim. *pp* *cres*

gleam - ing bright: Si - lent night! Peace - ful night! Now the stars are

dim. *pp* *cres*

gleam - ing bright: Si - lent night! Peace - ful night! Now the stars are

dim. *pp* *cres*

gleam - ing bright: Si - lent night! Peace - ful night! Now the stars are

dim. *pp* *cres*

gleam - ing bright: Si - lent night! Peace - ful night! Now the stars are

dim. *pp* *cres*

The second system of the musical score for 'Silent Night'. It continues the four vocal parts and the accompaniment. The lyrics are 'gleam - ing bright: Si - lent night! Peace - ful night! Now the stars are'. The dynamics are marked 'dim.' (diminuendo), 'pp' (pianissimo), and 'cres' (crescendo). The vocal parts are written in treble clef, and the bass part is written in bass clef. The accompaniment is written in grand staff (treble and bass clef). The tempo remains 'Larghetto'.

cen do. mf mp
gleam - ing bright, Now the stars are gleam - ing bright: Moon-beams rest on

cen do. mf mp
gleam - ing bright, Now the stars are gleam - ing bright: Moon-beams rest on

cen do. mf mp
gleam - ing bright, Now the stars are gleam - ing bright: Moon-beams rest on

cen do. mf mp
gleam - ing bright, Now the stars are gleam - ing bright: Moon-beams rest on

cres.
crag and tow'r— Silv'r - ing stream and mead and bow'r.

cres.
crag and tow'r— Silv'r - ing stream and mead and bow'r.

cres.
crag and tow'r— Silv'r - ing stream and mead and bow'r.

cres.
crag and tow'r— Silv'r - ing stream and mead and bow'r.

dim. p pp e rall.
Si - lent, Peace - ful night! Si - lent, Peace - ful night!

dim. p pp e rall.
Si - lent, Peace - ful night! Si - lent, Peace - ful night!

dim. p pp e rall.
Si - lent, Peace - ful night! Si - lent, Peace - ful night!

dim. p pp e rall.
Si - lent, Peace - ful night! Si - lent, Peace - ful night!

dim. p pp e rall.
Si - lent, Peace - ful night! Si - lent, Peace - ful night!

2nd VERSE. *Larghetto.*

Ho - ly Peace! Kind - ly Peace! Wea - ry hands from

toil re-lease: Ho - ly Peace! Kind - ly Peace! Wea - ry hands from

toil re-lease:.. Ho - ly Peace! Kind - ly Peace! Wea - ry hands from

toil re-lease:... Ho - ly Peace! Kind - ly Peace! Wea - ry hands from

toil re-lease: Ho - ly Peace! Kind - ly Peace! Wea - ry hands from

toil re-lease, Wea - ry hands from toil re-lease: Wea - ry eyes now

toil re-lease, Wea - ry hands from toil re-lease: Wea - ry eyes now

toil re-lease, Wea - ry hands from toil re-lease: Wea - ry eyes now

toil re-lease, Wea - ry hands from toil re-lease: Wea - ry eyes now

close in sleep: . . Com - fort give to them that weep, . .

close in sleep: Com - fort give to them that weep,

close in sleep: Com - fort give to them that weep,

close in sleep: Com - fort give to them that weep,

cres.

dim. Com - fort, rest, and peace! . *p* Com - fort, rest, and peace! . *pp e rall.*

dim. Com - fort, rest, and peace! . *p* Com - fort, rest, and peace! . *pp e rall.*

dim. Com - fort, rest, and peace! - *p* Com - fort, rest, and peace! . *pp e rall.*

dim. Com - fort, rest, and peace! . *p* Com - fort, rest, and peace! . *pp e rall.*

dim.

is sound. Harmony is not always obtainable on board ship, and Mr. Barnby's melody (511) is tuneful and appropriate to the words. The first tune, 525, is very good. Two arrangements of the popular "Jerusalem the Golden" are given (600), but it is doubtful if the tune is improved by elaboration of detail. There is much beauty in the melody, coupled with a lack of harmonic form which no amount of touching-up seems to remedy. Dr. Steggall's beautiful tune to "Jerusalem on high" (607) is not given in its best form. Mr. W. H. Gladstone is very happy in his setting of "Jesus shall reign where'er the sun" (608). Dr. Gauntlett's tune (619) to "Soldiers of Christ, arise," is original and effective. It is to our mind much improved by transposition into the key of D. Both settings of "The roseate hues of early dawn" (621) are good. The first is sweetest, the last strongest.

It is now necessary to say a few words on the "Hymnary" generally. And first, no hymn book should appear unless there is some special reason for its existence. The "Hymnary" claims to be, and is, a treasury of modern tunes of all kinds, and as such it cannot but exercise a great influence over the present generation. Whether we have, as musicians, or Churchmen, reason to congratulate ourselves on the general character into which our hymn tunes seem to be drifting, is doubtful. Our forefathers steadily sang through long rows of stanzas to tunes which now annoy us by their sombre tint or their actual colourlessness. We love a tune which shall run into the other extreme, and be an exact reflection of just the sample of words which appeals to us most strongly at the time. From time to time the popular style of words varies largely, hence a sketch of the history of hymns, would be also a sketch of contemporary religious thought, and to a very great extent to trace the variations of style in hymn tunes would lead up to the same point. This, however, is far too large a question to be entered into now. Suffice it to say, that a warning to composers is very necessary on one subject,—hymn-singers or hearers are not always the best judges of the musical value of a tune, several qualities which make a tune valuable to them do not make it more valued by the trained musician. But clergy and musicians alike are to some extent compelled, or at the least are strongly tempted to select tunes which shall receive the quickest and warmest welcome by the masses. Hence, sterling qualities in composition, which are not patent at first hearing, but require to be studied before they can be appreciated, are not only often overlooked by the composer, but if he wants popularity, more often carefully set aside. Or in other words, there is the strong influence of those whose only knowledge is contained in the expression *what they like*, dragging the composer, who ought to be striving up to his ideal, down to their level. This statement may be argued against or ridiculed, but facts are stubborn, and no thoughtful student of the "Hymnary" (the "Hymnary" deserves real study) can avoid seeing that many authors simply throw out weak and trifling melodies, just as crumbs to little fishes. On the other hand, to the great credit of many writers be it said, there are many, very many, fine tunes in the "Hymnary" whose fame will date from the time when their more favoured neighbours begin to produce nausea. If it be seriously urged that the short-lived popularity of a hymn tune is the genuine test of its merit, inasmuch as it has thus succeeded in performing its function, no hymn tune comes within the sphere of art-criticism at all; it stands on a different footing, and should, in fact, not be criticized as music.

But, happily, so voluminous are the contents of the "Hymnary," so varied in style, so carefully are words and music generally linked, that the lover of any speciality will be sure to find it in abundance. The book has some faults, which are perhaps not less faulty because common to many modern tune books. Why melt down all tunes into black-headed notes? Is there no relation in a musician's mind between the appearance of music and its sound? It is to be feared that, in this respect, uniformity has to be considered. Double bars are, as a rule, but little wanted in a hymn tune, but, on the other hand, why *always* exclude them? It makes one nervous to contemplate the efforts to recover his lost place, which an organist would entail upon himself if, whilst playing No. 460, he should venture to look at the words. Little else need be said in the way of fault-finding. Both editor and publisher deserve the highest praise, the one for his conscientious and musicianly work, the other for his boldness and broadness of design. Heartily and sincerely do we pray that this important work may exercise a large and beneficial influence not only on the art of music, but also on the spirit of devotional worship which pervades our great congregations of Christians.

Handel's "Belshazzar." Edited by G. A. Macfarren.

"BELSHAZZAR" has been so seldom performed since the author's death that it is all but unknown to the present generation. Except, indeed, once by the Sacred Harmonic Society, in 1847, and once by the London Sacred Harmonic Society, in 1848; it has never been publicly given within the time of living man, until its recent resuscitation at the last of the Concerts of the Royal Albert Hall Choral Society. Yet, it is a fine work, a great work, and has but the one fault of excessive length, which fault may be remedied, though regretfully, by the free use of scissors. To pass over the admirable distinction of character, between persons, and between one and another mass of people, that prevails in the oratorio, one may refer briefly to the "Banquet Scene," with the miraculous writing on the wall, as one of the most powerfully dramatic series of pieces that Handel has given to the world; even Handel, whose strength is transcendent in this class of writing. The several *Airs*, *Duets*, and *Choruses* are all Handel's, which is to say, interesting; but the majority of them are far beyond this, they are beautiful and eminently effective. The merits of the work should command for it an occasional if not frequent hearing; and the issue of the present portable and cheap edition, should insure for it the careful study of lovers of music, to whom it hitherto has been inaccessible. The publication appears with an extensive preface, which is enriched with a series of letters from the composer to his librettist, Charles Jennens, on the structure of the book and on its necessary condensation, which are characteristic of the writer and immensely interesting. The volume comprises a copy of the original drama—for such is the form of the book, though it was never meant for stage performance—and this is valuable as filling up blanks in the action, occasioned by the inevitable curtailments, and it is more valuable as proving Handel's clear sense of fitness exercised in the compression of the text. Alas for Jennens! He did well in the selection of biblical passages for the "Messiah;" he did daringly in the appendage of his rapid "Moderato" to the exquisite "Allegro" and "Penseroso" of Milton; but the comicality is only screened by the dulness of his "Belshazzar," the almost infinite length of which shows more industry than judgment, more self-esteem than genius. The footmen who preceded and followed him with gold-headed canes when he walked the London streets, may have cleared his pathway to places of fashionable resort, but it was his association with the great musician that alone could open for him a road to fame, and fame thus reached is scarcely to his advantage. The pianoforte arrangement in this edition incorporates an organ part written by the editor for use in public performance, and supplying, with better fidelity to the composer's intention, such matter as might else have been given to extra orchestral instruments. It is well known that it was the custom, not only of Handel but of his contemporaries, to leave large gaps in instrumental scores, to be filled up by the organist or harpsichordist, according to his skill in invention and in playing. Mozart wrote wind instruments for the "Messiah" and some other works of the master, for use in a hall wherein there was no organ; and he wrote them so beautifully that, being once in existence, they can never be spared from a performance of the works in question. It is anomalous, however, in this country, where there is an organ in every locality for choral performance, to insert other instruments into Handelian music than the composer would have employed, and the organ ought, therefore, to have the whole and only "additional accompaniments" that may be engraved on Handel's compositions. It is a characteristic of our age, to seek to purify the masterpieces in the arts of poetry and painting from the corruptions time has encrusted upon them; and it is monstrous that, while most judicious pains are spent to this laudable end, as great talent and care should be exercised in modernizing the music of old masters, so as to annul in it the peculiarities of its own age, and present it, like old wine in new bottles, under an aspect that could not have been conceived by the original artist. When Dryden inserted new characters into the plays of Shakspeare, it might have been consistent to introduce new instruments with appropriate passages into the music of Handel, had that music been in existence at the time; that time has happily gone by in the literary art, and let us hope that it may go by-and-bye in the musical art for ever.

My Maker and my King. Sacred song for a Soprano. Words from Dr. Watts.

Slumber Song. Words translated from Körner, by N. B. Music by J. Stainer.

THAT music written to sacred words is not necessarily

sacred music is now we think becoming generally felt; and we are glad, therefore, to find that those whose musical training has been especially within the Church are devoting their talents to religious compositions; for the spread of such works will do much towards displacing those vapid effusions which have so long been tolerated in our drawing-rooms. The composer of the song before us is now making his way as rapidly in creative as he has before done in executive art; and we may cordially commend this latest specimen of his talent to all who can appreciate healthful and pure writing. The words are set with a devotional feeling and a sympathy with their true import too rarely observable in modern sacred songs to be passed over. The flowing quaver accompaniment at the commencement—the figure given out in the symphony being well preserved—adds much interest to the voice part; and the harmonies, although occasionally somewhat bold, especially on the second page, are well considered and treated with the skill of an experienced theorist. The chorus at the conclusion will be found exceedingly effective, but it is announced that when a choir is not available, the upper notes may be taken by the soloist. We may mention that a harmonium part is published with the song, which we think will prove a valuable addition to the pianoforte accompaniment. The “Slumber Song” is no doubt destined to become extremely popular. It commences with a flowing and melodious subject (in 9-8 rhythm) for the pianoforte, which is continued on the entry of the voice with much effect. A beautiful change from A flat to E major occurs on the words, “Sleep, tired eyes,” the original subject and key being returned to by an enharmonic alteration, which is unquestionably one of the most charming points in the composition. The phrase, “Sweet, good night,” with which the song concludes, is most effectively lengthened out, the pianoforte part dying off with the subject which accompanies the opening of the song. A part for the harmonium is also added to this composition, which is equally available for the violoncello.

Ave Maria. Sacred Song. The English words adapted by the Rev. J. Troutbeck, M.A. Composed by Franz Abt.

We are quite certain that this beautiful composition, by one of the most popular song writers of the day, requires only to be known to gain a general appreciation. “Ave Marias” are so plentiful that it is difficult indeed to set the well known words to music with the slightest claim to originality; but Herr Abt has given us a version of it which is so fresh and unconventional as to command attention; although, well as the Rev. J. Troutbeck has performed his task, we infinitely prefer the music to the Latin text, which is given underneath the English words. It commences with a fervent and truly religious melody in E major, accompanied with semiquavers in *arpeggio*, which are continued to the words “Teach us to know Thee,” when an animated triplet accompaniment occurs. An earnest and tranquil setting of the words “So in temptation” follows, the return to the *arpeggios* having an excellent effect as a contrast. The “Amen” is treated with much sympathy, both voice and pianoforte most truthfully expressing the devotional feeling of the hymn. We are glad to find that this “Ave Maria” is also published arranged for four voices by the composer; and have little doubt that in this form it will be warmly welcomed by those amateurs who prefer singing in parts.

On a faded Violet. Song. Written by Shelley. Composed by E. H. Thorne.

We have often said that the words of an artist must be set by an artist; for as an inferior composer can never rise to the level of a first-rate poet, his failure is made additionally apparent from the contrast. Mr. Thorne, however, is justified in the attempt he has here made, for he has on many occasions proved his fitness for the task, and in the song before us has thoroughly fulfilled our predictions as to the high rank he must take amongst the vocal writers of the day. His quiet theme, in E minor, with a simple chord accompaniment, breathes the true spirit of Shelley’s poetry; and a good effect is gained by the change to an *agitato* movement, accompanied with quavers, on the words “And mocks the heart which yet is warm.” The song is written for a low contralto; and as it has been already sung by Miss Enriquez, we have no doubt that it will speedily make its way both in public and private.

Notturmo, a due voci. For the Pianoforte. By Lindsay Sloper.

THE name of this accomplished artist appears but too rarely before the public, either as a pianist or a composer; but in both capacities he has already won a reputation

which will ensure him a ready welcome. The little Notturmo before us is a graceful and musicianlike trifle, the parts being clearly and effectively written throughout, and the subject extremely melodious. Now that Mr. Sloper has broken his long silence, we hope shortly to meet him again in a composition of more importance.

A concise and practical explanation of the rules of simple Harmony and Thorough Bass, with chapters on Time, Keys, Intervals, and general elementary musical knowledge. By Thomas Smith.

THOSE who are constant readers of our reviewing columns must by this time be convinced that if amateur pianists do not study the theory as well as the practice of music, it is not for want of a sufficient supply of books on the subject. In spite of this fact, however, here is one more, by the “organising choir-master to the Church Music Society for the Archdeaconry of Sudbury,” the great fault of which is that, in the attempt to teach too much, it teaches nothing thoroughly. For instance, “The scale,” our author says, “is composed of thirteen semitones, comprised in an octave;” “all (major) scales are composed in precisely the same manner—*i.e.*, with a semitone between the third and fourth, and seventh and eighth notes of the scale, all the rest being tones.” Nothing is said about the construction of a minor scale; but afterwards, in speaking of keys, we are told that every “major key has its relative minor;” and then, two minor scales being given, the pupil is left to discover for himself how it is formed. The false notion of believing a composition to be in a major key until it is proved to be in a minor is then enforced in these words: “To find out whether a piece is in a major or minor key, look through one or two lines of the music, and if the fifth of the key is repeatedly sharpened from its position according to the signature, it is not the major key represented by the signature, but its relative minor, the affected note being the seventh of the minor scale.” Why, this is teaching the student to do the very thing that he should be cautioned against doing. Will Mr. Smith turn, for example, to the opening of Beethoven’s “Sonata pathétique,” and say whether he believes that any pupil, even of average intellect, could “look through two or three lines of the music,” and imagine the key-note to be anything but C; and, if so, is it not utterly absurd to talk about the “fifth of the key” being “repeatedly sharpened?” Whilst young players are allowed to grow up thus instructed by those in whom they have a right to believe, we can expect but a limited amount of musical knowledge amongst our rising generation. In the chapter on “Time,” there is no explanation of the difference between duple and triple rhythm; but “all the other times” are said to be “taken from common time.” The only information as to compound time must be gathered from the following observation: “Simple times are those with only one *principal* accent in a bar,” by which we may infer that compound times only have *more* than one: what this means we are at a loss to understand. The chapter on Intervals contains a complete table of those which are chromatic, but diatonic intervals are left to be found out by the student, the only guide being that they are “those composed of notes incidental to the signature of the key.” Speaking of the first inversion of a common chord, our author says that the figure 6 indicates the harmony to be played, “which is the common chord of the sixth note above,” although he has previously explained that the chord is formed by taking the *third* for a bass instead of the fundamental note. The chord of the diminished seventh, he says, “is formed by raising the bass of the dominant seventh a semitone; the other notes incident to that chord remaining unaltered;” but as no mention is made of the fact that both root and key are completely changed by this process, we question whether “a little knowledge” of this kind is not “a dangerous thing” for young pupils. We agree with Mr. Smith that the “popular idea as to the use of Time in music is quite an erroneous one,” because, as he truly says, “the figures which denote time at the commencement of a piece do not in any way indicate the speed at which it is to be played.” Some other observations on the usual methods of teaching have also much weight; but, as we have shown, the matter contained in the book wants more careful consideration than the author has bestowed upon it; and we can by no means admit the truth of the assertion in the Preface that “sufficient is advanced to enable the student to modulate and extemporize fairly, and to understand what he plays,” especially as no rules either for modulation or extempore playing are given throughout the work, nor indeed (curiously enough) are these important subjects even mentioned.

F. PITMAN.

Music in the Western Church. A Lecture on the History of Psalmody, illustrated with examples of the music of the various periods. By William A. Leonard.

THE subject of Psalmody is occupying so large a share of public attention in the present day that a book popularly written and conveying reliable information upon the gradual growth of Church music cannot but prove of the highest interest. Such a work Mr. Leonard has provided, and in a form especially suited for extensive circulation. In his preface he truly asserts that the various "Histories of Music" do not present the subject in a sufficiently compact manner to be of service to students, and also mentions what we have ourselves seen in books professing to treat the matter historically, that the Gregorian Tones are often given with modern harmonies, although, as he says, "the merest tyro in musical history must know these tones were always sung in unison (and are to this day in the Roman Catholic Church except on special occasions), the employment of harmony being but of recent date." Mr. Leonard very wisely dwells but a short time upon the probable origin of music—passing over the question as to whether the songs of birds or the whistling of the wind in the hollow reeds first gave to man the notion of constructing a science of sound—and comes rapidly to the period when music in the Western Church may be said to have commenced. The several reforms introduced by Ambrose, Gregory and Guido are lucidly explained, and the influence of Luther is ably dwelt upon. The rise of psalm singing, after the Reformation, by the whole English nation, is shown to have given an impetus to the spread of sacred music which has ever since been felt. Bishop Jewel wrote in 1560, "You may sometimes see at Paul's Cross, after the service, 6,000 persons, old and young, of both sexes, all singing together and praising God;" and he adds, "this sadly annoys the mass-priests and the devil, for they perceive that by these means the sacred discourses sink more deeply into the minds of men, and that their kingdom is weakened and shaken at almost every note." Amongst the several Tune-books published was one in 1583, with this extraordinary title, "Seven Sobs of a Sorrowful Soul for Sinne, comprehending those seven psalms of the princelie prophet David, commonly called Penitential, reduced into prophet William Hunnis, whereunto are also annexed his handfull of honisuckles." From this book no extracts are given; but from Ravenscroft's Psalter the tune set by Ravenscroft himself to the 104th Psalm is printed in full, and indeed the various specimens of Church music, as representative of the different epochs, render this book extremely interesting. Mr. Leonard is an enthusiastic advocate of congregational singing; and although he cannot but admire the many beautiful services for the Church, as abstract religious music, he does not believe that their performance by a trained choir apart from the people, can possibly conduce to true devotion. "Where a company of singers are *paid* to 'perform' certain music in public worship," he says, "neither 'a natural and spontaneous utterance' nor due reverence are to be found;" but our author must recollect that the clergyman and organist also are *paid*; and unless, therefore, the people are to perform the service themselves, it is an exceedingly difficult thing to know where to draw the line.

HOULSTON AND SONS.

The Life of J. Sebastian Bach. An abridged translation from the German of C. H. Bitter. By Janet E. Kay-Shuttleworth. With Preface by Sir Julius Benedict.

SINCE the publication of a small book on the life and writings of John Sebastian Bach, adapted from the German of Hilgenfeldt and Forkel, and noticed in the *Musical Times* of July, 1869, the interest in everything relating to this great composer has steadily increased; and there can be little doubt, therefore, that this somewhat more important work, so ably translated by Miss Kay-Shuttleworth, will be extensively read. Bach's was certainly an uneventful life, but it is one which may be studied with profit by those who, impatient to court a fleeting fame, are too prone to trifle with the art which it should be their mission to ennoble. When we read that in his nineteenth year Bach received his first appointment as organist of the new church at Arnstadt at a salary of fifty florins, besides thirty thalers for board and lodging (making in all about £8 13s. in English money), it is certain that at the very commencement of his career he must have worked hard enough at teaching in order to get the bare means of living; and it is wonderful indeed

that he could have found sufficient time to bestow upon that severe study which in after years produced such noble results. That the furtherance of Church music, apart from all selfish considerations, was the one object he kept steadily in view may be gathered from the fact of his continuing to display his artistic skill at the organ, instead of simply playing the tunes, and positively refusing to conduct the music with no better choir than the school children, in spite of his being constantly rebuked by the elders of the church for his insubordination. As an additional reason for their dissatisfaction with the young artist, it may be mentioned that having obtained leave of absence for four weeks to go to Lüneburg, for the purpose of hearing the celebrated organist, Dietrich Buxtehude, he stayed upwards of three months, although there can be no doubt of the sincerity of his mission when we find that he made the journey on foot, about sixty German miles, in bleak autumnal weather, and that he listened in a corner of the church to the great organist's performance until the emptiness of his purse warned him to return to his duties at Arnstadt. Although Bach composed several important pieces (and amongst the rest the first part of the "Wohltemperirte Clavier"), before his appointment as choir-master of the Thomas School at Leipzig, it was not until he obtained this position that he was enabled to dispense with teaching, and consequently the whole of the time that he could snatch from the duties of his office was bestowed upon composition. To show the attention that he gave to the choice of music in the Church service, we may mention that instead of allowing Cantatas or Motets to be sung merely as abstract compositions, he made it a rule to ascertain from the clergymen the texts of the sermons for the following Sunday, and to choose Cantatas on the same or corresponding texts. It is said that "a series of Cantatas for every Sunday and festival for five years—about 380 in all—was composed by Bach, chiefly during the first years of his stay at Leipzig," and of these we find that 186 for particular days, and 32 without any days specified, still remain. When we consider how little the works of this great composer were valued after they had served the purpose for which they were written, we cease to wonder that so many have entirely disappeared. The greater part of his manuscripts were divided between his two sons, W. Friedemann and C. P. Emanuel. Friedemann parted with many of these during his lifetime, and although Emanuel carefully preserved his share of his father's works, after his death they were sold by auction, and as a proof how little was thought of them, we are informed that the "Kunst der Fuge" went for 8 marks, 2 schillings, the *Orgelbüchlein* for the same, the Magnificat in A flat for 10 marks, 4 schillings, and the Magnificat in D for 7 marks, 8 schillings, at an auction where other compositions were sold at high prices. On the manuscript score of the Sanctus, in the Mass in B minor, is a note in Bach's handwriting:—"The separate parts are in Bohemia, at Count Spork's." Investigations were made in consequence of this note; the parts were not found, and it was supposed they had been given to the gardener to bind round grafted fruit trees. It appears to have taken ninety-three years to discover that Bach was worthy of a monument; for, after this interval of time, such a memorial was erected, in admiration of his genius, opposite the house in which he had lived by one of his most ardent worshippers—Felix Mendelssohn-Bartholdy. We cannot conclude our notice of this interesting volume without awarding the highest praise to Sir Julius Benedict for the admirable Preface with which he gracefully introduces the book to the English reader. So much excellent advice is here tendered to youthful students that we should like to quote many portions of his earnest address, but our limited space shall not prevent our extracting the following sentence, with every word of which we cordially agree:—"In these stirring times, when we see a boundless ambition but too often prompting artists to seek the satisfaction of a world-wide renown by the applause and demonstrations of the multitude, and overthrowing honest convictions to pander to the vitiated taste of the present day, it is truly refreshing to revert to the last century and behold a most eminent musician revelling solely in his art, and seeking no other reward than the inward consciousness of his own merit—no other recompense than the acknowledgment of his worth by his family and a few kindred spirits."

LAMBORN COCK.

The Brooklet. A Musical Sketch for the Pianoforte. By Eaton Fanning.

WE do not like this sketch any less because it reflects throughout the graceful and melodious style of Sir Sterndale

Bennett. It is charmingly written, and, evidently the work of a trained pianist, may be conscientiously recommended both for practice and performance to all students who are desirous of cultivating the various shades of touch. The creeping semiquaver accompaniment, although played with the same hand which sings the melody, is well considered; and, the leading fingers being marked, no difficulty will be experienced in realising the effect intended by the composer. We congratulate Mr. Fanning on having made an excellent beginning.

ENOCH AND SONS.

The Musical Monthly. A Magazine of new copyright Music. Edited by Sir Julius Benedict. No. 6.

THE number for May of this magazine contains a fair amount of attractive music, both vocal and instrumental, but we scarcely think that in these periodical works composers, as a rule, put forth their greatest strength. In the instrumental part a "Sérénade mauresque," by Ed. Roedel, and a March by E. Metzendorff; and in the vocal part a Prayer by Gounod, "After Parting," by Henry Smart, and "Were I a little bird," by Franz Behr, may be cited as amongst the best pieces. As we before said, there is a foreign air about the publication which will, we fear, prevent its general acceptance here, especially as we find that even the English fingering is not adopted.

Original Correspondence.

MR. W. DAWSON'S "LARGO AND ANDANTE."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In your review of my "Largo and Andante," in this month's number of the *Musical Times*, you say "He is very scrupulous about enharmonic propriety, for he writes successively E♭, D♯, and E♭ again. I may here say that the D♯ should be D♭, as the sharp was not to be found in the original manuscript, and must have been inserted by the engraver in a mistake, and which I failed to correct in the proof.

Assuming it to have been in the manuscript, I fail to see how F♯ can be derived from the chord of ♯ on D, as D♯ is not the 9th, but an augmented 8th from D. The real root of the chord, in my opinion, is B♯, if 7♯ is understood; or, if not, then A♭ with 3 resolved enharmonically.

Yours faithfully,

15, Jasmine Street, Liverpool,
May 10th, 1873.

W. DAWSON.

[Mr. Dawson is undoubtedly correct as to the root of the chord which is printed; but this chord is alien to the key of C minor, in which his passage is cast, and the printed D sharp must be translated into E flat, to assimilate it to this tonality, and it was translated accordingly by the reviewer when he described it harmonically as the minor 9th of D. Such false notation is not rare in the writings of the best masters, by whom it is employed to economise accidentals, and save the trouble of reading the contradiction of a flat to one E by a natural to the next. In the substitution of D♯, the appearance of the printed incident under notice suggested the supposition that the author considered a chord of the 9th of B to be available in C minor, and it is satisfactory to find that the appearance is due to the engraver's error, and that Mr. Dawson entertains no such view.—THE WRITER OF THE REVIEW.]

"MANFRED."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Having seen in last month's *Musical Times* your answers to "Subscribers'" questions respecting the above opera, I write to say, in answer to your second answer ("We do not know of any part of either of them being arranged for the organ") that the *entr'acte* from Reinecke's setting of the above opera is arranged for the organ by E. Prout, and published by Augener and Co.

Believe me, Sir, yours truly,

May 1st.

A. B. ALLEN.

MR. JACKSON'S TRIO.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Permit me to correct your reviewer. In the last number, viz., for this month, he stated my Vocal Trio to be

published by Messrs. Duncan Davison and Co.; such is not the case—it is published by Lamborn Cock.

Believe me, yours, &c.,

JOHN JACKSON.

29, Alfred Place, Bedford Square,
May 7th, 1873.

MUSIC IN BATH ABBEY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Had Mr. Pyne chosen to tell the whole truth, there would have been no need of this reply.

When I penned my former note I was ignorant of the fact that, in a recent edition, the last line of the hymn had been altered. I and two friends, sitting in different parts of the congregation, unfortunately had books of a former edition, and (my friends agree in this) heard the people round us singing the words and music exactly as I have before stated. Moreover, my principal objection is to the tune being sung to those words at all, whether the last line be sung through twice or not. My case stands thus:—Is it right, or wrong, to sing the following words, being the first verse of the hymn, to "Adeste Fideles," when such tunes as "Hanover," "Montgomery," &c., are available, and equally well known?

"Though troubles assail, and dangers affright,
Though friends should all fail, and foes all unite
Yet one thing secures us, whatever betide
The Scripture assures us 'The Lord will provide.'"

Were the above submitted to a musical jury, I doubt not their verdict would justify

Your humble and thankful servant,

D.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ENQUIRER.—Yes.

J. G. C.—We would recommend Novello's "Concise Explanation of the Gregorian note," and Charles Child Spencer's "Concise Explanation of the Church Modes," both published by Novello, Ewer and Co.

J. STEWART.—Thompson's Collection of Scottish Airs edited and arranged by Haydn and Beethoven (published in several volumes), and Napier's Collection, in three parts, for Violin, Voice, and Bass, edited by Haydn are out of print, and can only be occasionally met with at second-hand music shops.

AN AMATEUR.—The Organ is used in the performance of Oratorio, because in nine cases out of ten the composer has intended it. The organ part played on the occasion alluded to was written by the composer himself. The loudness of the organ may be explained by the position "An Amateur" occupied in the hall.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ABERDEEN.—The concert by the bands of children that were successful in the late contest for the prize money offered by the Aberdeen Musical Association took place in the Music Hall on Saturday afternoon the 10th ult., and was, as might have been expected, very largely attended. Sheriff Dove Wilson, who occupied the chair, introduced the business of the evening, and paid the highest compliment to the President of the Association, Mr. James Walker, to whom he said they were not only indebted for the idea of the competition, but for the means of carrying it out by supplying himself the necessary funds. Mr. James Walker, after a felicitous speech in which he expressed an earnest hope that time would bring forth a higher standard of ability amongst musical teachers of the young, proceeded to distribute the prize money to the instructors of the successful bands. Of course, the lady teachers received very hearty welcome, but the ovation of the evening was unmistakably given to the blind teacher of the Garlogie band, Mr. John Moir, who, strangely enough, received the eight guinea prize for reading music at sight. The applause with which he was greeted on being led forward merged into cheers, when it became palpable to the audience that Mr. Moir had not the use of his vision. After the prizes had been presented, the beautiful badge of the Association, wrought in

silk, was given to each child that took part in the proceedings. In regard to this badge, Sheriff Wilson stated that it had been designed by Mr. George Reid, A.R.S.A., and had been executed with great beauty by Coventry weavers. He also mentioned that these badges in themselves were of greater value than all the other money prizes put together. The children of the prize bands, numbering about six hundred, then sang an excellent selection of music, under the conductorship of Mr. Alex. Laing, Mr. Morrison presiding at the organ; and all the pieces were given with a very distinct enunciation, and with a precision and effect in the highest degree commendable. It remains now that this stimulus which has been given to music, originated by Mr. Walker, in which he has had the valuable assistance of Mr. Alexander Machray, the secretary, and the other members of the committee, be carried on to still more successful results.—HANDEL'S Oratorio *Jephtha* was given by the Choral Union with great success on the 25th April. The Union may well be congratulated in obtaining the valuable aid of Mr. Thurley Beale, whose singing throughout the evening proved how thoroughly he had been trained to appreciate and expound Handel's eloquent music. He has a fine, rich baritone voice, which has evidently been most carefully cultivated; and in all his solos he so effectually won the good opinion of the audience as to create a strong desire that his services may be secured for future performances. Miss Banks has already earned a reputation for the rendering of the music in *Jephtha*, and on this occasion she sang with even more than her usual effect "The smiling dawn of happy days," "Farewell, ye limpid streams, and 'Tune the soft, melodious lute," all of which were much applauded. Miss Adelaide Newton was also highly successful in the contralto solos, and Mr. Alfred Kenningham received a well-deserved encore for the air "Waft her, angels." The choruses were finely given, especially "When his loud voice in thunder spoke," "How dark, O Lord, are Thy decrees," "Cherub and Seraphim," and "Ye house of Gilead," with the final "Amen." The band was ably led by Mr. Justice, junr.; Mr. Morison was an excellent accompanist at the organ, and Mr. Laing conducted with much care and judgment.

BELFAST.—A farewell complimentary concert was given to Mr. A. McElaney, Band-master of the 78th Highlanders, at the Ulster Hall, on the 30th April. Amongst the vocalists particular mention must be made of Miss Josephine Briggs (a pupil of Mr. B. Hobson Carroll), who was enthusiastically encored in a song by Ardit, and a similar compliment was paid to the young tenor Mr. McGuchin in both his solos. The band of the 78th Regiment, conducted by Mr. McElaney, played several pieces, including compositions by the band-master. Mr. Carroll conducted a choir of about fifty voices with much ability, and also performed a brilliant pianoforte solo.

BURY ST. EDMUNDS.—The St. Mary's Choir Glee and Madrigal Society, gave its concluding concert for the season on the 6th ult., when, as usual, there was a very numerous auditory. The glees and part-songs were executed in almost faultless style, the light and shade being most attentively observed. The solo vocalist was Madame Ashton, of London, who was most enthusiastically encored in all her songs. A band of amateur instrumentalists added much to the enjoyment of the audience, by their excellent performance of the overtures to *Zampa* and *Masaniello*. Mr. G. Whitehead played the accompaniments in good style, and Mr. T. B. Richardson (who was warmly congratulated on the great improvement in his choir) conducted with his well-known ability.

CAMBRIDGE.—On the 21st ult., the St. John's College Musical Society, gave its annual concert, in the Guildhall, to a large and fashionable audience. The pieces performed were Gounod's Psalm, *De Profundis*; the 3rd part of the *Creation*; the last two movements of Mozart's Pianoforte Concerto, in D minor; and Macfarren's Cantata, *May Day*. Miss Jessie Jones, of the Royal Academy of Music, took the soprano solos, the remaining parts being entrusted to Messrs. Bennett, Bilton, Poole, and Reynolds. Mr. F. W. Reynolds played the Concerto, and Dr. G. M. Garrett, Organist of the College, conducted. The orchestra of about 30 performers, was chiefly composed of amateurs, but was under the leadership of Mr. Kettenus.—The Amateur Musical Society gave its fifty-fourth quarterly concert in the Guildhall, on the 21st ult., the principal feature in which was the performance of Henry Smart's Cantata, *The Bride of Dunkerron*, a work which appears to be fast gaining ground in public favour. Miss Edith Wynne, Mr. Lloyd, and Mr. O. Christian, were the principal vocalists, all of whom were highly effective. The choruses of sea-maidens were especially successful with the audience; and the applause throughout the Cantata proved how thoroughly the melodious music of Mr. Smart was appreciated by the listeners. There were several encores for the songs in the miscellaneous part which followed, and a solo on the harp, by Mr. Ffrench Davies, was also re-demanded.

CHELMSFORD.—The Chelmsford Vocal and Instrumental Society gave a highly successful performance of Handel's *Messiah* at the Corn Exchange on the 14th ult. The principal vocalists were Madame Lemmens-Sherrington, Miss Julia Elton, Mr. Raynham, and Mr. R. Hilton, all of whom were thoroughly effective in the solos allotted to them. Madame Sherrington in "I know that my Redeemer liveth," Miss Elton in "He was despised," Mr. Raynham in "Comfort ye," and "Every valley," and more especially in the whole of the Passion Music, and Mr. Hilton in "Why do the nations," receiving the heartiest and most genuine applause. The choruses were given with excellent precision and effect, reflecting the utmost credit upon the enterprising and zealous conductor Mr. Harold E. Stidolph.

CHELTONHAM.—The first public rehearsal of the Glee and Madrigal Society was given on Monday the 12th ult., at the Corn Exchange, under the conductorship of Mr. Loaring, before a large and influential audience. The rendering of the concerted music was such as could not fail to satisfy the most critical ears. Mr. Loaring's pianoforte solo, "A Festive March," composed by himself, received a well-merited encore, a compliment which was also paid to Messrs. Twining, Gilding and Waddams, for the very tasteful rendering of their respective songs.—On Thursday evening, the 15th ult., at the usual weekly practice

of Mr. J. A. Matthews's Choral Society, the members presented the conductor with a testimonial in the form of a *bâton*, subscribed for by them in recognition of the regard and esteem he has been held in during the three years the Society has been in existence. The presentation was made on behalf of the members, by Mr. A. Bruton. The *bâton* was supplied by Messrs. Hawkes and Co., of Soho Square, London, and is made of ivory, the handle being beautifully carved, and richly ornamented with gold. An address, printed in gold letters on a blue ground, and handsomely framed, was presented at the same time.

CHESTERFIELD.—On Thursday the 1st ult., the members of the Choral Society gave another of their high class concerts in the Market Hall. The pieces selected were Spohr's sacred Cantata, *God, Thou art great*, and Sir Sterndale Bennett's *May Queen*. Both works had been most carefully prepared by the Society, which includes in its list of members nearly all the local amateurs of musical tastes, and it is almost needless to say that under the direction of Mr. T. T. Trimmell, everything had been done that was possible to faithfully represent the ideas of the composers. The principal performers were Miss Twigg, soprano; Miss Morton, mezzo-soprano; Mr. Cooper, tenor; and Mr. Fletcher, bass. The performance of the Cantata was remarkable for the excellence of the choruses, which were given with great precision and unity. The solos and duets were also sung with taste and expression, Miss Twigg doing full justice to "Thou earth, waft sweet incense," and being also very effective (with Mr. Cooper) in the duet "Children, pray this love to cherish." The second part was more appreciated by the audience, from the beauty and lively character of the music in the *May Queen*, coupled with the fact that secular music is generally more liked on such occasions as these than even the grandest works of a sacred character. The overture was brilliantly performed, and in the solos Miss Twigg, Messrs. Cooper and Fletcher were thoroughly successful; Mr. Norman Biggin presided at the harmonium, and Mr. Trimmell conducted with his accustomed skill. The concluding choruses were given with vigour and precision, and the performance ended amid hearty applause.

DEVIZES.—The Choral Society gave an excellent performance of *Samson* in the Corn Exchange, on Tuesday, the 13th ult. The solos were sung with much taste and feeling by Miss Fannie Osman, Miss Julia Elton, Mr. Hunt, and Mr. Orlando Christian, and were thoroughly appreciated by an audience of nearly 1,100 persons. Mr. Sharpe's admirable accompaniments on the harmonium greatly contributed to the success of the performance. The choruses were given with much precision and effect, and the band, ably led by Mr. Salisbury, was highly efficient. Miss Osman's rendering of "Let the bright Seraphim" (trumpet *obbligato* by Mr. Lugg) was one of the features of the concert. The band and chorus of about 120 performers was, as usual, under the direction of Mr. J. T. Abraham, the honorary conductor of the Society.

DOUGLAS, ISLE OF MAN.—Miss Wood, who has for so long been known as an able instructress of large vocal classes, gave a highly interesting concert on the 7th ult., at the Victoria Hall. Madame Bellinie Porter achieved a marked success in all her vocal solos, especially in Blumenthal's song "A Day-dream," and Bishop's "Bid me discourse," the latter of which was encored. Miss Wood was most warmly received and heartily applauded for her artistic singing in the solo part of "Autumn winds," and also for her share in Kalliwoda's duet "The meeting," with Madame Porter. Mr. Kerruish and the Rev. T. H. Raven contributed songs with much effect, and a solo on the pianoforte by Mr. Musgrave was re-demanded. The choir sang well throughout the concert, Sullivan's "O hush thee, my babe," being especially well rendered. Mr. J. B. Mason, late of Chester, conducted with skill and judgment.

DUNOON.—A performance of Handel's *Messiah*, was given by the Choral Union in the Baptist church on the 29th April, before a highly appreciative audience. This young society, which was organised only last year, sang the choruses in very creditable style, and the principals, Miss Ramsay (soprano), Miss Ogilvie (contralto), Mr. Methven (tenor), and Mr. Currie (bass), rendered the solos with much effect. The gentlemen, who are amateurs, consented at a day's notice to supply the places of the tenor and bass who were unable to fulfil their engagement. Mr. Galloway was an efficient conductor, and Mr. Scott presided ably at the harmonium.

EARLESTOWN.—The first concert of the Earlestown Choral Society was given on the 13th ult. The Society was only formed about three months ago, but owing to the talent and untiring energy of the conductor, the Rev. J. Sandish (recently appointed curate of the Parish Church), it has arrived at a very good state of efficiency. The sacred part of the programme comprised selections from Handel, Mozart, Mendelssohn, &c.; and the secular part from Hatten, Mendelssohn, Sullivan, &c. The choruses which call for especial remark were, "Lead on" (*Judas Maccabæus*), "Kyrie" and "Gloria" (12th Mass), "Belfry tower," and "Whether kissed by sunbeams." The soloists were Miss Lythgoe (soprano), Miss Taylor (contralto), Messrs. Porter, Jackson, and Pearson (tenors); and Messrs. Bowns, Burchall and Hume, (basses). Miss Lythgoe's most successful effort was "Up to the forest hie;" and Miss Taylor (who possesses a good voice) sang "O rest in the Lord," "He was despised," and Mendelssohn's "Cradle song," very charmingly. Mr. Porter gave an intelligent rendering of "Waft her, angels," and Mr. Bowns sang "Arm, arm, ye brave," in a very spirited manner. In the secular part, Mr. Porter in "Once again," and Mr. Bowns in "The iron blacksmith," were highly effective; and Mr. Burchall (who made his *début* on the occasion) was well received. Miss Greenall very ably acted as accompanist. The Society, numbering about sixty voices, may be congratulated upon a complete success for its first concert both musically and financially.

ESSEX.—Mr. Septimus Parker's third subscription concert took place at the Spread Eagle Assembly Rooms on the 22nd ult. The programme was varied and interesting, and the performance gave the utmost satisfaction to a large audience.

FREIBERG, SAXONY.—The Musical Union, conducted by Herr Eckhardt, Music Director of this town, produced at the last concert, given April 27th, Haydn's *Seasons*, and a work by Reinecke, entitled *Der Vierjährige Posten*. The performance was a complete success. Mlle. Martha Eckhardt, a daughter of the conductor, sang some of the solos in a highly effective manner, displaying musical culture of no mean order.

GRANGE.—On the 26th April, the Grange-over-sands Musical Society gave its annual Easter concert, the programme of which was composed exclusively of sacred music. The principal vocalists, Miss Hubbersty, Miss Lolloway, Mrs. Strongtharm, Miss Drewry, Mr. T. J. Harrison and Mr. Ashley, were highly effective in all their solos, and the pianoforte playing of the Misses Bigland and Drewry and Mrs. James Harrison, was also much admired. Mr. Bather was a most efficient conductor.

GREENOCK.—The seventeenth annual private concert of the Choral Society was given in the Town Hall on the 8th ult. The programme consisted of Mr. A. S. Sullivan's *Te Deum*, (composed for the Festival held at the Crystal Palace to celebrate the recovery of H. R. H. the Prince of Wales), a selection of cathedral anthems by Doctors Croft, Hayes, and Wesley, and Mr. G. A. Macfarren's Cantata *May Day*. The *Te Deum* was excellently sung throughout, the soprano solos being most effectively rendered by Miss Reid. *May Day* was also highly successful, Miss Reid obtaining a deserved encore for the melodious and characteristic song with a burden. Mr. Pearce's organ performance was an interesting feature in the programme, and his accompaniments were also extremely well played. Mr. Middleton, who conducted, deserves the utmost credit for the state of efficiency to which he has brought this now flourishing Society.

Haverhill, Suffolk.—A concert was given by the Haverhill Choral Union, on the 9th ult. The programme consisted of Mr. J. F. Barnett's Cantata, *Paradise and the Peri*, and a miscellaneous part. The principal soloists were Miss Jessie Jones, R.A.M., and Messrs. Booth, Robson and Duffell, of King's College, Cambridge. The band was led by Mr. C. Sippel of Cambridge. Mrs. Gurteen presided at the pianoforte, Mr. Thos. Jarvis at the harmonium, and Mr. D. Gurteen, jun., conducted. The band and chorus numbered about 80 performers. The solo parts, quartets, and choruses, were well rendered, and the performance generally was considered a great success.

HOLYWELL, OXFORD.—An excellent amateur concert was given in the Music Room, on Friday evening the 2nd ult, in aid of the funds of the Oxford Homeopathic Dispensary, under the auspices of Dr. Guinness, who is at the head of that Institution. The whole of the programme was gone through in the most satisfactory manner, and the audience remained in the room until the end—sufficient proof that the various performances were appreciated. The pianoforte playing of Dr. Guinness's daughter (Mrs. Wentworth Austin) was loudly applauded, and Thalberg's "Home, sweet home" was encored. We must also speak of the reading of Mr. A. D'Esterre Guinness, who possesses histrionic abilities of a high order, and was listened to with the deepest attention. Dr. Guinness received much applause for his song "The dream of life," which was composed by the late Rev. Dr. Slater, of Exeter Cathedral. It has never been published, and this was the first time it had been sung in public. Mr. Edgar Sheppard, Mr. C. Jones, Mr. Bellairs, Mr. Carboneil, Mr. Pereira, and his talented son and daughter, were highly effective in all their solos, and Mr. Sheppard, Mr. Jones and Miss Pereira were encored. Mr. Dodds, the organist of Queen's College, conducted the concert most ably, and, as usual, delighted everybody with his pianoforte playing. The room was quite full, and Dr. Guinness may be congratulated on the success which has attended his first musical effort in Oxford, on behalf of this useful charity.

LANCASTER.—The organ of the Parish Church was re-opened on Monday, the 19th ult, after extensive alterations. G. P. England, the original builder of the organ in the Parish Church, was a man of considerable note in his day, having erected instruments in numerous churches throughout England, all of which appear to have earned for him a good name. The cost of the organ in the "High Church" at Lancaster, according to Hopkins and Dr. Rimbault, in their *History of the Organ*, was £672, and the date 1809. This latter however does tally with the brass plate which used to be in front of the keys, before the present alteration took place, and on which was engraved: "G. P. England, Londini, fecit, 1811." In all probability the last-named date is the correct one, as there were to be found on other parts of the instrument further proofs of this. The organ was in a most unfinished state on the day of opening, so that it was impossible for Mr. Dean to display it to anything like advantage, but as soon as it is really complete, one or two recitals of sacred music will be given on it in order to afford the inhabitants of Lancaster an opportunity of judging of the various qualities of the instrument. The following was the music sung at the morning and evening services by a choir of about sixty voices—Morning: Venite, chant by Jones; Psalms for the day, chant by Kelway; Te Deum, chant by Rimbault; Benedictus, chant by Battishill; Anthem, "Stand up and bless the Lord," (Sir John Goss); Hymns 121 and 124 from *Hymns Ancient and Modern*; Kyrie, Creed, Sanctus, Gloria in Excelsis (Marbeck). Evening: Psalms for the day, chant by Aldrich; Magnificat, chant by Macfarren; Nunc Dimittis, chant by Savage; Anthem selected from the *Messiah*—Bass Solo, "Thou art gone up on High;" Chorus, "Lift up your heads;" Recitative, "He that dwelleth in heaven;" Chorus, "Hallelujah;" Hymns, 121, 293, 318, 136, *Hymns Ancient and Modern*. An offertory was made at the close of the services which realised upwards of 65*l*. We understand that the cost of the alterations amounts to between 1400*l*. and 1500*l*. of which about one half yet requires to be raised.

LEICESTER.—On Wednesday the 14th ult., Mr. W. T. Best, the celebrated organist of St. George's Hall, Liverpool, and the Albert Hall, London, gave two enjoyable recitals in St. Martin's Church, the programme in the forenoon being as follows:—Adagio, W. T. Best; Andante, S. S. Wesley; Allegretto and Fugue, Bach; Pastoral, C. M. Widor; Allegretto and Allegro, A. Guilmant; Allegro gioioso, W. T. Best; Andante from an organ concerto, Handel. We need

scarcely add that Mr. Best not only fully maintained the high reputation he has gained, but amply realised the most sanguine expectations which had been formed, and displayed the power and varied capabilities of the organ to the best advantage. The evening programme was—Andante, H. Smart; Allegretto, A. Guilmant; March (with vox humana), W. T. Best; variations on the hymn, "O sanctissima," F. Lux; Andante, Handel; Marche funebre, et chant seraphique, A. Guilmant. On each occasion the pieces were interspersed with verses of hymns by the choir. At the conclusion collections were made on behalf of the organ fund, the total amount realised being about £48.

LINCOLN.—The re-opening of the Wesleyan Chapel organ, after extensive additions and improvements by Mr. T. H. Nicholson, organ builder, of Lincoln, took place on the 23rd ult., when two recitals were given by Mr. W. T. Best, the celebrated organist of Liverpool. The instrument is now one of the best, if not the best, in the county of Lincoln. It possesses three complete claviers, and a separate pedal organ. There are thirty-six stops (thirty-two of which are sounding stops) containing 1,635 pipes. The wind is supplied by two large horizontal bellows, placed in the basement and remote from the organ itself, which are blown by an hydraulic engine. The first recital took place in the afternoon, the company numbering about 700. The pieces selected thoroughly tested the instrument, and showed that Mr. Nicholson fully deserves the high reputation he has attained as an organ builder. Mr. Best's manipulation was really wonderful, and so rich a musical treat has not been provided in this city for many years. The following was the programme of the afternoon recital: Overture to the oratorio, *Samson* (Handel); Andante with variations (J. Lemmens); Prelude and Fugue (Bach); Allegretto, from the Symphony to the *Hymn of Praise* (Mendelssohn); March, from an Orchestral Suite (F. Lacner); Air with variations (W. T. Best); Chorus "Hallelujah," (*Mount of Olives*), Beethoven. The second recital took place at 7 p.m. The gallery of the chapel was crowded to excess, and the lower part was fairly filled, the company numbering about 1,700. The programme was as follows: Organ Concerto (Handel); Variations on the Hymn, "O Sanctissima" (F. Lux); Organ Sonata (Mendelssohn); Chorus, by the Choir, "Hallelujah" (*Messiah*), Handel; Toccata and Fugue (Bach); Air with variations (Haydn); air, "He layeth the beams of His chambers in the waters" (Handel); chorus, by the choir, from the *Creation*. "The Heavens are telling" (Haydn). The chapel choir was assisted by members of the Cathedral and other choirs in the city, and the choruses were rendered in a style rarely heard in Lincoln. The "Hallelujah" was wonderfully effective, and was deservedly applauded enthusiastically. Mr. C. Roberts conducted with his usual ability.

LIVERPOOL.—Miss Lillian Barrett gave her first annual concert on the 1st ult., assisted by Mrs. Skeaf, Mrs. G. Keef, Mr. Geo. Barton, Mr. G. Hardie, and Mr. W. Jarrett Roberts. Mr. Skeaf presided at the piano. There was a numerous audience, and the concert gave much satisfaction.

LONGSIGHT.—Mr. C. W. Whitmore gave a concert on Monday the 12th ult., in the Mechanics' Institute, for the benefit of some orphans in the neighbourhood. All the artists gave their services, namely, Miss Catherine Pickering, Miss Edith Clelland, Miss Hancock, Mr. Alfred Coleman, Mr. Ellis, Mr. Greenwood, and Mr. Whitmore. The last named gentleman performed two solos on Mr. Hargreaves's American cross strung iron frame pianoforte, which were well received by a very critical audience. Miss Catherine Pickering and Mr. Ellis were recalled after their songs; and the trio "O Memory" (sung by Miss Pickering, Miss Clelland and Mr. Whitmore) was one of the vocal gems of the evening. A quintet, "Good Night," brought the concert to a successful close.

LOWESTOFT.—The performance of Handel's *Messiah* at the Public Hall on the morning and evening of the 25th April was thoroughly successful. Madame Wells, Madame Poole, Mrs. Browne, Messrs. Minns and Smith were highly effective in the solos, and the choruses, under the skilful direction of Mr. F. A. Mann (who has spent some time in the preparation of the work) were finely given throughout. Mr. Wilkin led the band, and Mr. A. Mann ably presided at the harmonium. The hall was crowded in every part.

MALVERN.—The members of the Malvern Link Choral Union gave their third concert for the season on the 13th ult., in the Lecture Hall, Malvern Link. The performance was excellent throughout, several pieces being encored. Between the parts of the programme, Mr. Klitz, (whose indefatigable exertions have brought the Society to its present state of efficiency) was presented by the Rev. E. Acton Davies, with a handsome ornamental clock as a mark of esteem from the members of the Association, and in testimony of their high appreciation of his valuable services.

PAISLEY.—On the evening of Friday, the 25th April, the Tonic Sol-fa Institute gave a successful concert at the Drill Hall. The choral music was excellently rendered, and pianoforte pieces were most efficiently performed by Miss Hoek, who also acted as accompanist. Mr. John A. Brown conducted with much care and judgment.

PERTH.—On Monday evening the 19th ult., the Enterpene Society gave the second rehearsal of this season in the City Hall. The programme included Mendelssohn's *Hymn of Praise*, Schubert's "Twenty-third Psalm," and Haydn's *Seasons* (Spring). Several part-songs were also given, and three vocal solos were successfully rendered by lady members of the Society. The *Hymn of Praise* and Haydn's *Spring*, were accompanied on the pianoforte by a member of the Society in a very efficient manner, and Mr. Hurst (Dundee), presided with much ability at the harmonium. Mrs. Hempel, in addition to accompanying Schubert's *Psalm* and the songs, conducted throughout the evening most effectively.

PLYMOUTH.—The performance of Handel's Oratorio *Israel in Egypt* by the Amateur Vocal Union, at the Albert Hall, on the 23rd April, was a decided success, in spite of the absence of Mr. Vernon Rigby, from indisposition, and the fact of Madam Demeric-Lablache being

unable, from the same cause, to sing more than one song. Their places were supplied at a short notice by Mr. Selwyn Graham and Madlle. Pauline Rita, both of whom, considering the circumstances, acquitted themselves extremely well. The difficult choruses were rendered with a precision and effect reflecting the highest credit upon Mr. Löhr, who conducted the work with much ability. There was a thoroughly efficient orchestra, led by Mr. Reed.

RETFORD.—A full dress rehearsal was given by the Choral Society in the Town Hall on the 30th April, before a large audience. Sir Sterndale Bennett's Cantata, *the May Queen*, was excellently sung throughout, both the choral and solo parts showing the result of much judicious training. The second part was miscellaneous, and contained some well-selected part-songs, glees, and choruses, all of which were warmly received, W. Macfarren's "You stole my love" being enthusiastically re-demanded. Mr. Hamilton White was an efficient conductor.

RUNCORN.—A concert was given at the Public Hall on Monday, the 5th ult. The artists engaged were Miss Edith Wynne, Mrs. Kate Wynne Matheson, Mr. H. T. Bywater, Mr. T. J. Hughes, and Mr. Skeaf, solo pianoforte and conductor. Miss Wynne received a most cordial reception, and all the other artists were highly appreciated; the hall was filled in every part, and no doubt the object of the promoters would be realised by having a good surplus to hand over to the Welsh Chapel fund.

SCARBOROUGH.—On Tuesday evening the 29th April, an invitation concert was given by the members of the Amateur Vocal and Instrumental Society, at the Prince of Wales Hotel. The Society was only established rather more than two years ago, and the office of conductor is undertaken by Dr. Sloman as a labour of love, from a wish to promote a taste for good music amongst the inhabitants of Scarborough. Two entire works, besides many part-songs, have now been publicly performed by the members of this Society. The concert on the 29th April consisted of Mozart's 12th Mass, followed by a miscellaneous selection consisting of part-songs, vocal solos, and an instrumental trio. The choir and instrumentalists showed by their performance of the Mass, and especially of the difficult fugue "Cum Sancto Spiritu" (which is frequently omitted by amateur societies), that they had been most carefully trained.

SELKIRK.—The Choral Union, which was formed in November last, and has been meeting for weekly practice during the winter, under the conductorship of Mr. F. K. Ströth, organist of the Episcopal Church, Selkirk, gave a concert in the Volunteer Hall on the evening of Friday, the 25th April. There were about 70 members of the Society on the platform, and the services of Miss H. C. Lindley and Mr. G. M. Davidson, Edinburgh, had been secured for the soprano and tenor solos, Mr. C. Guild (Dalketh), acting as accompanist. The concert consisted of two parts, sacred and secular. In the former, choruses and anthems were given from the works of Handel, Haydn, Beethoven, Mozart, &c.; and the second part comprised various glees and part-songs. Under their able conductor, the members of the Union rendered the pieces with a precision and just expression which evidenced skilful training on his part, and much careful practice on theirs; and the sacred solos and songs of Miss Lindley and Mr. Davidson contributed much to the success of the entertainment.

SOUTHPORT.—On Tuesday the 29th of April the Southport Choral Union gave its second concert in the Town Hall, with a band and chorus of upwards of 100 performers. The band was led by Mr. Lawson, and Mr. H. Hudson presided at the harmonium. The principals engaged were Miss Clelland, Mr. Edmondson and Mr. A. Wroe. The first part of the programme consisted of Gounod's *Messe Solennelle*, selections from Mendelssohn constituting the second part. The manner in which both band and chorus acquitted themselves gave evidence of appreciative study and careful training, reflecting the utmost credit on their conductor Mr. Dobson, under whom this Society has made steady progress.

STAMFORD.—In accordance with an effort that is being made to secure the better observance of Ascension Day, there were services in nearly all the churches of the town; at St. John's there was a choral celebration of the Holy Communion at 8 a.m.; morning prayer, with Communion at 11 a.m., a full evening service at 7.30 p.m.; at St. Michael's, evening service at 7.30 p.m.; at St. Mary's, morning prayer with celebration of the Holy Communion at 11 a.m.; a full evening service at 7.30, when the anthem "Lift up your heads," *Messiah*, was sung by the choir in a very creditable manner; the "Cantate" was chanted to Lawes in C, followed by Mammatt's "Deus," the duet in which was effectively rendered by the Misses Parker and Rippon. Mr. Pearce presided at the organ, playing the "Hallelujah Chorus," as a concluding voluntary. At Tinwell (near Stamford), a service was held in the afternoon of the same day to inaugurate a new American organ, the choir being augmented by members of St. Mary's and St. Michael's choirs. The services commenced with the hymn, "Hark! hark! the organ loudly peals," by H. S. Irons. The Psalms were chanted to a selection of Anglican and Gregorian chants, and the singing throughout was excellent. It is only necessary to say that the organ was played by Mr. Nicholson, to give assurance that its powers and capacities would be fully tested.

WALTON-ON-THE-HILL, LANCASHIRE.—A very successful concert was given in Mr. Griffith's barn, Walton Vale, on Tuesday evening, April 29th, by the members of the Highfield Musical Society (Walton), under the conductorship of Mr. R. B. Carmichael. The barn was tastefully decorated, and filled with an appreciative audience. The choral music was rendered in a careful and creditable manner, and the efforts of some of the soloists were greatly applauded, several demands being made for encores. The principal vocalists were Miss Webster, Miss Alleyne, Mrs. Roskell, Mrs. Cullen, Mrs. Carmichael, Mrs. Chapman, Mr. D. Webster, Mr. Lenton, Mr. Brindle, Mr. Wess, and Mr. Roberts. The Rev. J. Evans, the president of the Society, delivered a suitable speech during the interval. At a meeting held on the 5th ult. (terminating the season) the above Society presented its conductor (Mr. Carmichael), in apprecia-

tion of his services, with an ivory *bâton*, surmounted with silver, on which is engraved a suitable inscription.

WARMINSTER.—On Wednesday, April 30th, the Choral Society gave a successful performance of Mendelssohn's *St. Paul*, under the conductorship of Mr. Frank Spinney, F. C. O., the solos &c., being entirely taken by members of the class. At the close it was announced, with great regret, that the conductor was about to leave the neighbourhood, he having accepted an appointment in Warwickshire.

WEST BROMWICH.—On Tuesday evening, the 20th ult., the Trinity Church Choral Society, gave its annual concert in aid of the school fund. The programme consisted of a Cantata, *The Gipsies*, by Aspa, and a selection of new part-songs, by Pinsuti, Silas, and others, with pianoforte solos by Miss Lizzie Hartland and Mr. W. Hartland. The Cantata was much applauded, and several pieces were re-demanded. The whole of the work was rendered by members of the Society; and the performance was unquestionably one of the most successful ever given by the Association. Mr. Haywood Hartland conducted. The Rev. W. S. Escott, President of the Society, has generously given to the members copies of Sir Sterndale Bennett's Cantata, *The Woman of Samaria*, which is to be performed at the next concert.

WESTBURY, WILTS.—The members of the Westbury Singing Class (which originated in January last, under the conductorship of Mr. Herbert Leach, organist of the Parish Church), gave their first concert to a large audience in the Drill Hall, on Wednesday the 14th ult. Mr. T. Grant, presided at the pianoforte, Mr. C. Grant at the harmonium, and Mr. Leach conducted. The programme consisted of songs, vocal and instrumental duets, and glees, all of which were rendered by the members of the class with much taste and precision, reflecting great credit upon their conductor, Mr. Leach. The Messrs. Grant and Leach gave two duets upon the pianoforte and harmonium in very good style, and Mr. Leach also played "Adeste Fideles" and Krieger's "Lust March" on the pianoforte, both of which were warmly applauded. The concert in every respect was highly successful.

WESTERHAM, KENT.—The Amateur Choral Association gave a very successful concert in the Public Hall, on Tuesday the 8th ult. The first part of the programme consisted of sacred pieces from the works of Handel, Mozart, Spohr, Mendelssohn, Rossini, and Costa. The second part opened with an effective performance of Auber's Overture to *Marco Spada*, Pianoforte, Mrs. Gibbs and Miss Cowling; Harmonium, Mr. Kinkee; succeeded by several excellent part-songs and glees, interspersed with vocal and instrumental solos and duets. Walter Macfarren's capital part-song, "You stole my love," was unanimously encored, as were also several of the songs, and Ganz's "Qui Vive." Pianoforte, Mrs. Gibbs, and Miss Cowling, Harmonium, Mr. Kinkee. The solo vocalists were Misses Meeke, C. Warde, Hoare, Hammond, Streathfield, Mrs. Streathfield, the Rev. Messrs. Fynes, Webber, and George Hoare. Miss Kate M. Ward was an efficient accompanist, and Mr. Kinkee ably conducted.

WINDSOR.—The third concert of the Windsor and Eton Choral Society for the present season was held on the 12th ult. at St. Mark's School-room, before a large audience. The programme comprised Mendelssohn's *Hymn of Praise*, and Sir Sterndale Bennett's Cantata, *the May Queen*, both of which, under the able direction of Sir George Elvey, were admirably performed. The principal parts were sung by Miss Ellen Horne, Master Cook (of the St. George's Choir), Mr. Guy, and Mr. O. C. Christian (of Eton College Choir). By special desire of the Princess Christian (who was present) the Festival March, composed by Sir George Elvey for the marriage of H. R. H. Princess Louise, was performed during the evening.

ORGAN APPOINTMENTS.—Mr. Frank Spinney, F. C. O. (late Organist of the Parish Church, and Chapel of St. Lawrence, Warminster), Organist and Choirmaster of the Parish Church, of All Saints, Embsote, Warwick.—Mr. Frank G. Ogbourne (late Organist and Choirmaster to the Church of S. Mary the Virgin, Kilburn), Organist and Choirmaster to S. George's Kensington.—Mr. Henry Blennerhasset to the Battle Bridge Congregational Church.—Miss Mary Ratcliff, of St. Thomas's Church, Colnbrook, to the Parish Church of Great Milton, Oxon.—Mr. G. B. Dobson, late Organist and Choirmaster of S. Mary-the-less, Lambeth, to S. Peter's, London Docks.—Mr. Alfred J. Dye, Organist and Choirmaster, to Christ Church, Crouch End, Hornsey.—Mr. Charles Joseph Frost, Organist and Choirmaster, to Holy Trinity Church, Lee.—Mr. Frederic Done, to the Rectory Church, St. Marylebone.—Mr. Charles J. H. Wilkes, Organist and Choirmaster to the Parish Church, Harwich.

CHOIR APPOINTMENTS.—Mr. F. Busby, Alto, to St. Mary's Episcopal Church, Holyrood Crescent, Glasgow.—Mr. Charles F. Combe, Choirmaster to S. Olave, Southwark, and S. John, Pancras, has been also appointed to the Choirmastership of St. James's, Paddington.—Mr. F. Budge (bass), (late of St. George's Church, Hanover Square), to All Saints, Finchley Road.—Mr. J. Harris, (alto), from Christ Church, May Fair, to St. James's Church, Westbourne Terrace, Bayswater.

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JULY 1, 1873.

THE DRIFT OF MODERN MUSIC.

By JOSEPH BENNETT.

"WHITHER am I going" is perhaps the oldest question familiar to humanity; without doubt it is the question most often expressed. Self-interest has something to do with our persistence in seeking the reply which never comes. We know that somewhere is our destination, and naturally feel curious, not to say anxious, as to its position and circumstances. But putting self-interest aside, a good deal of curiosity is explained by the instinctive desire of men to foresee what may come after them. Our in-born thirst for knowledge finds stimulus in the mystery which hangs over the future. We would get behind the veil if we could, but there is no rent in its black expanse. We stand, as Carlyle puts it, between "two great silences:"

"Stars silent rest o'er us,
Graves under us silent."

According to Bulwer Lytton, "The veil which covers the face of futurity is woven by the hand of mercy," and a greater than he,—St. Augustine,—said "God will not suffer man to have the knowledge of things to come; for if he had prescience of his prosperity he would be careless, and understanding of his adversity he would be senseless." None the less, however, must the future be taken into account, its anticipated exigencies provided for, and its conditions influenced for good by wise action in that Present out of which the Future is to grow. All thoughtful men in every department of human activity do more than limit their action to the time being. They look beyond the Now to the consequential Then, and, as the steersman guides his vessel by the distant harbour light, so they govern their doings by reference to some high and ultimate end. There is no reason why this practice should not be applied to music. Indeed, there are abundant reasons why it should. Music is the youngest of all the arts. As an art, its existence began in times which appear recent when compared with the dawn of the historic era, or even with the age which saw the sister arts flourishing "like a green bay tree." Where was music when the immortal poets of Greece sang their glowing strains of love and death? Where was it when Praxiteles carved his Phryne, and when Apelles painted his Sleeping Venus? At that time the powers of music lay dormant, or were no more than feebly evoked by ignorant hands. How slowly did the now universal art develop! Generation after generation of worthies laboured in its cause, with results which, seen from our point of view, appear small indeed, and the greatest substantial progress has been made within the last hundred years. Looking at these things, who can venture to preach the doctrine of musical finality? Painting and sculpture, poetry even, may have reached their highest development, but music is in its vigorous youth, and is advancing—whither? That is the question.

At no time has this question possessed a greater significance than now. In our day music is suffering the consequences of an age of portentous action, which inevitably ensured certain results. The law of action and re-action pervades all nature. Etna blazes up now and then, but in the interval of eruption there is a time when children might play on the edge of the crater, and when the mountain adds the attraction of safety to that of grandeur and beauty. As a matter of course the prodigious musical eruption which began with Bach and ended when Mendelssohn passed away, is now followed by a time of relaxed energies. In this case such a time is one of danger. No great commanding genius dominates the art, and guides its progress by the light of his inspired faculties. Were the sun of a Beethoven shining there would be little cause for anxiety, though owl-like creatures blinking in its radiance, would probably hoot their loudest. But no such phenomenon adorns the firmament of music, and its place is feebly supplied by stars. With darkness come false lights. It is at night that the glow-

worm entices the curious traveller into the roadside ditch, and that Will-o'-the-wisp lures uncertain wanderers into swamps. Are any false lights doing a like ill-service for music in the time now present?

Beyond question, the world of music is far from easy regard to this matter. A feeling of anxiety and apprehension prevails, taking its rise in certain unmistakable tendencies, the logical issue of which would be to upset the canons of art as fixed by the genius of the past, and to substitute others which genius has never sanctioned. *Prima facie*, there is good reason for anxiety and apprehension when a multitude of prophets divide among them the mantle of Beethoven, and assume to take his ultimate standard as their point of departure. We say nothing here against the non-proven grounds for the pretensions of these men, but the fact of their existence, of their work, and of their undoubted influence, is a legitimate cause for grave inquiry. They may be charlatans, in which case everybody can answer the question—What then? On the other hand, they may be agents for the further development of the art in a direction which shall not only enlarge its dominion, but also increase its resources. Our present object is to see, how far a general view of the question presents reasons adapted to encourage those who regard possible consequences in an unfavourable light.

First, however, let us receive a lesson from the past. "Histories make men wise," said Lord Bacon, and one part of their teaching is to lessen the importance which each generation attaches to the phenomena of its own time. We are accustomed to talk a good deal about the portentous and exceptional significance of what is taking place around us. The records of the past show that our forefathers did precisely the same thing. They, too, lived in the "crisis of the world," and the events of their day were exaggerated, by nearness of view, to an importance which, looked back upon by us, seems ludicrous. In this sense, the teachings of musical history possess a special value, because showing that at no time has music been wholly free from conditions analogous to those now causing anxiety and alarm. One notable illustration, one which we cite because of its parallelism to the case of Beethoven and his *soi-disant* successors—may be found in the records of the fifteenth century, after Johannes Ockenheim, the "Sebastian Bach of his day," and his gifted pupil, Josquin des Prés (whom Luther called "master of notes, while others are mastered by notes"), had mightily developed the resources of counterpoint. Music was then overrun and almost crushed to death by a crowd of merely mathematical practitioners of the art, who treated it much as though it were a new branch of "permutations and combinations." Of them it has been said:—"Delighted to have found in music a concrete variety reducible to certain laws, they applied themselves to the study of polyphony and interweaving of parts with such intense ardour, that they took little account of melodious expression, and seemed quite to divert the art from its real aim and object. It is therefore not to be wondered at that an art exercised in so formal and restricted a manner frequently degenerated into barren artificialness, and that beauty was lost in erudition and formalism." Hence the ridiculous excess to which contrapuntal devices were carried at the time referred to—an excess which took all the soul out of music and left a residue with no more sympathetic attraction in it than is to be found in the multiplication table. No doubt many a worthy and anxious amateur "of the period" lamented this state of things, protested that music was "going to the dogs," and threatened to abandon all connexion with a mere simulacrum. But what was the upshot? The "mathematical exercises" of the fifteenth century formed the basis of a new development of music. Objectionable in themselves, like the process of fermentation, they created a new body into which the spirit of the art passed, and became a greater and a nobler thing. "The intricacies and subtleties of simple, double, three or more part counterpoint," says a writer, "appear stiff and strange to us; nevertheless, they were the needful preparatory exercises on newly trodden ground. The harsh, unpliant harmonic forms had to undergo a thorough intellectual elaboration, before genuine vitality and expression could be breathed into them; and never would modern music have developed its powers so freely and so happily, had not the Belgians undertaken this severe

mental labour with energy and zeal." It would be easy to find similar cases, in all of which circumstances apparently inimical to the welfare of music really served its best interests. Distasteful at the time, and harmful in their direct action, they were overruled for ultimate good.

Fortified by the teaching of the past, let us look with more coolness and confidence upon the present.

Struck, first of all, with the parallelism between the circumstances of our time and those of the era when Ockenheim and Josquin flourished, we cannot fail to see that, in one respect, the phenomena of the two ages are exactly opposed. The composers of the fifteenth century exaggerated musical scholasticism, while the composers of the present day, underrating scholasticism, exaggerate that which is emotional and expressional in the art. Let it be noted that this is the phase of music which was the last to present itself in a distinct and independent form. Music had long been emotional and expressive in alliance with words, and from the writings of every great master who lived after the mathematical period to which reference has been made examples might be taken wherein its resources are fully developed. But it was reserved for Beethoven, carrying on a work inaugurated by Mozart, to demonstrate the power of music as an independent means of conveying ideas;—a comprehensively eloquent language, because not bounded by the limits of a vocabulary;—"a kind of inarticulate unfathomable speech," as says Carlyle, "which leads us to the edge of the infinite, and lets us for moments gaze into that." For such work the genius of Beethoven was eminently fitted. He was great poet and great musician in one, and the result of a combination so unique was to his contemporaries and successors much as the discovery of America by Columbus was to the adventurous spirits of the Old World. It opened up a field of effort, having all the attraction of that which is new and undeveloped, and, as a matter of course, everybody rushed to take possession. The movement is still so young that we look upon its pristine vigour, and, if we be wise, we regard the present contempt of form and rule, the sneers levelled at composers *ante*-Beethoven, and the enthusiasm with which music is distorted, and applauded in its distortion, as simply the vagaries of youthful spirits who, having been presented with a new hobby, are riding it to death. The entire phenomenon was to be expected in regular course; the more because the new development of music enabled mere pretenders to mask their shallowness to the common eye. They had no such opportunity in the old contrapuntal days. Then, the rents in a man's artistic clothing were detected as easily as an imperfect education can be inferred from bad grammar. In the new school, which has little to do with musical grammar, the mere pretenders flourish. They write incoherence by the yard; cover vast pages with "tone-pictures" as striking—and as rough—as the work of a theatrical scene-painter, and trust for success to the confusion of a public who hear that thus the mission of Beethoven is carried on. In point of fact, the greater the charlatan, the greater his chances of making a noise in the world. If a man can wrap himself up in fog, he looms more largely than when standing in sunlight. But, putting the mere pretenders aside as vermin of whom we shall be rid when we are musically clean, there is no cause for alarm at the apparent drift of modern music. The good art-ship, which has steadily made way through centuries, is not to be beached by the current just now influencing her. On the contrary, all experience goes to show that we are witnessing the rough process destined by-and-by to work out a glorious result. It would be ridiculous to suppose that we have reached the limit of the resources of music as a means of emotional expression, and this fact is one of a very consoling nature. True, nobody can demonstrate that the limit is *not* reached, but there are things to be believed which cannot be proved as conclusively as a theorem in *Euclid*. Looking at the undoubted truth that the poetic and expressional capacity of music in an independent form has had little more than half-a-century of development; looking, also, at the equally undoubted truth that, by a common instinct, musicians everywhere are labouring to develop it further, the conclusion is irresistible, if not absolutely provable, that much remains to be done, and that the pheno-

mena which alarm so many in connexion with modern art are simply efforts made to do it, though often made in ignorance and error. Thus regarded, those phenomena give no cause for anxiety. All formative processes are more or less rough and unsatisfactory in themselves, especially when speculative means have to be used for a theoretical end. In that case the workers work in the dark, groping their way as best they can, towards the desired result. What marvel if they blunder, pursue false issues, and commit many mistakes! So it has been in all departments of human knowledge when men have sought to "add new kingdoms to the realm of thought," and so it ever will be till human knowledge is perfect. "It is troublesome and deep digging for pure waters; but, when once you come to the spring, they rise up and meet you." The end consoles for the painfulness of the means.

If from these generalizations we "condescend to particulars," the same encouraging aspect of things presents itself. Injustice is done by comprehensive sneers against "modern German music." No doubt, the present race of Teutonic composers, taken in the mass, is guilty of much that may fairly be described as extravagant and inartistic. But there are many honourable exceptions—men of talent who, without parading themselves before the world as demigods, labour honestly and conscientiously, and with good results, to continue the development of their art. The stern necessities, to which all things minister if called upon, may require a Richard Wagner, with his self assertion, his dogmatism, and his unyielding "pluck" to enunciate, amid boundless exaggeration, what after all is the real truth about dramatic music; and they may require a Franz Liszt, with his personal fascination, and his wonderful gifts, to assert, amid a good deal that is meretricious and valueless, the poetic side of musical art. We do not believe, and we should be sorry to entertain the thought, that these men exist in vain; but it is not to them—brilliant emanations from the seething mass—that we now refer. The real workers of our day are those in whose ranks Johannes Brahms stands foremost. Few who know the works of Brahms will refuse to accept him as the typical composer of the present. We do not intend here to insist upon his genius, or to enter upon comparisons between him and others, preferring rather to indicate the character and influence of his works. In character, Brahms's music essentially illustrates the "drift" referred to at the head of this article. It is not mathematical in the sense that form and rule are made primary considerations, but it is emotional, reflective, æsthetic—an attempt to excite feeling, convey impressions, and even stimulate definite thought. Here, then, we have the ideal of the latest development of "pure" music. The works of Brahms, and those of his fellows who stand nearest to him, embody modern principles in their most artistic shape. They stand apart from surrounding exaggerations, and they are also clearly separable from the creations of the past. This being so, it is matter for rejoicing that Brahms is not absolutely a "bogy," even to musicians of conservative tastes. He puzzles them, at the outset, but in the result, his works grow upon them, and only within the last two or three years we have seen this "modern German composer" rapidly passing into the ranks of accepted masters, cheered on by a well-nigh unanimous public voice. This is a matter for congratulation apart from any question as to the exact degree of Brahms's genius, and the precise status which will ultimately be his. It shows that modern musical development, in the hands of a thoughtful and conscientious composer, does not necessarily lead to incoherence, and to flagrant offence against the true principles of art. The quacks abuse it, the qualified practitioner dominates it for good. By-and-bye will come the genius who, separating the dross from the gold, will burn up the former and stamp the latter with a hall-mark none can question. The genius of music is not exhausted. Etna silent—to fall back upon our old illustration—is Etna gathering force for another outburst, and the seemingly barren years of art are really preparing a harvest. When genius does come again it will have a field in which to work, and resources lying to hand greater than ever it had before, and these advantages will be due to the tentative processes through which, accompanied by many disagreeable adjuncts, we are now passing.

"It has just occurred to me," says Mendelssohn in a letter to his sister, "that if you wish to sing anything during the next few months, send for 'Theodora,' by Handel, and look it over; at all events it will please you, as there are some splendid choruses and airs in it; and perhaps you might manage to have it translated into German (which, indeed, ought to be very much better done, for the text is perfectly absurd), and perform it in your own house with a small choir. Unluckily, it is not adapted for performance on a large scale; but some parts of it, the final chorus, for instance, are as fine as anything you ever heard of Handel's." Those who were present at the presentation of this work at the Hanover Square Rooms, on the 10th ult., under the conductorship of Mr. Barnby, must have been fully impressed with the truth of this opinion; some of the airs, especially those for *Theodora* and *Irene*, are charming; and the choruses are instinct with dramatic feeling throughout, the marked distinction between those sung by the Christians, and those assigned to the Heathens, investing the Oratorio with an interest scarcely equalled by any other work of its composer. "Go, gen'rous, pious youth," and "Venus, laughing from the skies,"—the first as a type of the Christian, and the second of a Heathen chorus—may be cited as ranking amongst the finest of Handel's pieces; and sung as they were, on the occasion to which we refer, by the voluntary choir of St. Anne's Church, Soho, they produced an electrical effect upon the audience. After the able analysis of "Theodora" by Mr. G. A. Macfarren, which appeared in our last number, it is unnecessary to say more than that the revival of the work fully revealed to a large body of sympathetic listeners the many beauties there dilated upon, and that its reception amply justifies us in hoping that Mr. Barnby—to whom all Handel-lovers already owe so deep a debt of gratitude—may next season enable us to hear the work at one of the concerts of his Royal Albert Hall Choral Society. The solos being entirely sung by amateurs, we must content ourselves with an expression of the warmest thanks for the zealous interest shown in the revival by so many talented vocalists, and an assurance that the applause with which their efforts were greeted was as sincere as it was enthusiastic. The band was excellent; and the effect of the Oratorio was materially enhanced by the performance of the additional orchestral and organ parts written for the work by Dr. Ferdinand Hiller, who kindly lent them for the occasion. Mr. Barnby conducted with his accustomed skill and judgment, and Mr. Oliver King ably presided at the organ.

Those who believe with us in the refining nature of music, and regard it therefore as a powerful agent in the cause of civilisation, will be glad to find that it has latterly been employed with most successful results at an institution expressly established for the reception of young thieves. From an article, describing a visit to Kossie Reformatory, extracted from the *Montrose Standard*, we quote the following paragraph:—"Another most interesting feature in the administration of the establishment was the performance of ten of the boys, who have been formed into a brass band, under the tuition of Mr. C. B. Taylor, Montrose. We understand it is only about three or four months since the Directors, at their own cost, supplied the instruments, at an expense of about £25, and within that short time it is surprising to see the progress which these previously imperfectly educated young 'criminals' have made in playing Psalm tunes, Scotch airs, &c. They are taught by Mr. Taylor on the Sol-fa system, and although none of them can at present read the ordinary musical notation, we found to our surprise that an air they had never heard before they were able to play in excellent tune and time in the course of a few minutes. The same boys are equally efficient as a flute-band, and as a singing choir.' If the humanising effect of the art can have real power in reforming a young criminal, it is highly probable that it might have prevented his becoming one; and we may reasonably hope, therefore, that when the subject has been duly weighed by those most qualified to judge, boys may, as a rule, be banded together for the study and practice of choral and instrumental music without the necessity of being sent to a Reformatory."

THE magnificent appearance of the Royal Albert Hall on the occasion of the reception of the Shah of Persia on the 23rd ult., was a thing to be remembered for years by those who were fortunate enough to be present; and, were it our province to dwell upon the effect of colour instead of sound, we might fill many columns of our journal with a rapturous description of so gorgeous a pageant. Musically speaking, however, the *fête* was in every respect worthy of the occasion, for the concert included the services of Madlle. Titiens, Madame Trebelli-Bettini, Mr. Sims Reeves, Signor Rota, the Albert Hall Choral Society, Mr. Barnby's Exhibition band, and several picked men from the Household Regiments, the Artillery, Engineers, Rifle Brigade, and Marines; Dr. Stainer (in his robes of an Oxford Mus. Doc.) presided at the organ, and performed a solo (as did also Mr. Best); and Mr. Barnby (in court costume) directed the vast body of vocal and instrumental artists with a decision and judgment which cannot be too highly commended. There is no occasion to dwell upon the well-known pieces which were included in the programme, but we may say that the March from Wagner's "Tannhäuser," (with the choral accompaniment) was finely given, and that the Overture to "Masaniello," was also well played. The novelty of the evening was an Ode written in honour of the visit of the Shah by Mr. Joseph Bennett, and composed by Mr. Barnby. The choral portion of the work shows that, although unquestionably intended as a mere occasional piece, the composer has put forth his best powers, the writing throughout giving evidence of much care, especially in the second chorus and martial *finale*, both of which are extremely effective. The solo, excellently sung by Madlle. Titiens, was greatly applauded; and the "Marche caractéristique," which is based upon a quaint theme and admirably instrumented, might, we think, become popular if published apart from the work. Mr. Barnby, who conducted the Ode, was warmly greeted at its conclusion. The *finale* of Mr. Sullivan's "Te Deum," conducted by the composer (who also appeared in court dress) was included in the programme; but the late arrival of the Shah necessitated the omission of some pieces, the performance of the National Anthem, which concluded the concert, not taking place until after midnight.

HER MAJESTY'S OPERA.

MADAME CHRISTINE NILSSON has again appeared in Ambroise Thomas's "Mignon," a part in every respect admirably suited for her, both her singing and acting being displayed to the utmost advantage, and indeed almost redeeming the worthlessness of the music. Another *débütant*, Signor Catalani, has been heard as the Jester in "Rigoletto," and achieved but a small amount of success. The return of M. Capoul, with his old merits and his old defects, may also be mentioned, but beyond this, there is nothing to record. Balfe's "Talisman" is still announced as being in preparation.

ROYAL ITALIAN OPERA.

THE revival of Ambroise Thomas's "Hamlet" at this establishment, with Madlle. Albani in the part of *Ophelia*, was perhaps scarcely a judicious step, as it placed this really excellent vocalist at a disadvantage, by compelling the audience to comparisons which had better have been avoided. That she sang the whole of the music well need scarcely be said; but there are subtle touches of feeling which are, at least at present, beyond her; and although she was warmly applauded, we doubt whether this will permanently rank as one of her best characters. Verdi's "Ernani," after a slumber of seventeen years, has proved a welcome resuscitation, as it affords Madame Patii an excellent opportunity of proving her power of depicting tragic emotion in the arduous part of *Elvira*. Her singing in the Cavatina "Ernani, involami," and in the whole of the last Act was extremely fine. She has also appeared as *Desdemona*, in Rossini's "Otello," with her usual success. The only other events of the slightest interest have been the *débüt* of Madame Trisolini as *Elvira*, in "I Puritani"—a lady with a thin soprano voice, who found it difficult to reach the conclusion of the Opera with safety—and the assumption of *Valentina*, in "Les Huguenots," by Madlle. d'Angeri, a part which sadly overtaxes her limited powers. The State visit of the Shah of Persia need scarcely be dwelt upon in a musical record, for the audience went to see, and not to hear.

PHILHARMONIC SOCIETY.

THE performance of Rubinstein's Pianoforte Concerto in G, by Dr. Hans von Bülow, at the fifth concert, was a marvellous exhibition of memory and mechanism; but as neither of these qualities appeal to us with that force which they do to many others, and, moreover, as Herr Rubinstein's music seems written chiefly for display, we must content ourselves with recording that it was "displayed" to perfection. Beethoven's elegant little "Rondo a Capriccio" in G, was marred by Dr. Bülow's taking it so fast that it was almost impossible to recognise the theme; but it was much applauded, and we presume therefore that to the majority of the audience it was satisfactory. Spohr's Symphony in C minor, which commenced the concert, was a treat of the highest order; it was finely played and warmly received. The performance of the Abbé Liszt's "Symphonic Poem" at the sixth concert will scarcely we think advance his fame in this country. It was fairly rendered, but fell coldly upon the audience. The execution of Spohr's Violin Concerto in D minor, by Herr Leopold Auer, at the same concert was a great success. In tone, execution and phrasing, he proved himself a genuine artist, and deservedly elicited the warmest marks of approbation.

NEW PHILHARMONIC CONCERTS.

AT the third of these concerts, on the 11th ult., we are informed that Wagner's Opera, "Lohengrin," was recited, with full band, chorus and solo vocalists; but as no admissions were furnished to us, we are of course unable to do more than place the event on record. On the 18th ult., Mr. J. F. Barnett's Oratorio, "The Raising of Lazarus," was given for the first time, under the direction of the composer. That the effect of this work upon the audience was decidedly favourable, and that Mr. Barnett has very materially increased his reputation by its production there cannot exist a doubt; but we are not of those who believe that a composer satisfactorily accomplishes his mission by "making the most of his materials;" for we hold him as responsible for his choice of subject as for the music with which he clothes it. Candidly, then, we believe that although the incident of the Raising of Lazarus would form an excellent theme for a Sacred Cantata, it is by no means suited for a full Oratorio, and that nobody could be more aware of this fact than Mr. Barnett himself, is, we think, fully proved by the manner in which he has evidently struggled to invest with interest the innumerable choruses, which have in reality so little to do with the main incidents of the narrative that they might have been taken bodily from some other work. Beyond this, however, there is little to be said in disparagement of the *libretto*, for it is on the whole well laid out for music, and had it concluded with a thanksgiving chorus, after the Resuscitation, much of what we have said respecting the choral comments upon the principal incidents might have been overlooked. Throughout the Oratorio the writing is of an elevated character; and although the reflections of Mendelssohn are occasionally too evident, it must be remembered that this is an early work, and that it is perhaps neither easy nor desirable for a composer, at the commencement of his career, to aim at a thorough individuality of style. The overture is exceedingly clever, the "Allegro moderato" containing a well wrought Fugue, although not based upon a subject particularly winning. The choruses which produced the greatest impression upon the audience were not always the best. The Hymn of the Disciples on the banks of the Jordan, and that for female voices, "She goeth to the grave," in our opinion show more real musical invention and spontaneous writing than any others in the Oratorio. In many, however, where the highest scholastic training is evidenced, some excellent choral effects are obtained, although in most of these the voices are somewhat overweighed by the instrumentation. The tenor aria, "Shew forth Thy wonderful mercies," that for soprano, "They that sow in tears," the expressive contralto solo, "Thou art near, O Lord" (encored), and the Recitative and Air for Lazarus, "Lord, when wilt Thou look upon me," may be cited as admirable specimens of pure vocal writing; but we care not for the conventional "unaccompanied Trio," although it was loudly re-demanded, as a matter of course. The principal vocalists, Madame Lemmens-Sherrington, Madame Patey, Mr. Wilford Morgan, and Mr. Santley exerted themselves to the utmost to ensure the success of the work; and Mr. Barnett has a right to feel gratified at the well-deserved tribute of applause with which he was greeted at the conclusion of the performance.

WE regret that a press of matter in our present number prevents our making any large quotation from an interesting article, (with the well-known signature "H. S. O.") on the Lower Rhenish Musical Festival of 1873, which recently appeared in the columns of the *Guardian*. On the evening of Whit-Sunday (the first day of the Festival), Handel's "Messiah" was given, preceded by Beethoven's festive "Namensfeier" overture. Strangely enough, we learn that in the performance of the Oratorio, some of the finest pieces were omitted, including "And He shall purify," "He trusted in God," "Let all the angels of God," "Let us break their bonds," and "But thanks be to God." But the following extract will show that a still more glaring instance of inartistic taste was committed:—"Allusion is made to an attempt to exaggerate Handel's contrasts, which in the first instance about to be quoted has also been made—perhaps in a less absurd manner—at Handel festivals and on various other occasions *chez nous*. Thus in "Unto us a Child is born" (not a chorus to play tricks with), under the idea, it is supposed, of increasing the effect at the sublime passage at "Wonderful, Counsellor," &c., nearly the whole of the rest of the chorus—that is, those portions of it which are sometimes "whispered" at Exeter Hall and elsewhere—was sung as a *quartett*, the first delivery of the joyful tidings "For unto us a Child is born" being by a single soprano voice, as if a profound secret. The same liberty was taken with the whole of "His yoke is easy," with the exception of the last few bars, where the subject enters for the last time." On the second day Sebastian Bach's "Credo" from the Mass in B minor, Mozart's Cantata "Der büssende David" and Beethoven's Choral Symphony were given; and the following model programme was selected for the third day:—

PART I.

Overture—"Jubiläums," Op. 53	Rietz.
Scene from "Orpheus and Eurydice," Madame Bettelheim	Gluck.
Concerto for Pianoforte, Madame Schumann	Schumann.
Air and Duet from "Euryanthe," Hubert and Wilt	Weber.
Hallelujah Chorus, "Messiah"	Handel.

PART II.

Overture—"Midsommer Night's Dream"	Mendelssohn.
Air from "Die Entführung aus dem Serail," Madame Wilt	Mozart.
Concerto for Violin, No. 9, Herr Lauterbach	Spohr.
(a) Waldenacht } Sung by Madame Bettelheim } Schubert.	
(b) Frühlingnacht } Gomperz	Schumann.
(a) Der Wegweiser (Winterreise) }	Schubert.
(b) Aufensthat }	
(c) Wanderleid Herr Karl Hill	Schumann.
Chorus—Die Himmel erzählen (Schöpfung)	Haydn.

The Festival appears to have been in the highest degree successful.

THE Church Congress of 1873, will take place at Bath, early in October. The paper on Church Music will be on this occasion contributed by Professor Oakeley.

THE calamitous fire which has completely destroyed the Alexandra Palace (an account of the opening of which we gave in our last number) will not, we are glad to hear, put a stop to the musical performances, although the loss of the magnificent organ, built by Willis, must of course be seriously felt. We are sorry to find that a large quantity of music has been burnt; and have even heard rumours that at least one valuable instrument is missing.

It is with much regret that we record the death of Mr. J. F. Puttick, which occurred during the past month, at the age of 52. The deceased succeeded Mr. Brewer as Secretary of the Sacred Harmonic Society, and was much esteemed by the members, many of whom attended his funeral at Highgate Cemetery, on the 24th ult.

AT the third annual meeting of the Worcester Musical Society, held on the 27th May, Mr. E. J. Spark, the hon. sec., read a report from the committee, congratulating the members upon the continued success of the Association, and paying a high compliment to Mr. A. J. Caldicott, the honorary musical conductor of the Society, for his indefatigable exertions in the cause. In order to ensure a more complete performance of the instrumental accompaniments to the Cantatas and other works given at the Society's concerts, it was proposed to engage a certain number of professional orchestral players, and to meet the extra expense of this by raising the subscription of the present honorary members from 10s. to 15s. a year, a suggestion which received a most cordial support. A special vote of thanks was given to Mr. Spark for his invaluable services as honorary secretary; and the whole of the officers and committee were unanimously re-elected.

MR. CHARLES GARDNER'S ninth annual concert was given at the Hanover Square Rooms, on the 7th ult., before an audience evidently prepared to appreciate the carefully selected programme which was provided. Mr. Gardner's solo performances—including a *Divertimento* by Cramer, and two pieces by Raff—proved him an able and intelligent pianist; and in Sir Sterndale Bennett's Chamber Trio, and a duet by Beethoven, for violoncello and pianoforte, he also displayed the highest artistic qualities. Mr. Gardner was assisted by Herr Ludwig (violin) and Herr Daubert (violoncello), and the vocalists were Miss K. Poyntz, Miss Marion Severn, Madame Anna Regan-Schimon, and Mr. W. H. Cummings. The conductors were Messrs. Walter Macfarren, A. Schimon, and C. Gardner.

THE concert of Mr. E. Silas, on the 4th ult., at St. George's Hall, included a large number of his own works, prominent amongst which was a well written and most effective Trio in A, for pianoforte, violin, and violoncello, which was excellently played by the concert-giver, Messrs. Holmes and Pezze. Mr. Silas also performed three short pianoforte solos, amongst which we must mention with commendation a *Caprice*, called "Florida," which was deservedly much applauded. He was ably assisted in the vocal department by Miss Jenny Pratt, and by M. Gounod's choir, two members of which gave some solos with decided success. Several choral pieces, the composition of M. Gounod, were enthusiastically re-demanded. The concert was well attended, and gave the utmost satisfaction.

MR. BRINLEY RICHARDS'S annual evening concert was given at the Hanover Square Rooms on the 12th ult., the programme, as usual, containing a large amount of Welsh music, the greater portion of which was selected from a book lately issued, under the editorship of Mr. Richards, entitled "Songs of Wales." Miss Mary Davies (who made her *début* on the occasion) has a voice of pleasing quality, and received a well merited encore for the song "Thou gentle dove," Miss Sophie Ferrari was equally successful in "A gentle maid," and Mr. Lewis Thomas was warmly applauded in "She must be mine," all these pieces being extracted from the above mentioned book. The St. Thomas's Choir (under the able direction of Signor Randegger) gave a highly effective rendering of some beautiful melodies from the same volume, and elicited an enthusiastic burst of applause and a genuine encore for a new part-song, by the concert-giver, called "Let the hills resound," which is no doubt destined to a lasting popularity. Mr. Vernon Rigby was unfortunately prevented by indisposition from attending; but Madame Patey contributed some songs, which were received with the utmost favour. Mr. Richards's pianoforte solos were Mendelssohn's "Andante and Rondo Capriccioso," and two of his effective Welsh Fantasias, the second of which he was compelled to repeat. The vocal music was well accompanied by Mr. Edwin Bending.

MR. E. H. THORNE'S second evening concert took place at the Hanover Square Rooms on the 6th ult., when a most interesting programme was provided, the principal feature in which was a new Trio, by the *bénéficiaire*, in C minor, for pianoforte, violin and violoncello. Of this composition we must speak in the highest terms; not only is it written with the fluency of an accomplished musician, but there is an originality of thought in the treatment of the various subjects which at once secured the attention of the listeners. The opening *Allegro* has a bold theme, which is developed with much skill; but the gem of the work is unquestionably the *Andante*, which is founded on a winning melody, the expressive qualities of each instrument being admirably displayed in several *cantabile* phrases of the utmost beauty, and the movement showing an unity of design which cannot be too strongly commended. The *Scherzo*, although less to our mind than the other movements, has a light and fanciful subject, which, especially near the conclusion, seems thrown, as it were, for the instruments to play with; and the final *Rondo* is vivacious and effective throughout, the passages affording ample scope for the exhibition of the talent of each performer. The work was admirably played by Messrs. Thorne, H. Holmes and Pague, and warmly applauded by a most attentive audience. The concert-giver was also heard to much advantage in Chopin's "Polonaise," for pianoforte and violoncello (with M. Pague), and Beethoven's Sonata in E flat, for pianoforte and violin (in which he was ably assisted by Mr. H. Holmes); and the refined rendering of his "Four characteristic Pieces" was thoroughly appreciated, especially the "Eastern Tale," which is a highly picturesque little sketch. M. Pague was much applauded for his performance of two violoncello

solos (accompanied on the pianoforte by Mr. Thorne), one of which, a quaint Gavotte by Martini, was re-demanded. Three solo violin pieces were also given by Mr. Holmes, and songs were contributed by Miss Jessie Jones and Mr. Henry Guy, the former of whom gave Mr. Thorne's "May-day" with good effect. Signor Randegger was a most efficient accompanist.

MISS FLORENCE WYDFORD, gave her Annual Benefit Concert at the Cavendish Rooms, on Monday the 9th ult., assisted by the following artists:—Miss S. Cole, Miss Horder, M. Pellissier, Messrs. H. Gordon and Thurley Beale. Miss Wydford was loudly applauded in all her songs. Mr. C. P. Mann conducted in a highly efficient manner.

THE members of the St. George's Glee Union held their Monthly Concert at the Pimlico Rooms on the 6th ult., before a highly appreciative audience. Miss Horder gave an excellent rendering of "Bel Raggio," Mr. Chaplin Henry gained an enthusiastic encore for "Rage, thou angry storm" (Benedict), and Miss Janet King gave with much taste "Biondella" (Suchet Champion), and as an encore, "Should he upbraid." Thalberg's Grand Duet for two pianos, on themes from "Norma," was executed in a brilliant manner by the Misses Julia Augarde and Clara Buley. The Choir, under the able conductorship of Mr. Garside, was very successful in the Glee and Part-Songs—"All hail! thou Queen of night" (Martin); Mendelssohn's "Farewell to the Forest," and "In a wood," being particularly worthy of notice. The Society announces another performance of the "May Queen" during the ensuing season.

ON the 19th ult., a concert was given at the City of London College, by the College Choir, under the able direction of Mr. Constantine. The singers were Miss E. Robertson, Miss Chaplin, Mrs. Hooper, Mr. Stedman, and Mr. C. Harris. All the vocal solos were exceedingly well received, Guglielmi's "Gratias Agimus," by Miss E. Robertson (with clarinet *obbligato*, by Mr. Clinton), being an especially good performance; and Bishop's ballad, "My pretty Jane," by Mr. Stedman, being enthusiastically re-demanded. Miss Hoare was an efficient accompanist.

THE first concert of Madame Rebecca Jewell, which was given on the 31st May, at the Hanover Square Rooms, stood quite apart from the usual benefit entertainments of the season, a new pianoforte Sonata, by Sir Sterndale Bennett, being performed for the first time on the occasion. The work was entrusted to Miss Channell, one of the most promising students of the Royal Academy of Music, by whom its merits were revealed with a skill and intelligence which must have been highly gratifying to the composer. The Sonata is entitled "Die Jungfrau von Orleans" (the "Maid of Orleans"), the first movement "Andante Pastorale,"—In the Fields; the second, "Allegro Marziale,"—In the Field; the third, "Adagio Patetico,"—In Prison; and the fourth, "Moto di Passione,"—The End. At present we must content ourselves with saying that all these movements are charmingly suggestive of their subjects; and that the writing throughout is of that refined and intellectual character which so eminently distinguishes the works of a composer, whose whole life has been devoted solely to the highest interests of the art of which he is so bright an ornament. At the conclusion of the piece the applause was most enthusiastic, and Sir Sterndale Bennett, who was sitting in one of the private boxes with Dr. Ferdinand Hiller, was compelled to come forward and receive the congratulations of the audience. Madame Rebecca Jewell's vocal solos elicited warm and well deserved applause; and Miss Edith Wynne, Miss Marion Severn, and Mr. W. H. Cummings, also contributed songs with their usual success. The instrumentalists were Mr. Henry Holmes (violin), Mr. John Thomas (harp), and Mr. Walter Macfarren (pianoforte); and a choir of ladies, from the Royal Academy of Music, sang some part-songs with excellent effect.

MISS ANNIE STOCKEN'S concert, at St. George's Hall, on the evening of the 6th ult., was well attended and highly successful. Schumann's Trio in D minor, and Beethoven's Sonata in D major, for pianoforte and violoncello, were admirably selected to test the concert-giver's power of rendering classical music; and in these, as well as some solo pieces, she fairly won the warm applause of her listeners. In the instrumental department, Miss Stocken was assisted by Mr. A. Burnett (violin), and Signor Pezze (violoncello); and the vocalists were Miss A. Dwight, Miss Maas, and Mr. Montem Smith. Mr. Shedlock was an efficient accompanist.

THE very excellent series of Chamber Concerts given by Mr. Otto Booth deserve warm praise, although a lengthened notice of their merits is impracticable with such imperative demands upon our space. The programmes have been invariably selected with the utmost care, the instrumentalists being Mr. Otto Booth (first violin), Mr. Dando (second violin), Mr. Richard Blagrove (viola), Signor Pezze (violin-cello), and Herr Jules Sprenger, Mr. H. Parker, and Mrs. R. Blagrove (pianists). Vocalists of reputation have also appeared, amongst which Miss Edith Crauford, of the Royal Academy of Music, deserves honourable mention; and Mr. J. Stedman, whose voice and style invariably secure him a welcome, was highly effective in two songs.

An excellent concert was given on the 27th May at the Onslow Hall, Brompton, by Mr. Horace Buttery, organist, &c., of St. Mary, West Brompton. The choir was composed of St. Mary's Choral Society and St. Mary's choir, and numbered about eighty voices. The programme comprised sacred and secular music, the first part concluding with a selection from Haydn's "Creation," in which the choir gave with much effect, "The heavens are telling." The choruses and glees were sung with a delicacy and precision in the highest degree commendable, especially when it is considered that St. Mary's Choral Society is quite young, this being its first season. Solos were contributed by the Misses Holman Andrews, Miss Bliss, Miss A. Barnett, Mr. Stedman, Mr. John Evans, and Mr. W. H. Hook. The Misses Andrews pleased greatly by their duet singing, and elicited unanimous encores. Mr. Stedman also won the good opinion of the audience. His solos were, "His salvation is nigh them" (Sir W. S. Bennett), "In splendour bright" (Haydn), and Braham's popular song, "The Anchor's weighed," for which he gained an enthusiastic encore. Mr. W. S. Hoyte (of All Saints, Margaret Street), rendered in a brilliant manner Weber's Rondo, "La Gaité," and was compelled to repeat it. Mr. J. M. Jones, and Mr. C. Lovejoy assisted most efficiently in the accompaniments, and the concert throughout was conducted by Mr. Horace Buttery, the conductor of St. Mary's Choral Society.

HERR GUSTAV KÜSTER gave an evening concert at Victoria Hall, Westbourne Grove, on the 18th ult., which was well attended. The vocalists were Miss Matilda Scott, Miss Alexandrina Dwight, Madame Poole, Mr. Stedman, Mr. Selwyn Graham, and Mr. Thurley Beale, each of whom contributed in no small degree to the success of the concert. The instrumental portion of the programme was of a strictly classical character, and the various "numbers" were ably rendered by Miss Florence Küster (piano), Master Küster (violin), Herr G. Küster (viola), and Mr. Edmund Woolhouse of Her Majesty's Opera (violin-cello). Beethoven's Quartett in E flat, was admirably performed by the last named artists; and Miss Florence Küster with Mr. Edmund Woolhouse, played Hummel's Grand Sonata in A, for piano and cello, in excellent style. The *bénéficiaire* proved himself to be a musician of no mean order, both by his artistic playing in the instrumental concerted pieces, and by his vocal compositions. Of the latter we must specially mention "Hopeless love," a tenor song from the MS. Opera "Rosamond," which was delivered by Mr. Stedman in such a manner as to elicit a spontaneous burst of hearty applause, with a peremptory demand for its repetition. Another very effective contralto song in E minor, entitled "Sing me to rest" (well given by Madame Poole), created a most favourable impression, and was repeated in answer to numerous calls. Encores were also conceded by Mr. Stedman for Braham's old song, "The Anchor's weigh'd," and by Mr. Thurley Beale for Sullivan's song "If doughty deeds." Mr. Richard Limpus and Mr. Frederick Scarsbrook deserve a word of praise for their efficient and careful accompaniments.

Reviews.

NOVELLO, EWER AND CO.

Antiem, "The Lord is my light and my salvation." Composed and dedicated to his friend, John Stainer, Esq., M.A., Mus. Doc., by C. Warwick Jordan, Mus. Bac., Oxon.

THE critic here perceives "a divided duty." It would not be a duty only, but a pleasure, to praise this whole piece, were it not for the exceptionalities of the first page, which unluckily take it beyond the pale of unqualified admiration. Such are the false relation between D in the bass and D[♯] in the Alto, in the successive chords of B minor and major, in bars 11 and 12; the ascent of the 7th of B to the 5th of E, and, worse, the simultaneous descent of B to G, in bars 12

and 13. These are cited as specimens in justification of what has been said; it would be to no purpose to swell the list. A fault of another kind is the reading of the words; for instance, the punctuation of the first sentence would stand thus, according to the musical setting:—"The Lord is my light, and my salvation whom then," &c., whereas, there surely should be a breathing place before "whom." Now, however, may one turn to the pleasanter division of the task of judgment, and say that the treble or tenor solo, "One thing have I desired," is charmingly melodious and nicely accompanied; that the preceding movement has character; and that the last chorus is full of spirit, though it would sound broader were the few chromatic notes omitted.

Eight Hymn Tunes. Composed by Robert M. Milburn, B.A.

THERE is much melodious grace in these tunes. Those for long metre verses are barred so as to throw the strong accent on the third syllable from the last, which is always at variance with musical rule and good effect, and often gives a wrong emphasis to the words. They bear evidence of the author's feeling for harmony, but he feels in the dark and often stumbles. The last of the tunes is the purest; but it must be said, though said with regret, that there is not one of the eight in which some fault in harmony might not be named.

Psalm XLVII. For Female Voices. By E. H. Thorne.

A HIGHLY effective piece is this, with interest of many kinds. It is always melodious; it is full of character which never sleeps; the vocal distribution is judicious; the piano-forte part relieves as much as supports this, and the part for the harmonium enriches the general effect by doubling sometimes the voices and sometimes being independent of them. Add to all this, that the words are well set in respect of accentuation and expression—an ambitious composer can wish for no greater praise. The voices are generally divided into three parts, and the effect of these three is much enhanced by the occasional omission of one or two, and the consequently greater fulness of effect where they again come together. Some points of imitation, in which two parts cross and recross judiciously, vary the elsewhere prevalent arrangement of note against note. An indiscretion is the setting of the word "with" to the high A for the first soprano, immediately before the end, and this is at variance with the judgment generally evinced in the voicing of the piece. Some points of harmony might be disputed, but it would be irrelevant to discuss such trifles as they are in noticing a composition of such merit as the present. Composition—this is the very word that stands in the way of unreserved admiration; the art of putting together has yet to be mastered by the author, and when it is, he will scarcely in another work return to the key of A after his bold and capital digression to F, and hover for some time between the said A and his principal key of D, as he does here for some while prior to the conclusion. Let him take this remark in good part, and study design in the works of the best masters.

He is risen! Anthem for Easter. By W. H. Holloway.

A FEEBLE affair, whose effect—if it have any that is good—will spring from its simplicity. What then, may be asked, is not simplicity the greatest strength? Yes, truly it is, and he is indeed a great writer who can give interest to the simplest combinations, and to successions of notes that are easiest to execute; but such interest is wanting here, and there is no melodic charm to atone for the thinness of bare 4ths or diminished 5ths in the harmony. There are not a few instances of grammatical errors, such as are acknowledged to be so by theorists of all schools. It is at all times dangerous to set texts to which other music is already familiar; comparisons will arise in such cases in the thoughts even of the most good-natured hearers, which can rarely be in favour of the new work; unluckily, they are not so in this case, where certain words from the *Messiah*—"O grave," &c., and "Thanks be to God," &c., have been chosen for the framework of the musician's thoughts.

Te Deum Laudamus. Set to Music in the key of F. By W. H. Treffry.

THE less that is said of this piece, the more will the author be served. He has much to learn in harmony, and all to learn in composition. "In the key of F" is the music? There is little need to say so, for it has so many full closes in that tonic, that the greatest disbeliever could not question the fact. The first phrase that begins and ends out of F is that to the words, "Thou sittest at the right hand," and

one is grateful at least for the consequent freshness of C major. Apart from musical qualities, it is scarcely logical to connect, as in one sentence, the distinct passages ending "lift them up for ever" and "day by day we magnify;" but it should be the province of the composer to enforce and not confuse his text.

Andante. For the Organ. Composed by J. Makinson Fox.

A CONCISE melody of two strains, with eight Variations. The fourth of these presents the theme in canon, at least, so far as the first strain, and the second strain is imitated, if not strictly canonic. The last Variation is in the style of a March, and the melody is scarcely improved by being thus modified. The author appears to have been at sea on the subject of rhythm, and at sea without compass, for in one place (Var. 2) he gives half a bar short of the lawful measure, and elsewhere he divides the same phrases diversely in different Variations, making them sometimes to begin on the third and sometimes on the first crotchet of a bar. This subject of bar-lines is strangely little understood by composers, so the writer of the present piece is by no means without company in his shortcomings; but it is one that demands and will well repay special study, since it is of grave importance to metrical propriety. In other respects, the piece is decidedly clever, and evinces intimate knowledge of organ effects.

"The eyes of all wait upon Thee, O Lord." Harvest Anthem. Composed by W. Taylor, Mus. Bac., Oxon.

THE idea set forth in this anthem is of a gradual accumulation of power, showing the constant expansion of thankfulness in the hearts of the devout. Thus, it begins with a bass solo, which is succeeded by a trio for the three adult voices, and this is followed by a semi-chorus written in four parts, the full choir being reserved for the final movement. Organ composers, particularly those who have much the habit of playing on their instrument, are sometimes prone to incertitude, or at least obscurity, in their part-writing; it is so easy to use a finger or two more or less in one chord than the next, that one cannot now and then help doubling a salient note, even though its progression be unaccountable, and still less does it seem possible to help enriching a chord in the organ part with notes that have no place in the vocal score. This explains, if not justifies, the confusion of F and F♯, and the leap from $\begin{smallmatrix} E\flat \\ C \end{smallmatrix}$ to $\begin{smallmatrix} B \\ G \end{smallmatrix}$ in bars 1 and 2, score 3, of page 5. It is more novel than satisfactory that the third movement is mostly in the key of B♭ (though signed with but one flat), while those which precede and follow it are in the little analogous key of C. The full chorus has too much modulation and too many chromatic harmonies, to express the jubilation implied in the words.

"House of Israel." Full Anthem. Composed by Charles Henry Shepherd.

THE first movement of this piece is in the free if not chromatic style, having general melodiousness and some pleasing soft harmonies. It consists of but eight bars, which are first given to the organ alone, and then repeated by the voices. It fails in clearness, until the reader can reverse the position of the bar-lines in his mind, so that he may throw the chief accent throughout on the second half of the bar; this, as was remarked in speaking of Mr. Fox's "Andante," is a matter of more importance than writers generally appear to consider it, and our young composer will do wisely to give it serious consideration in future productions. The next movement somewhat stultifies the definition "Full Anthem," since it is written for a vocal quartet only; but it is even shorter than the preceding, and the chorus is resumed for the phrase which completes its verbal and its rhythmical sense, so that the employment of the solo voices is as a piece of colouring rather than as an incident in the plan. This choral entry gives appropriate emphasis to the words "But standeth fast for ever," describing Mount Zion as the symbol of "those that put their trust in the Lord." A capably sustained movement follows, which fully makes up for the brevity of the two preceding, and which owes much of its truly forcible effect to the prevalence of suspended discords; there is nothing to compare for breadth with this style of harmony, and its use in choral writing, especially for the Church, is most judicious. The final portion of the Anthem is a resumption of the theme of the quartet, which is allotted now to all the body of voices, and extended to a completeness which it has not when it is first announced. The whole ends softly, in a manner that cannot fail to leave a pleasant impression. The Anthem has very decided merit, and is worthy the attention of those

who have the opportunity to bring such music into public use. Mr. Shepherd is stated to be an Associate of the Academy, and he does credit to his schooling.

Sonata in E minor. For Pianoforte and Violoncello. By Walter Macfarren.

WE are glad to find that, in spite of the many demands upon his time, Mr. Macfarren continues to give us works moulded in that classical form which appeals not to the many, because it proves that the commercial spirit of the day does not so thoroughly rule our English composers as to make them unmindful of the truest interests of their art. The Sonata before us is we think destined to take a high rank amongst the compositions of its class, for it is not only excellently written throughout for both instruments, but is so extremely melodious as to be certain to win its way even with an audience incapable of appreciating many of its more recondite merits. The first movement, in E minor, is based upon a charming theme, first given out by the violoncello. The pianoforte passages which follow are most skilfully woven in with the violoncello part, and a *cantabile* subject, richly accompanied, gives much relief to the animated writing which precedes it. We greatly admire the manner in which portions of the original melody appear in various keys before its return in E minor, and the conclusion of the movement is exceedingly brilliant and effective, the showy pianoforte part being in excellent contrast with the more quiet passages for the violoncello. The Scherzo, in G major, which follows, begins with a vivacious and striking theme for the pianoforte, the two instruments being afterwards united in animated conversational phrases of much interest. The second subject, a quiet melody, with a chord accompaniment, contrasts well with the playful opening; and a coda, formed of fragments of the first subject, brings the movement to an effective conclusion. In a Sonata of such pretension we seem to miss a developed slow movement; but in its place we have an *Adagio*, marked "Più tosto Recitativo," which appears a sort of dreamy meditation upon the principal subject in the first movement, and merely serves as an *Intermezzo* to introduce the final Rondo with additional effect. This begins in the Tonic major, with a *Cantabile* theme for the pianoforte, the violoncello afterwards playing the melody with the piano, an octave below. Some effective passages for both instruments then lead to a second subject in C sharp minor for the violoncello; and amongst the points worth noticing we must mention the unexpected introduction of the opening theme in F major, before its re-entry in the original key, and the modulation of the second subject into A minor, the management of all these changes of key showing a thorough mastery over the resources of harmony, without any pedantic attempt at a mere display of learning. We regret that in our necessarily brief notice of this Sonata we can but indicate some of the many beauties which it contains; but we hope that enough has been said to draw attention to the composition and to lead violoncellists as well as pianists to examine it and judge for themselves. It would be faint praise to the composer to say that he has merely sustained his reputation; for an artist should always progress; and we are glad therefore to record our conscientious conviction that this is by far the best work we have yet seen signed by his name.

Mon Rêve. Impromptu, pour le Piano; par J. N. Perger.

THIS little sketch has an exceedingly melodious and quietly harmonized theme for its principal subject; but little is attempted in the way of development. The melody in the subdominant is treated in the usual dream-like manner, with an accompaniment of semiquavers in *piano* chords, which may be made effective with a refined touch. M. Perger writes gracefully; but pieces like "Mon Rêve" will scarcely make a name.

The shadow on my heart. Song. Composed by Arthur O'Leary.

IF Mr. O'Leary's songs should succeed in making their way through the crowd of conventional ballads which block up the musical thoroughfare in the present day, it may be accepted as a wholesome sign of the times; for it cannot be said that they have been much aided in their progress by any of our popular vocalists. Whether as a rule public singers ever read reviews we cannot tell; but there is no question that they would by doing so constantly have songs brought under their notice which they might otherwise never hear of; and it would certainly be additionally gratifying to those whose duty it is to draw attention to the merits of a new composer if they could think that professional, as well as amateur, artists would be influenced by

their opinions. The beauties of the song before us do not lie upon the surface, for Mr. O'Leary never writes commonplace phrases; and the poetical feeling which pervades it, therefore, unless revealed to the listeners by a sympathetic vocalist, will remain for ever hidden. The placid accompaniment in the opening bars contrasts well with the agitated *arpeggios* at the change of key; and an excellent effect is gained by the lingering on the minor ninth upon the dominant, before the voice re-enters with the original subject. On the whole we consider this one of the most intellectual of its composer's vocal pieces, which we find, by the list on the title-page, are now fast multiplying.

The Windmill. Song. Words by the Rev. H. W. Pullen. The music by C. J. Read.

THE danger of composing music to songs the words of which tempt you to preserve a continuous figure in the accompaniment, is that the instrumental part may override the vocal to such an extent that the melody becomes a mere bald succession of notes to fit in with the accompaniment. The best remedy for this is to test the voice part by itself; for assuredly if it possess but small abstract interest, the song will have no solid worth. We do not say that Mr. Read has altogether failed in writing an effective melody; but his unceasing semiquavers, presumed to represent the action of the mill, which "goes on all day," have evidently prevented his thinking sufficiently of the due expression of his vocal theme. In spite of this however, there is much to admire in the song; the harmonies are natural, and the modulations give a life to the composition which to a certain extent relieves the monotonous effect inseparable from the nature of the accompaniment.

March of the Choristers; for the Pianoforte.

Eily's Reply. Song. Words by Alfred B. Allen. Composed by Alfred B. Allen.

THE harmonies of this march are scarcely those which we think would be agreeable to the ears of "Choristers." Beginning, strangely enough, upon a 4-2, we have a succession of chords in the introduction which appear by no means suited to usher in so simple a subject as Mr. Allen has taken for the theme of his composition. We will not attempt to pass through the March and point out what particular harmonies we dislike, because no doubt the composer will say that this is a mere matter of opinion; but the drop of two consecutive fifths between bass and treble in the first bar of page 5 (G, D—F, C), is a fact we think beyond dispute. The melody of the song, if not very original, is at least pretty; and although rather too fully harmonized, there is little objection to be made to the accompaniment. We should however advise Mr. Allen not to be his own poet in future songs.

The Distant Sea. Four-part Song. Written by Philip F. Aldred. Composed by Gabriel Davis.

THE theme of this song is simple and melodious, and the voice-parts written throughout with an ease which shows an experienced hand. The harmonies evidence an amount of careful thought highly creditable to the composer, although we can scarcely reconcile ourselves to the 4-2, with the dissonant note rising in the upper part, in the chord before the first pause. The pianoforte accompaniment is independent of the voices, and appears essential to the composition.

CHAPPELL and Co.

Scherzo; from Beethoven's String Quartett in G major, Op. 18. Transcribed for the Pianoforte by Berthold Tours.

THE multiplication of pianoforte arrangements of classical works originally written for other instruments is one of the most hopeful signs of the times. Good music must be always welcome; and although but a feeble notion of the real beauty of a composition can be obtained by a "Transcription," as it is popularly called, it is an agreeable reminiscence to persons who are familiar with the music, and may lead those who hear it for the first time to take an early opportunity of becoming acquainted with it in the form bequeathed to the world by its composer. Mr. Tours takes high rank amongst the many arrangers of the day, for he not only understands the instrument he writes for, but treats the work he handles with becoming reverence. The *Scherzo* before us is a good specimen of careful and judicious translation, the passages lying so pleasantly under the hand as to give but little trouble to the performer. If well played, few persons who do not know the quartett would ever imagine that the piece was not composed for the pianoforte; and, both for practice and performance, it may therefore be warmly recommended to amateurs in search of novelty.

WEEKES and Co.

Farewell. Romance pour Piano.

The Dream. Romance pour Piano.

Par Arthur Polinski.

If these two pieces are put forward as specimens of the style of a new candidate for public favour he will have small chance, we fear, of making himself heard in the crowd. "Farewells" and "Dreams" in music, as in poetry, have been so often used as themes for authors to exercise their talents upon, that, unless a writer has something new to say about them, the public will assuredly pass them over with a silence more discouraging than the most adverse criticism. To say the very best that we can upon the first Romance, it is graceful and mild—never soaring above what any cultivated musician would play extempore, and never sinking below the standard of respectability. The "Dream" we like better. There is character in the figure which accompanies the theme, and the melody evinces a refinement of feeling which should we think produce higher results. Perhaps the composer is reserving his power, and if so we shall be glad to meet with him on a future occasion.

The Soldier Lover. Song. Words by Lovelace. Music by C. L. Coghlan.

MR. COGHLAN has we think been somewhat fettered in the composition of this song by his determination to adhere to an accompaniment the character of which is scarcely sufficiently winning to be worth preserving. We know how fascinating this style of writing is to the author, and how easy it seems when met with in the works of such consummate artists as Schubert, for instance; but in the hands of inexperienced composers it is dangerous; and, as in the case before us, is very apt to lead both to bad melody and bad harmony. The theme of this song would flow agreeably enough with a quiet and well considered accompaniment, but let Mr. Coghlan look carefully through his composition and see whether (apart from the figure so constantly used) he has written a good bass to his melody; we know this is a powerful test, but it is the only true one.

The Lord is my light. Duet for Soprano and Contralto. Composed by Sonus.

ALTHOUGH laying no claim to originality, this unpretentious sacred duet may prove thoroughly satisfactory both to vocalists and listeners who are contented with a smooth and musician-like treatment of the words. The voice-parts are carefully written, and the accompaniment throughout is in good keeping with the character of the text. If we could have had a triad, instead of a chord of the 6th, on the first note of the 9th bar in page 5, we should infinitely have preferred it; but this is the only point where we differ in opinion from the composer, who has really harmonized the duet very well.

J. B. CRAMER and Co..

Magnificat and Nunc Dimittis. In the key of C. Composed by Lizzie Wheeler.

THIS is a remarkable publication. Let our first remark be on the seeming inconsistency of announcing with a nickname—and by no means a sweet sounding one—the author of a sacred composition. "Lizzie" may have an endearing sound in a family circle and among familiar friends, but it scarcely elicits the respect that should be due to one who writes for the Church, aiming to lead the thoughts of worshippers. Let our next be on the very great merit of the music, which is fresh, unrestrained, totally unconventional if not conspicuous for originality, and certain to please if it be efficiently performed. One more remark must be on its being the production of a lady, the rarity of the case making it remarkable; but the music having nothing in it to distinguish it from male authorship, even authorship of high pretensions. It would have been well had the fair composer paid a little more attention to verbal accent, than to set the word "Saviour" with a dotted minim on the first of the bar to the second syllable, or "regarded" with a syncopated minim to the last syllable. There is so much modulation in both of the Canticles, that "the key of C" prevails but through a small portion of each. For the most part, the changes of key are highly effective, and are into such tonalities as bear satisfactory affinity to the original; but the digression into D, shortly before the end of the "Nunc Dimittis," with the dominant pedal in this key, may not be comprehended in the above observation, for it is out of place where it occurs, and could scarcely be appropriate anywhere. The major key of the supertonic is perhaps, of

all keys, the least desirable, into which the plan of a piece can proceed, and its ill effect here is proof sufficient of its undesirability. The setting of the Doxology is the same in the two compositions, forming a link to unite them into one, with the same good effect that the device elsewhere produces. Our final remark must be that we look with pleasure for more music from the same hand.

La Fontaine. Morceau de Salon pour Piano.

L'Etoile Rouge. Polka brillante, pour le Piano.

Le Bon Retour. Caprice Caractéristique pour le Piano.

Par M. Lafuente.

THE first of these pieces is decidedly the most "characteristic" of the three, although the last is the only one so termed by the composer. The light groups of demisemi-quavers which form a marked feature in the composition, and are presumed to represent the aquatic element, are effective, although we can hardly reconcile ourselves to the fifths between bass and treble (G, D,—A, E) in the third bar of page 3. The principal theme is rather tame, when first given out; and we do not admire the break in the demisemi-quaver passages in the last few bars; but pianists with a light finger will have ample opportunity for the display of their touch in the course of the piece, and the subject is sufficiently graceful to command attention. "*L'Etoile Rouge*" is a spirited Polka, but scarcely more brilliant than the hundreds with which we are already familiar. "*Le Bon Retour*" is merely a theme with variations, none of which will severely tax the powers of the performer. Surely it is time that some individuality should be stamped upon the works which are submitted for review; pieces merely cut to the modern pattern may satisfy the majority of the music-buying public, but when they are sent for critical judgment what new set of words can be invented to describe their negative virtues?

The Songs of Wales. With accompaniments for the Piano or Harp. Edited by John Thomas. Part 2.

THAT Welsh music has latterly engaged a large portion of public attention is in a great measure owing to the zealous and patriotic exertions of Mr. John Thomas and Mr. Brinley Richards, both of whom have thrown their heart into the movement, and being artists of the highest standing, practically demonstrated the excessive beauty of the melodies, which are as truly national and as dear to the natives of the Principality as are the traditional tunes of any other part of the world. The work before us is issued monthly, and will be completed in about twelve parts. It is announced as a re-publication of the collections of the late John Parry and George Thomson, with the addition of other melodies which have not hitherto appeared in a vocal form. In some cases the same air is given with different words and accompaniments; and an interesting feature in the publication is the addition of historical notes in connection with the songs. Under the careful supervision of Mr. John Thomas, it is almost unnecessary to say that the music is most accurately printed; and to all lovers of the songs of Wales we cannot too cordially commend a work which is evidently a labour of love to its editor.

AUGENER and Co.

"*Not unto us, O Lord, not unto us.*" An Anthem for Four Voices. By Richard Payne.

THIS Anthem is melodious, and for the most part vocal, but in one place at least it demands extraordinary compass in the basses, where it goes to D^b below the staff. Its variety consists more in change of key than change of matter. It has some good contrasts of *piano* and *forte*, by which, quite as much as by other means, it will make a pleasing effect. It merits and is likely to obtain a certain kind of popularity; and it says something for the progress of music in the Congregational Church that such a piece should be written for its use by one of its organists.

JEFFERYS and Co.

On beds of snow (Ellen's Tear). Poetry by Thomas Moore. *Sleeping Flowers.* Written by Rea.

Composed by Berthold Tours.

MR. TOURS has thoroughly sustained his reputation as a vocal writer in both these songs. Moore's words are set with a sympathetic feeling which fully justifies the composer in selecting the verses of a true poet. The commencement, in C minor, is well contrasted with the themes in the dominant and tonic major, the triplet accompaniment, on the return to the original time, being especially effective. "*Sleeping Flowers*" is perhaps even more popular in

character. The words are coloured throughout with remarkable fidelity, and the melody cannot fail to win its way with the most impassive listeners. As in all Mr. Tours's compositions, the accompaniment is an integral portion of the song and changes its character with the alteration of feeling in the poetry as truly as the voice part itself. Singers who desire something really good as well as really new, should at once possess themselves of these two charming songs.

LAMBORN COCK.

Sonatina. For the Pianoforte. Composed by Muzia Clementi. Edited by H. C. Lunn.

AMONGST the many Sonatinas of Clementi, all of which are so admirably adapted for teaching, this one in E flat, containing only two movements, is unquestionably the most popular. The first movement is a stream of melody throughout, and the *Presto* subject of the *Rondo* is so light and playful as to ensure a warm welcome wherever it is played. For practice, too, it is excellent, for it shadows forth the form of the more elaborate classical works in so attractive a manner as to make the study of it a pleasure, even to young performers. We trust that its re-publication will lead to a more general knowledge of a composition which, although called a "*Sonatina*," is by no means diminutive in inventive or constructive power.

Grand Choral March. From Beethoven's "*Ruins of Athens*." Arranged for two performers on the Pianoforte. By Arthur O'Leary.

THE recent performances of Beethoven's music to the "*Ruins of Athens*" has brought this beautiful March somewhat prominently into notice; and amateurs who desire to possess a four-handed arrangement of it will do well to procure this excellent transcription from the score by Mr. O'Leary: it will be found highly effective, and by no means difficult to play.

Wagner's "Lohengrin." For the Pianoforte. By Francesco Berger.

WAGNER'S Operas, as a rule, offer but small attraction to Fantasia writers, for so little do they abound in set melodies that it is difficult to lay hold of any portion of a scene which can be made effective in a pianoforte transcription. Considering this drawback, however, we think that Mr. Berger has been fairly successful. To those who are acquainted with the opera, of course such a presentation of some of the principal subjects will not prove very attractive; but the Fantasia may be the means of spreading some knowledge of Wagner's music amongst amateurs, and for this purpose it may be recommended.

Sweetest Saviour. Dialogue. The Words by the Rev. George Herbert, A.D., 1630. The Music by C. A. Macirone.

MISS MACIRONE always writes well, and both in her pianoforte and vocal music evinces an earnest appreciation of the highest forms of art which must ever ensure her a welcome with a cultivated audience. The composition before us is truly sacred, and treated throughout with a refinement which lifts it far above the manufactured religious songs of the day. The theme is in the purest sympathy with the words; and the accompaniment is appropriate and free from any obtrusive display of learning. As the title page expresses that this is No. 1 of a series called "*Sunday Songs*," we may reasonably hope that amateurs will be provided by Miss Macirone with a number of sacred vocal pieces of a more elevated character than they have hitherto been accustomed to exercise their talents upon.

IN THE QUEEN'S BENCH.—WESTMINSTER SESSIONS HOUSE, 21st June, 1873.

LITTLETON v. GOUNOD.

Before Mr. Justice DENMAN and a SPECIAL JURY.

Counsel for the Plaintiff, Mr. Serjeant BALLANTINE, Mr. MURPHY, and Mr. E. S. ROSCOE.

Counsel for the Defendant, Mr. DIGBY SEYMOUR, Q.C., Mr. BRANDT, and Mr. J. BOWEN JAY, JUN.

(Transcript from Messrs. Marten and Meredith's Shorthand Notes.)

Mr. ROSCOE opened the pleadings.

Mr. Serjeant BALLANTINE: May it please your Lordship, Gentlemen of the Jury, I regret very unfeignedly having the duty cast upon me of stating this case and conducting it against the defendant. I cannot help thinking that it is extremely ill-advised on his part to appear here at all, and also I think that before this case is ended he will join in the regret that I have expressed that it has ever been brought into Court. As far, however, as those whom I represent are concerned, I think you will agree with me that there was an absolute

necessity to bring the matter into Court, although, at the same time, I believe every man of intelligence and fair judgment will be of opinion that the course which ought to have been adopted would have rendered further proceedings unnecessary. The gentlemen I represent are the well known musical publishers, Messrs Novello and Co. The name upon the record is Mr. Littleton; but he is the representative of the firm, and I am told that he is at present the sole representative of the firm. It is not necessary to do more than mention the name of this firm to carry with me the public opinion that they are persons of irreproachable honour and integrity, and have been so in all their dealings. Probably, if a person of inferior rank or position had made an attack upon their character he would have been treated with contempt; but the gentleman who appears as the defendant is M. Gounod, a gentleman who is thoroughly well known to all as a man to whom we are indebted for some of the most beautiful musical productions and operas of the present day. He is a man, therefore, of position, and, undoubtedly, of character, whose assertions will carry weight with them in the public mind. Under those circumstances the plaintiff has been obliged to bring this action; and I will shortly tell you what the circumstances are, as far as I am able to understand them, that have given rise to these proceedings. Mr. Littleton had dealings with M. Gounod as a musical publisher, publishing certain of his works upon contracts entered into between the parties, and those contracts existed from time to time. I must briefly refer to them, as the article to which I shall have to call your attention refers to those contracts and makes them an excuse for the libel in the article. The first of these matters took place, I believe, on January 14th, 1871. I may say that the defendant on this occasion sold the plaintiff the Copyright in certain musical compositions and agreed to take the sum of £200. As far as I know no question ever arose about that amount of money. A regular contract was entered into and the £200 was paid according to the contract. On the 16th of the following July a further contract was entered into to purchase certain other works of M. Gounod's, amounting to £320. I believe that a question arose upon that as to whether a portion of that sum, namely, £100, should be guineas or pounds; but it was afterwards conceded that £100 was the amount for which the contract was entered into. This amount was paid. Now on the third and only remaining occasion in question there was an agreement to purchase certain songs under circumstances to which I will call your attention. As the songs were to be purchased upon the option, as it was understood by Mr. Littleton between the parties, of paying £20 for each song, with a royalty of 4d., or paying nothing whatever for the song and giving a royalty of 6d. When the songs were given to him they certainly did not answer Mr. Littleton's expectations. He thought that M. Gounod ought to take a smaller sum of money, and he offered £10 instead of £20. This M. Gounod positively declined to take. Of course my client had no power to enforce what he thought was a reasonable proposition. He accordingly said if you will not take a smaller sum I will grant you a royalty of 6d., and accept the alternative. M. Gounod refused that also, and my client insisting on his rights, M. Gounod very hastily, as I cannot help thinking, commenced an action; and as it was a matter comparatively immaterial to my client, and as he was not at all disposed to make a law affair of a matter of a few pounds, he consented to pay £20, and accordingly he did pay that sum and also the costs of the Attorney who had brought the action, amounting to £19. Those are the circumstances, as far as I know them, existing between the litigant parties in the present case. They are perfectly clear, and I believe they will be proved beyond all question. A receipt was given for the bill of costs, and also the last amount amounting to £240; and this occurred in January, 1872. The transactions terminated between the parties at that time, and certainly we had no reason to suppose that anything like evil feeling was created between the parties. However, in this case as in a great many others (and it seems very odd that it should be so in a purely mercantile transaction) there appears to be a lady at the bottom of the affair; M. Gounod takes a great professional interest in a lady named Mrs. Weldon; she is said by him to be a most accomplished singer. I have no reason to say that she is not, because I have never had the pleasure of hearing her, although I shall take an early opportunity of forming my judgment upon the subject after this case. However, M. Gounod thought the public press and the public generally did not appreciate at the value that he did, the talents that this young lady possessed, and there seems to have been between him and the press a good deal of angry correspondence with which we have nothing more to do than we have with what has been going on in the moon. Mr. Littleton never had entangled himself in these matters, and, like myself, never saw Mrs. Weldon, and knew nothing about her. Some of the papers wrote upon the subject, and M. Gounod seems to have become extremely angry, and in some way or other to have mixed up Mr. Littleton with the criticisms that appear to have been made upon Mrs. Weldon. That is the only account that I can give, and I gather my information upon that rather from the tenor of the entire article to which I shall call your attention, than from any other information I have. I have said before that all matters were terminated between these parties eleven months before the article was published, and this article was published in a musical paper, having a very considerable circulation amongst musical people, called the *Choir*. It is a long article and probably for the purpose of rendering the matter intelligible, it will have to be read; but for the purpose of opening the case (inasmuch as I do not wish to go into the Weldon controversy), I will only call your attention to what we consider the very grave charge which must be met. No respectable tradesmen, when such assertions are made about them by a person of position, could put up with such attacks without remonstrance; and if such remonstrances were unavailing, they must take steps to clear their characters. The article in question is headed in this way—"M. Gounod and the *Sunday Times*." Now you know that Mr. Littleton has nothing on earth to do with the *Sunday Times*, and I believe he knew nothing whatever about the article in the *Sunday Times*. Certainly, he had nothing whatever to do with it. The Editor does not hold himself responsible for the opinions of his correspondents, and inasmuch as M. Gounod made no concealment, but signed his name, there was no necessity to go against the newspaper. To show you in what way

Mrs. Weldon is mixed up, and how, somehow or other, we are made the unfortunate victims of other people's criticisms, I will read this paragraph. "I reiterate my assertion"—

Mr. Justice DENMAN: You had better begin earlier than that.

Mr. Serjeant BALLANTINE: It is only a portion that I am reading. "I reiterate my assertion about people being sent to hiss Mrs. Weldon at concerts." It is wonderful, when you remember the ordinary criticism that goes on in this country, how little they are likely either to be bribed or bullied into ill-treating an *artiste* who really deserves to have the public approbation; and M. Gounod, who has expended much time and has attained a most accomplished and eminent position, as high as any person in modern days has done, ought to be well satisfied with the approbation which has been voluntarily accorded to him by the public, and the appreciation shown to him; and if they did not agree on all matters on which he expressed an opinion he ought to have remembered what they did approve with him, and not to have entertained animosity because there was an adverse view upon matters which he thought ought to be otherwise. It then proceeds, after a long paragraph in which the names of Cramer, and Chappell, and Boosey are mentioned, to make further observations upon the subject of Mr. and Mrs. Weldon: "Mr. Littleton, manager of the firm of Novello, Ewer and Co., had bought a Spanish Duet of me."—

Mr. Justice DENMAN: Begin earlier—"Let me, since I feel so inclined, acquaint the public with the primary reasons"—

Mr. Serjeant BALLANTINE: "Primary reasons for my unpopularity, and that of my friends Mr. and Mrs. Weldon, among the trade and critics." "My unpopularity!"—Why, I thought he was about as popular a composer as any in England, and I believe he is. "Mr. Littleton, manager of the firm of Novello, Ewer and Co., had bought a Spanish duet of me, entitled 'La Siesta' to which English words were to be added. The proofs of this duet were sent to me with the words appended at the bottom of this letter attached to them. I leave the public to judge whether Mr. and Mrs. Weldon were right when they told me that the words were very ugly and nonsensical; Mr. Littleton said they were beautiful. I asked several literary men their opinion, which coincided with that of Mr. and Mrs. Weldon. I therefore told Mr. Littleton I would ask Mr. F. Turner Palgrave to write some adaptation to the music, which was eventually approved by my friends. Mr. Littleton and Mr. Barnby, however, did not approve, and the duet with English words remains unpublished. I believe the law affords me no protection on this point and that Mr. Littleton's bad taste precludes me from reaping any benefit from this composition with impunity to himself." You know, gentlemen, upon the subject of bad taste Mr. Littleton thinks one thing, and Mr. and Mrs. Weldon think another, and those persons who are selected give their opinion in favour of the view of M. Gounod; but really when you hear what follows you will be almost amazed at what it is founded upon.

"About a month after this little dispute, being on the eve of returning to France, I asked Mr. Littleton to settle his account with me. Before this he had mulcted me twice on two different sums of £200"—that is utterly untrue; there is not an atom of foundation for it—"to which I had with my accustomed indifference submitted. Mr. Littleton told me that he could not afford to pay me the sums first agreed upon, which statement I at first believed. He knew the war had nearly ruined me, and that my house had been burnt down. I could not believe, therefore, he would have bargained with me under such circumstances."

Gentlemen, I have given you the history of the only transactions that took place between these parties, and you will see how far this is a fair representation of what took place. There is not a word of truth in it. There was no such figure in dispute as £40; the whole thing is imaginative, and entirely and absolutely without foundation. Then he goes on to say, "This third time it was £240 he owed me, and this time he wished to mulct me of half that sum. Had it not been for Mrs. Weldon's advice"—Mr. Weldon again; M. Gounod had better get rid of Mr. Weldon—"I should certainly have submitted again; but he told me what the *Sunday Times* tells me, that there are law courts, that I was fairly entitled to the money, that the proofs were on my side, and that I must not submit to be done again. So to law I went, and, with the exception of law expenses, about £23, to which I was put in consequence, I got my money."

Now, gentlemen, those are the matters complained of by the plaintiff, and they are complained of in a gentlemanly spirit, and with an endeavour to get M. Gounod to say, "Well, that was written under irritation, and I am extremely sorry it has been done." M. Gounod has offered no apology of any kind. Subsequently an action was brought stating this libel, and stating what you will agree with me was the meaning intended to be conveyed by it, viz., that in trade transactions between Mr. Littleton and M. Gounod, Mr. Littleton had behaved with sharpness, and unfairness and dishonesty, and that in point of fact, he had endeavoured in certain transactions to "do," and had succeeded in "doing" (as it is called) M. Gounod—that is to say, swindling him, if it means anything at all—that he ultimately tried to "do" him again, but in that he failed.

Gentlemen, I am not going to say a word upon the truth or falsehood of such an imputation. You will hear Mr. Littleton and judge for yourselves. I would a great deal rather that you did form an unbiased judgment for yourselves upon the subject. Now, instead of meeting this matter in a spirit of fairness, and instead of saying, "Well, how wrong I have been to attack a man upon a subject with which he had nothing to do, and in making insinuations for which there was no earthly foundation," those who have been advising M. Gounod have thought it right to put upon this record a plea of justification—whether Mr. Littleton has been a rogue in these transactions. I am not afraid to submit that to the jury. Even at this last moment, I would hope to see the defendant treat the matter with those feelings which ought to characterise a gentleman. If this case is forced to a conclusion, I shall have to ask you to give such damages as to teach gentlemen who have full opportunity of knowing what is right that they are not to be allowed to libel those who have never done one single act to deserve it in their lives.

Mr. Justice DENMAN: Is there anything to be said, Mr. Seymour?

Mr. SEYMOUR: I am obliged to your Lordship. I am sure my

Requited Love.

FOUR-PART SONG.

Words by C. J. ROWE.

Composed by FREDERIC ARCHER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: J. L. PETERS, 599, Broadway.

Allegretto.

TREBLE. The mer - ry lark his joy - ous lay Is tril - ling out on

ALTO. The mer - ry lark his joy - ous lay Is tril - ling out on

TENOR (3ve. lower). The mer - ry lark his joy - ous lay Is tril - ling out on

BASS. The mer - ry lark his joy - ous lay Is tril - ling out on

ACCOMP. *Allegretto.*

high, From out the ful - ness of his heart He sings . . and so do

high, From out the ful - ness of his heart He sings . . and so do

high, From out the ful - ness of his heart He sings and so do

high, From out the ful - ness of his heart He sings . . and so do

I, . . He sings . . and so do I, . . My heart is glad for

I, . . He sings . . and so do I, . . My heart is glad for

I, . . He sings . . and so do I, . . My heart is glad for

I, . . He sings and so do I, . . My heart is glad for

my true love Loves me and me a - lone . . So like the

my true love Loves me and me a - lone . . So like the

my true love Loves me and me a - lone . . So like the

my true love Loves me and me a - lone . . So like the

lark my tune - ful lays . . Must take a joy - ous tone, So

lark . . my tune - ful lays Must take a joy - ous tone, So

lark my tune - ful lays . . Must take a joy - ous tone, So

lark my tune - ful lays Must take a joy - ous tone, . . So

like the lark my tune - ful lays Must take a joy - ous tone. . .

like the lark my tune - - ful lays Must take a joy - ous tone. . .

like the lark my tune - - ful lays Must take a joy - ous tone. . .

like the lark my tune - - ful lays Must take a joy - ous tone. . .

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It features a key signature of one sharp (F#) and a common time signature. The lyrics are repeated for each voice part. The piano accompaniment consists of a grand staff with treble and bass clefs. The score includes dynamic markings such as *mf* (mezzo-forte) and *cres.* (crescendo). The lyrics are: "my true love Loves me and me a - lone . . So like the lark my tune - ful lays . . Must take a joy - ous tone, So". The score is divided into three systems, each with four staves for voices and piano accompaniment.

mf

Sweet bird, that up to hea - ven soars To raise thy ca - rol there, O

mf

Sweet bird, that up to hea - ven soars To raise thy ca - rol there, O

mf

Sweet bird, that up to hea - ven soars To raise thy ca - rol there, O

mf

Sweet bird, that up to hea - ven soars To raise thy ca - rol there, O bear my

bear my grate - ful song on high, O take . . my ear - nest pray'r, O

bear my grate - ful song on high, O take my ear - nest pray'r, O

bear my grate - ful song on high, O take my ear - nest pray'r, O

grate . . ful song on high, O take . . my ear - nest pray'r, O

meno mosso.
legato.
p

take . . my ear - nest pray'r, The pray'r that fond re - qui - ted love E'er

meno mosso.
legato.
p

take my ear - nest pray'r, The pray'r that fond re - qui - ted love E'er

meno mosso.
legato.
p

take . . my ear - nest pray'r, The pray'r that fond re - qui - ted love E'er

meno mosso.
legato.
p

take my ear - nest pray'r, The pray'r that fond re - qui - ted love E'er

meno mosso.
legato.
p

f a tempo.

breathes in grate - ful tone, Is sent by thee, sweet bird, on high, To

f a tempo.

breathes in grate - ful tone, Is sent by thee, sweet bird, on high, To

f a tempo.

breathes in grate - ful tone, Is sent by thee, sweet bird, on high, To

f a tempo.

breathes in grate - ful tone, Is sent by thee, sweet bird, on high, To

bear to Love's own throne, Is sent by thee, sweet bird, . . on high, To

bear to Love's own throne, Is sent by thee, sweet bird, on high, To

bear to Love's own throne, Is sent by thee, sweet bird, . . on high, To

bear to Love's own throne, Is sent by thee, sweet bird, on high, To

rall. marcato.

bear to Love's own throne, by thee, . . . sweet bird, to Love's own throne.

rall. marcato.

bear to Love's own throne, by thee, . . . sweet bird, to Love's own throne.

rall. marcato.

bear to Love's own throne, is sent by thee, sweet bird, to Love's own throne.

rall. marcato.

bear to Love's own throne, is sent by thee, sweet bird, to Love's own throne.

rall. marcato.

bear to Love's own throne, is sent by thee, sweet bird, to Love's own throne.

friend would give me credit for advising for the best. My own personal opinion is that technically, and legally, this is a libel, and I am not going to raise false issues, because, being in writing, it undoubtedly tends to affect him in his relations to the publishing world.

Mr. JUSTICE DENMAN: I think it right to say, that after the *quasi* invitation thrown out by my brother Ballantine, if there be a possibility of setting the matter right without a bitter war, now is the time.

Mr. SEYMOUR: Entirely so, my Lord. The letter was written in French by the defendant, and it was translated, I believe, by the lady to whom reference has been made. The word *mult* was translated from "*privé de la monnaie*"—"I have lost the money," or, "he has deprived me of the money," which was in the original French.

Mr. JUSTICE DENMAN: Does it amount to this, that you disavow a considerable portion of the innuendoes in this, but you admit you use language which your client has reason to regret, and which is libellous? because, if so, a handsome retraction of any offensive words, and an expression of regret, might settle this matter.

Mr. SEYMOUR: Your Lordship will allow me to communicate with the defendant; I have spoken to him before.

Mr. Serjeant BALLANTINE: I hope I have not done injustice to my client, but I have a feeling of sympathy with M. Gounod, because I believe he is not acquainted with the meaning of the thing.

Mr. SEYMOUR: He has his own notion of the meaning of words.

Mr. JUSTICE DENMAN: Now talk to him.

Mr. SEYMOUR: I wanted him to hear what your Lordship said.

Mr. JUSTICE DENMAN: I cannot express myself in French so well as I should wish, as representing the Lord Chief Justice of England.

[A consultation took place between the learned counsel for the defendant and their client.]

Mr. Serjeant BALLANTINE: I think I may say one word—that I have abstained from putting the case in the strongest form. If my friend has read the article in the *Sunday Times*, he will see how much more strongly I might have put this.

Mr. SEYMOUR: I am quite aware of that.

Mr. JUSTICE DENMAN: All that would come out in the course of the case.

Mr. Serjeant BALLANTINE: It would all come out in the course of the case.

Mr. JUSTICE DENMAN: I think I may express to you, Mr. Seymour, that there are innuendoes which are a little too high.

Mr. SEYMOUR: That is exactly what creates the difficulty, and I will tell you at once what the defendant's difficulty is. He says "I never meant to impute fraud," and the innuendoes are my difficulty.

Mr. JUSTICE DENMAN: Then he will be prepared to say, "If I have used language which does impute fraud, I will withdraw it."

Mr. Serjeant BALLANTINE: I wish to make my friend perfectly understand, there has been no comment.

Mr. SEYMOUR: If the declaration had been without innuendoes there would be no difficulty in my way.

Mr. Serjeant BALLANTINE: The article in the *Sunday Times* imports every innuendo.

Mr. SEYMOUR: My difficulty still is the innuendo. He says, "I never meant to impute fraud; I stated that which I can prove."

Mr. JUSTICE DENMAN: He used language which, in the understanding of any Englishman reading it, would be taken to impute fraud.

Mr. SEYMOUR: He says he never meant to impute fraud.

Mr. Serjeant BALLANTINE: But he has justified his words.

Mr. JUSTICE DENMAN: You must remember that there is a justification on the record.

Mr. GOUNOD (from the floor of the court): M. Le President—may I speak?

Mr. JUSTICE DENMAN: No, you had better leave it to your counsel; you had better take the advice of your counsel. I do not want to see you embark in litigation; it is a sad thing. It would not be hospitable in me if I did not try to prevent it.

(After a further consultation with his client)

Mr. SEYMOUR said: I have done my best, my Lord, to influence the defendant, but we cannot instil into him the notion of English law, that if he uses words which are capable of bearing the construction of an imputation of fraud, they are libellous.

Mr. Serjeant BALLANTINE: You have said you did not mean to impute fraud?

Mr. JUSTICE DENMAN: It justifies the truth of those words. If those are words upon which the imputation may arise, then it justifies the imputation of sharp practice. So far that is quite clear.

Mr. SEYMOUR: I can only say that if the defendant was an Englishman I would take the law into my own hands; I would do what I thought right, and throw up my brief. He will not take my advice.

Mr. JUSTICE DENMAN: Then the case must proceed.

Mr. LITTLETON, sworn. Examined by Mr. MURPHY.

Are you the sole partner in the house of Novello and Co., who carry on business as musical publishers in Berners Street?—I am.

I need hardly say it is a long established firm and its transactions are numerous?—Certainly.

In the year 1871, did you purchase from M. Gounod a copyright of certain works for £200?—Yes.

In or about January, 1871?—Yes.

I believe that transaction was paid and settled?—Yes.

In the following month of May, did you purchase the copyright of four other works, or three other works, and pay £320 for them also?—Yes.

Mr. SEYMOUR: When was the first purchase?—January, 1871, and the second in May.

Mr. JUSTICE DENMAN: How much?—£320.

Mr. MURPHY: Shortly afterwards had you a conversation with M. Gounod as to some twelve hymn tunes?—Yes; and eight songs including a duet called "La Siesta," the number was not named. "La Siesta" was offered to me, but the others were not named.

Mr. JUSTICE DENMAN: It included "La Siesta"?—Yes; and others were to follow.

Mr. MURPHY: Was any final arrangement come to as to the terms on which these songs and other musical pieces were to be written?—M. Gounod offered them to me at £20 with a royalty of 4d., and also at a royalty of 6d. I felt that I rather inclined to pay £20 and 4d. a copy; but afterwards, when the songs were delivered, I offered him £10 and the 4d., which he declined.

Mr. JUSTICE DENMAN: At whose option do you say it was to be according to the offer?—I have a notion that I accepted them at the £20 and the 4d. per copy, and I have always said so; but when I received them, I did not think they would answer my purpose at that price, and I confess I offered him half the terms and the royalty at 4d. a copy. When he declined that, I said, "very well, I would rather take them on your other alternative," because certainly he did offer them to me at 6d. a copy, and I offered him 6d., and no money down; that he also declined.

Mr. MURPHY: Did M. Gounod then bring an action against you to recover the £20 and 4d. royalty?—Yes.

And on the 7th of November, 1871, did your Solicitors, by your direction, write a letter to M. Gounod,—7th November. Dear Sir,—To save the unpleasantness of litigation, Mr. Littleton has instructed us to pay the amount sued for in this action, although he still persists, that he had the alternative of the two modes of payment to which we have already referred. And although a number of the copies signed by M. Gounod and included in the amount sued for have not been sold, we find, however, that you have included in the declaration a claim for damages for the non-publication of five of the songs. Independently of any question as to terms, Mr. Littleton tells us that he did not get these manuscripts until so late a period of the season, that it would have been most unwise to publish them as they would not have sold, and in the approaching season would have been regarded as somewhat old. We presume your client would not contend that a publisher has not a reasonable discretion as to the best time for publishing, and we shall certainly be prepared confidently to go to a jury upon the question, whether there has been any such unreasonable delay in the publication of these songs as would entitle your client to damages. We presume, however, that there is no serious intention to claim such damages, and that you are willing to accept the £250 3s. 8d. sued for, and taxed costs in discharge of the action. If so, if you will instruct your agents by return, the matter can be so far settled; and if M. Gounod really wishes the other songs to be published at once, Mr. Littleton has no objection to put them in hand without further delay. We write direct to you to save time."

Mr. JUSTICE DENMAN: Are there many of these documents?

Mr. MURPHY: There are not a great many, my Lord. (To the witness.) Were those terms accepted by M. Gounod, and did you on the 17th January pay the amount of the debt claimed and the taxed costs, £269 4s. 5d., and receive an assignment of all these songs from the defendant?

Mr. JUSTICE DENMAN: How much did you say?

Mr. MURPHY: The claim in the action was £250 3s. 8d., and together with the costs it came to £269 4s. 5d. the receipt in full for the debt and the costs was for that amount, and there was an assignment of these songs. (To the witness.) Now at this time had some gentleman written the words for "La Siesta"?—Dr. Dulcken.

Mr. JUSTICE DENMAN: Was that for you or for him?

Mr. MURPHY: It was for Mr. Littleton. He was the proprietor of the copyright.

Had you sent a copy, with the words, to Dr. Dulcken?—Yes, for his correction.

Shortly afterwards did M. Gounod and Mrs. Weldon call upon you with reference to that matter?—I think they did. I am nearly certain that it was not a communication, but that M. Gounod and Mrs. Weldon came. I feel sure of that.

Did M. Gounod object to the words written by Dr. Dulcken?—He objected to them thoroughly. I do not remember the exact words. He said they were trashy, or something of the kind.

Did he then say he would get Mr. Palgrave to write some others?—Of course, after having got them done, I declined; and then he said he would get them himself. I am not sure that I named any names.

Eventually was a copy of some other words, written by Mr. Palgrave, sent to you in order that you might form a judgment upon them?—It was sent to me with a view to publishing.

Exercising the best judgment that you could, did you think they were unsuitable for the music?—The words themselves were not bad, but the words were not fitted to the music.

That was the best judgment you could form upon the matter?—And as I was advised.

Did you in consequence decline to adopt the words published by Mr. Palgrave?—Certainly.

In this state of affairs did there on the 5th January appear an article in the *Sunday Times*, and is this a copy of the article? (Showing the same to the witness.)—Yes.

Mr. MURPHY: My Lord, it is a very long article, and it contains a letter of M. Gounod. If my learned friend wishes it I will read the whole of it. Probably the best thing would be to read the whole, although it is long. The jury cannot understand it unless I read the whole.

Mr. JUSTICE DENMAN: What is the date?

Mr. MURPHY: 5th January, my Lord.

Mr. JUSTICE DENMAN: January 1872?

Mr. MURPHY: 1873.

Mr. JUSTICE DENMAN: When did all this about the words take place?

—The Witness: It must have been I think in the summer of 1871. I am not quite sure. It was about two or three months after the "Siesta," was written.

Mr. MURPHY: Perhaps, my Lord, I can shorten this matter. If my learned friend Mr. Digby Seymour wants any other part read, I can find it afterwards. First of all here is a letter of M. Gounod to the *Sunday Times*, dated 25th December 1872, and then there is the article in the *Sunday Times* in answer to it on the 5th January: "Sir, I have been shown a paragraph in the *Sunday Times*, dated as far back as the 20th October. As it is a fabrication from beginning to end, I think it due to myself and Mrs. and Mr. Weldon to deny the truth of the state-

ments therein contained, and I shall be much obliged to you to allow me to contradict them through the medium of your columns. The *Sunday Times* says, M. Gounod has offered a new three-act opera to M. Verger, manager of the Théâtre Italien, on condition that the chief part be assigned to Mrs. Weldon. I never offered any work of mine to M. Verger, moreover, although I have not exactly refused his application, he knows from me it is very unlikely I can accede to his request that I should write an opera for his theatre. Mrs. Weldon's name was not mentioned. M. Du Locle asked me last year to write an opera on the subject of Ruth, and wished Mrs. Weldon to sing the principal part. She declined because she had other objects in view apart from her own career or glory, and her occupations kept her in England. Hence may come the report which the *Sunday Times* correspondent falsely construes into my offering a manager a work of mine under the conditions that Mrs. Weldon should be assigned the first part. The correspondent goes on to say 'the lady has sung in Paris and therefore M. Verger knows exactly the significance of M. Gounod's stipulation. Under these circumstances it may be that he will not close with the French composer's offer.' Mrs. Weldon did sing, and sang most successfully in Paris, almost all the critics even being unanimous in her praise; considering that she was an Englishwoman by birth, and that English artists do not enjoy a high reputation on the Continent, but there were in her case at that particular moment especial reasons why (not unreasonably) a little hostile feeling might have been shown, it was all the more gratifying that such was not the case. She sang at the two first concerts of the Conservatoire with great success, and M. Du Locle immediately afterwards engaged her to sing at the Opéra Comique. The article goes on to say either M. Gounod is deceived in the lady's power or the public have done the lady gross injustice. Even if the public had failed to recognise Mrs. Weldon's talent which is manifestly not the case; it is not likely a man of my age and experience could be deceived in an artist's powers, and I think it will be generally admitted that I am more likely to know more about art than the public; but it is not true that the public do not appreciate, and have not appreciated Mrs. Weldon. In England, it is doubtless the fact, that most critics have managed to either run her down, or suppress the fact that she has sung. Moreover, I know for a fact that when she has sung out of town, people have been sent down from London to hiss her, and when she has sung in London the same thing has happened. The applause after she has sung has drowned the hisses, but I have heard them with my own ears, and know from people friendly to me, that the hisses had been sent by publishers and agents in London." This is the part to which I want to call your Lordship's attention. "As it is owing to the general disinterestedness Mr. and Mrs. Weldon have taken in my affairs since I knew them, that this persecution, if I may so call it, of Mrs. Weldon has existed, I think it my duty not any more to keep silent on the subject. The goose with the golden eggs has been squeezed too tight, and though not so dead as the goose of the fable, I feel I am worse than that to my former traders, and that they try and revenge themselves in every possible manner by practising malice, envy, and uncharitableness to their hearts' content. I remain, your obedient servant, CH. GOUNOD.—Tavistock House, W.C., Dec. 25th." Then in reference to that letter the *Sunday Times* writes this: "Did M. Gounod's letter stop at the point first noticed, it would simply reflect credit upon him by its desire that the truth should be known, and by its chivalrous defence of a lady to whose generous disinterestedness he confesses himself indebted. But, happily, it illustrates the proverbial peril of a man who rushes into print. M. Gounod goes on to speak of a persecution of Mrs. Weldon, and instances the manner in which she is run down or ignored by most critics. With every desire to be courteous, we are bound to say that this looks like the unreasoning irritation of defeat. Why in the name of common sense should most critics persecute Mrs. Weldon. The charge is beneath notice, and for ourselves we put it aside with the equanimity of contempt. He more than hints at a dark plot against the lady concocted by his former traders, and carried out by their agents in town and country. We have only to remind the public that M. Gounod's former traders were Messrs. Cramer and Co., Messrs. Chappell and Co., and Messrs. Boosey and Co., in order to bring home all the gravity of the accusation. If M. Gounod knows for a fact that hisses have been employed by publishers in London to ruin Mrs. Weldon, why does not he direct the lady to the Law Courts? He can show the way thither, and is probably aware that the penalties for conspiracy are heavy." That is the only part I need read.

Mr. SEYMOUR: I should like you to read the next sentence.
Mr. MURPHY: "We have already spoken of the irritation of defeat, but these accusations look like the recklessness of despair. Is M. Gounod conscious that his career in England has failed? If so, why not examine carefully into causes ere it be too late? Has he neglected to study English feeling or prejudice? Have well-meaning but foolish advisers trained his ear? A search for the true answer to such questions would do more good than any amount of letter writing to public journals. At present M. Gounod stands on the verge of a catastrophe. M. Gounod and his wrongs is already a familiar heading in print, and should it ever be said by a bored newspaper reader—'Here's M. Gounod again!' The distinguished magician whom we would gladly keep in England might sing 'Nunc Dimittis,' for a reason opposite to that which prompted old Simeon's original utterance." That being the state of things on the 5th of January, let me ask you this: Have you ever heard Mrs. Weldon sing?—No.

Had you ever mixed yourself directly or indirectly with the differences between M. Gounod and other persons as to Mrs. Weldon's merits?—Most certainly not in any way.

On the 18th January did this letter upon which this action is brought appear in the *Choir*?—Yes.

Mr. Justice DENMAN: You will take it as read, I suppose?

Mr. DIGBY SEYMOUR: We will take it as read. I can read any part that I want.

Cross-examined by Mr. DIGBY SEYMOUR:

When did you first become acquainted with M. Gounod?—It is almost impossible to remember, but it would be just before the date of our first contract.

Shortly after his arrival in England?—Certainly.

I think his first contract with you was for two pieces known as "Salterelle" and "La Marguerite"?—Yes.

You paid him £200 for each?—No, that was for four.

Did you afterwards, about the month of January, 1871, agree with him to compose two pieces of music, one "De Profundis," and the other "O Salutaris Hostia"?—Yes.

I think you agreed with him also for the sale of a piece called "Gallia"?—Yes.

Were you to pay him £200 for "Gallia"?—No.

And £200 for the "Profundis" and the "O Salutaris Hostia"?—Yes.

Which were you to pay the £200 for?—The "Profundis" and the "O Salutaris," were to be £200.

Do you mean each, or the two together?—The two together.

Did you not afterwards agree to give him £200 for "Gallia"?—No.

Was not £200 mentioned as the price?—No.

Are you quite sure of that?—I am quite sure, to the best of my belief.

That will not do.—Then I will say certainly not.

That is not the way to give evidence.—Will you repeat your question if you please?

The question I ask you is this: Whether originally in the first instance you did not agree to give £200 for the "Gallia"?—No.

Now you have no doubt at all?—Not the least doubt.

It is not to the best of your belief now—you will swear it?—I will swear it.

Afterwards had you a conversation with the defendant before you paid him for those pieces?—Did he claim £200 for the "Gallia"?—No.

Never?—No, never.

Did he not claim £400 for the three pieces?—No.

Finally, did he not agree to take £40 off the price of the "Profundis" and the "O Salutaris Hostia"?—No.

And £40 off the "Gallia"?—Of that I am not certain.

You are not certain then whether he did not agree to take £40 off the "Gallia"?—I really am not quite sure what he asked for the "Gallia," but I believe it was just what he had.

I was justified in pressing this question of memory, you see. You believe you paid him what you agreed to pay?—Yes.

But you will not undertake to say that he did not take £40 off?—Is it a question of what he asked or what we agreed to pay? I never agreed to pay more than £120 for the "Gallia," and I did pay it. What I am uncertain about is whether M. Gounod asked more. It was never agreed that he should have more.

I must put my question finally—Did he settle for £320?—that is the £320 for the "Profundis," and the "O Salutaris," and the "Gallia."

Let there be no misunderstanding about my question. I am instructed to ask whether he was not to receive two sums—£200 for the "Profundis" and the "O Salutaris," and £200 for the "Gallia," and whether you did not press him and he agreed to take £40 off each—that is, making £80 off the £400, leaving £320?—The question is whether he may not have asked for something, but I am confident there was no agreement to give him anything more than £120 for the "Gallia."

Mr. Justice DENMAN: It comes to this: he does not deny that in the negotiation there may have been £40 more mentioned.

Mr. SEYMOUR: Your Lordship will see that it has a bearing upon one part of this libel. (To the witness) I only want to ask one question more about this. You did pay him this £320?—Yes.

The price of three pieces?—Yes.

Was any sum taken off, leaving £320 as the final amount?—No. £320 was always the amount agreed upon.

Now you mean to say there was nothing more asked?—No; at least nothing more was agreed to be given.

Did he not claim £400 before the settlement?—No; certainly not.

Mr. Justice DENMAN: He never claimed £400?—Certainly not.
Mr. SEYMOUR: Did he not claim that his contracts were £200 for the one piece, and £200 for the other?—Certainly not.

You mean to say he never claimed that?—No.
Now with regard to the other pieces, "La Siesta" and so on, there was an Anthem and several tunes?

Mr. Justice DENMAN: Are you coming to the third now?

Mr. SEYMOUR: Yes, my Lord.

Now was it not agreed between you in the first instance with regard to the Anthem and the piece "La Siesta" that he was to be paid £20 down, beside the royalty?—It is my impression that I agreed to that, but I shall be contradicted by somebody who was present.

Is it that you are afraid of being contradicted by some one who was there?—No.

Mr. Serjeant BALLANTINE: He never said a word about being afraid. The WITNESS: I meant that I shall be contradicted in my favour.

Mr. Justice DENMAN: Your impression is, that you agreed to the £20 and 4d. a copy?—Yes: I have always said so.

Mr. SEYMOUR: You had, I think, some correspondence with the defendant about this matter. On the 26th July, 1871, you wrote to him, I think. This is from the plaintiff to the defendant, my Lord: "My dear Sir,—With regard to the songs and the duet, I have come to the conclusion that I cannot afford to give you £20 (reading the letter down to the words 'Awaiting your reply')." Mr. Justice DENMAN: That is exactly the transaction he spoke of.

Mr. SEYMOUR: Yes. This is the reply of the same day from the defendant to the plaintiff—"Sir, I have to acknowledge the receipt of your letter of to-day's date. I beg to inform you that I can accede to no new proposition respecting the payment of the songs and duet I have placed in your hands to publish, but adhere to the arrangement entered into between us more than two months ago. I have therefore to request that you will at once favour me with a cheque." Then there is another letter.

Mr. Justice DENMAN: It does not appear from that which M. Gounod insists upon.

Mr. SEYMOUR: Yes, my Lord. "Adhere to the arrangement entered into between us more than two months ago. I have to request that you will at once favour me with a cheque."

Mr. Justice DENMAN: Yes; but it does not say on which basis of arrangement; there were two, you know. There must have been some specified sum.

Mr. SEYMOUR (to the witness). Was not £20 agreed upon as a present payment, besides the royalty?—That was my impression.

Mr. Justice DENMAN: Is this only as to that?

Mr. SEYMOUR: Yes, my Lord.

Mr. Justice DENMAN: That related to the £20 down.

Mr. Serjeant BALLANTINE: We understood that he rejected the alternative, and wanted £20.

Mr. SEYMOUR: The arrangement being for £20 down, there is then a proposition that he should only take £10 down. Then a correspondence takes place.

Mr. Justice DENMAN: £20 down is not something besides the original £20 and 4d., is it?

Mr. SEYMOUR: No, my Lord—the answer puts it clear. The plaintiff replies on the 28th:—"Dear Sir,—As you will not accept my offer at £10 each and 4d. per copy for the songs, I will take them on your other proposal, viz., a royalty of 6d. per copy on each, and no present payment. If you will name a time when it will be convenient for you to call, I will hand you a cheque for the Anthem and tunes."

Mr. Justice DENMAN: M. Gounod assumes, and probably rightly, that it was at his option; and he says "I can accede to no new terms."

Mr. SEYMOUR: Yes; and our case is, that there was no option left open, but at the time and on the spot, the defendant agreed to accept £20. Here is the answer to that letter:—"I have to acknowledge the receipt of your letter, and in answer beg to inform you that unless I to-day receive a cheque for the payment of my songs and duet, according to the terms offered and preferred by yourself, namely £20 and 4d. a copy royalty, I shall place the matter in the hands of my solicitors." Then the matter does go into the hands of the solicitors, and ultimately a writ was issued, and the amount was paid at £20.

Mr. Justice DENMAN: What is the date of that letter?

Mr. SEYMOUR: The last letter is dated on the 28th. It was written on the same day.

Mr. SEYMOUR: I am called away to another Court, my Lord, in a very important case, and perhaps your Lordship will allow my learned friend, Mr. Brandt, to continue the cross-examination.

Mr. Justice DENMAN: Certainly.

Cross-examination continued by Mr. BRANDT.

I see, Mr. Littleton, that you object to an imputation in the declaration with reference to certain words that were used.—Yes.

The words were "very ugly and nonsensical"—Mr. Littleton (meaning the plaintiff) said they were beautiful. I (meaning the defendant) asked several literary men their opinions, which coincided with that of Mr. and Mrs. Weldon. I (meaning the defendant) therefore told Mr. Littleton (meaning the plaintiff) I (meaning the defendant) would ask Mr. F. Turner Palgrave.

What were the words; do you remember them; have you a copy of them?—We have them in Court.

Mr. Serjeant BALLANTINE: Are these the words of Mr. Palgrave that you refer to?

Mr. BRANDT: No, certainly not.

The WITNESS: The words are there.

Did the words you suggested commence "Where the leaves murmur twining"?—Yes.

Those are your words?—Yes; they were done at our request.

You object to be told in this article that they were "ugly and nonsensical," and that Mr. Littleton, being the plaintiff, said they were beautiful?—I do not know that I said they were beautiful, but I have no doubt I said they were very good.

Mr. BRANDT: I will read them.

Mr. Serjeant BALLANTINE: I think we will leave the Officer of the Court to read them.

Mr. BRANDT: If the Officer of the Court will be so kind as to read them with expression. (Laughter.)

The WITNESS: Will you allow me to say that it is not so much a question of the literary expression, so long as they are fitted to the music.

Mr. Justice DENMAN: You, as an expert, say that it does not matter whether the words are nonsensical or not?—No; I do not go so far as that.

Mr. BRANDT: In your declaration you say the defendant said the words were "ugly and nonsensical, and Mr. Littleton said they were beautiful." The *invento* is, "I told Mr. Littleton (meaning the plaintiff) that I (meaning the defendant) would ask Mr. Palgrave to write some adaptation of the music, which was eventually approved by my friends. Mr. Littleton (meaning the plaintiff) and Mr. Barnby, however, did not approve, and the duet with English words remains unpublished. I (meaning the defendant) believe the law affords me no protection on this point whatever, and that Mr. Littleton's (meaning the plaintiff's) bad taste precludes me (meaning the defendant) from reaping any benefit from this composition with impunity to himself; meaning thereby that the plaintiff, as such publisher, as aforesaid, was incompetent properly to manage his said business, and was wanting in the qualifications necessary for duly and successfully carrying on the same."

Mr. Serjeant BALLANTINE: If it will save any time, I will give that up.

Mr. BRANDT: Those are your words (showing the same to the witness)?—Yes.

Mr. Justice DENMAN: Would you like me to read them from this? I will read them if you wish it. I will read them as far as possible without prejudice.

"Where the leaves murmur twining

Zephyrs are creeping,

There in dark shade reclining

Will I lie sleeping.

And a breeze prevaileth

So freshly and so brightly,

And onward so lightly,

So gaily fancy's ship now saileth,

So it doth content me

Such fair rest is given,

There seemeth now sent me

A choice gift from heaven.

Now in dark shade reclining

Will I lie sleeping,

By chance then recalling

In dreams, amid the flowers

Troubles oft befalling.

When dark tempest lowers,

Sad thoughts fade before me,

The sound frights them daily,

And new life comes o'er me,

Where leaves murmur gaily,

Where in dark shade reclining,

Will I lie sleeping."

Mr. Serjeant BALLANTINE: This is Mr. Palgrave's version. If your Lordship will look at it (handing same to his Lordship).

Mr. Justice DENMAN: Now I will read Mr. Palgrave's version.

"Happy breeze that wanders,

Sweetness mixed with sigh,

Down the long, long valley,

'Neath a purple sky;

O'er the myrtle blossoms

Floating gently by,

In the purple twilight

The myrtle leaves among.

Say what dost thou murmur?

What, O what thy song?

All her silver blossoms,

With a low sweet sigh,

Heave beneath thy kisses,

When thy breath goes by;

As white stars that tremble

When winds sweep the sky,

In the purple twilight

The white flowers among.

Say what dost thou whisper?

What, O what thy song?

Face to face we feel thee,

Breathing fresh and clear,

To our hearts we clasp thee,

O whisper sweet and near.

Say what is thy message

To the flowers so dear?

In the purple twilight

The myrtle leaves among.

Say what dost thou whisper?

O say what is thy song?"

Mr. Serjeant BALLANTINE: With your Lordship's permission I will hand the original to the Jury, who probably understand Spanish. (Laughter.)

Mr. Justice DENMAN: Is it in Spanish?

Mr. Serjeant BALLANTINE: Yes, my Lord.

Mr. BRANDT: It is not a translation; there are no Spanish words. It was an original air by M. Gounod to which it was intended to have English verses and Spanish verses.

Mr. Justice DENMAN: It would look very much as though there were an understanding that the words that would suit that music would be something about flowers and murmurs, and leaves, and shades.

Mr. BRANDT: Yes, my Lord; loves and doves, and blisses and kisses. (Laughter.) I merely wish it to be understood that the English was not a translation.

Mr. Serjeant BALLANTINE: I think you are right about that.

The WITNESS: M. Gounod wrote a duet to Spanish words, which words are in Court, with the music with them.

Mr. BRANDT: The music is an adaptation to the Spanish words.—The music was written for the Spanish words.

Mr. Justice DENMAN: Then did Dr. Dulcken, who acted for you in the matter, understand that as well as Mr. Palgrave?—Do you mean did he understand Spanish?

No, did he understand that he was to furnish words?—He had the Spanish.

They were both in a position to re-produce the effect of the Spanish words so as to suit this music?—Yes.

Mr. BRANDT: You complained of that because you felt rather offended that your judgment should be impugned with reference to those words?—I might; but we did not object to other words being furnished.

It is a fact, is it not, that at one time you owed M. Gounod money and there were little disputes?—That has been admitted.

And that afterwards you had to pay something like £21 for costs?—We did.

I will not go into the question about the word "mulct," but do you understand French?—No.

But you belong to the firm of Novello and Co.?—Yes.

Then do not you know enough of French to know that the word *privé* means deprived?—No; I may say that I do not know a word of French.

I see that you have put it here?—"He had mulcted me (meaning the defendant) twice of £40 (on two different sums of £200 to which I (meaning the defendant) had with my accustomed indifference submitted. Mr. Littleton (meaning the plaintiff) told me (meaning the defendant) that he could not afford to pay me the sums first agreed upon."

You did tell him that?—You are speaking now of the songs?

Yes; of the songs.—Yes; I did not think they were worth it.

In your profession the words "cannot afford" mean "will not pay"?—You must construe that as you like.

"Meaning thereby that the plaintiff had cheated and fraudulently deprived him of the said sum of £40, and that the plaintiff had made certain false statements with regard to the payment of the said certain sums of money." It would not mean that, would it? Do you think it ever did mean that? Of course you are complaining of it.—The words in his printed letter must be read and construed by strangers and not by me.

By the Jury, no doubt. Did you yourself complain of this? Do you think he ever intended to charge you with fraudulent cheating?—Certainly he did.

You think so?—Yes.

Mr. Justice DENMAN: When?—By that letter.

Did you know that the war had nearly ruined him, or rather—that it is a loose way of putting it—that he had suffered by the war?—I think I saw in London a photograph of M. Gounod's house after the fire. The photograph showed that his house had suffered—that it had been burnt by the fire during the war.

Directly, or indirectly, you knew that M. Gounod had suffered by the war?—I saw the photograph of his house.

Where was the house?—I cannot say.

Is it in Paris?—In Paris.

You say here that the defendant stated that you wished to mulct him of half the sum of £240. You never did attribute to him any ill-feeling towards you, or any anxiety to get more money out of you than was natural?—He wanted to get as much as he could, I suppose.

Yes. As you wished to get your music as cheap as you could?—I suppose that is it.

To buy in the cheapest and sell in the dearest market. That is so in music publishing as well as elsewhere?—Certainly.

Did you ever really on reading that article believe that he had attributed to you dishonest conduct?—Yes.

You really did?—Yes.

I will ask you as to the very last paragraph in your declaration; what injury has this libel of M. Gounod's done you?—It is impossible to tell that.

Do you think it has hurt you one sixpence?—I do not think it would with persons who know me, but it might with foreign composers who were intending to come to me.

But you cannot lay your finger on one item of injury that you have sustained in consequence of that libel?—I cannot point out any particular one, but I do not know how many it may be.

I do not know but that I may be injured by appearing in this case?—I do not think you will.

Was this piece of paper written in your presence (handing same to the witness)?—No.

Was it shown to you?—No.

Mr. Justice DENMAN: Whose writing is it?—M. Gounod's.

Re-examined by Mr. Serjeant BALLANTINE.

Of course nobody has been and told you that he has not come to your establishment in consequence of this article?—No.

But, however, I will call your attention to this article, which I will take the liberty of reading over to you. What I want to call your attention to is this, "Before this he had mulcted me twice in £40, on two different sums of £200, to which I had with my accustomed indifference submitted." Was there ever any agreement of any kind whatever by which you were to pay £80 more than you ultimately paid, either in gross or in the two sums of £40 each?—The only money in dispute, I must say, please, was on the songs.

If you had waited, that was the very question I was going to put. Was there, after the agreement had been entered into, any question ever raised as to the amount to be paid except upon the songs?—No.

Mr. Justice DENMAN: Was that as to the whole transaction you had with him from first to last?—Yes, my Lord.

Mr. Serjeant BALLANTINE: Although you do not understand French, I suppose you do understand English. What is your notion of the term "mulcted"?—It seems to me to mean to cheat or to swindle.

Mr. Justice DENMAN: That is for the jury to say.

Mr. Serjeant BALLANTINE: There are one or two matters which I am sorry have been gone into. You have been shown this song, and my Lord has read the one supplied by Mr. Palgrave. Now, in addition to words when they are set to music, is there any consideration beyond the actual words with reference to the mode in which they work with the music?—Yes.

What is it?—I do not understand it, but there is what they call accent.

Mr. Justice DENMAN: We all know that, I think. Every jurymen would know that if a composer had the tune of the Old Hundredth Psalm given to him it would be no use to send him a piece of poetry written in the metre of the One Hundred and Forty-Eighth Psalm.

Mr. Serjeant BALLANTINE: You see that the original being in Spanish, the words have not only to be written to the music, but they have to be fitted to the metre (To the witness.) Now I believe Mr. Hullah has seen both of these?—Yes.

In dealing with them have you acted upon Mr. Hullah's advice?—No; Mr. Barnby's.

Mr. Justice DENMAN: Is Mr. Barnby a composer himself?—Yes.

Mr. Serjeant BALLANTINE: Will you be good enough to look at that (handing a piece of paper to the witness) and tell me whether you wrote that memorandum at the time you made the arrangement as to the song?—This was made in M. Gounod's own lodgings.

It was made in his presence, was it?—It was made in his presence.

And at the time of this transaction?—Yes.

And are those your entries?—Yes.

Mr. Justice DENMAN: When?

Mr. Serjeant BALLANTINE: At the time of the arrangement for the purchase?—At the time of the contract.

Are you sure you wrote it down at the time?—Yes.

Then there were two items of £40 each not in dispute?—The tunes and anthems were not in dispute.

Then there was a duet; that was £20?—£20. That was the sum to be paid for each song.

Mr. Justice DENMAN: On what occasion was that?

Mr. Serjeant BALLANTINE: That was on the occasion of the contract for the "Siesta."

Mr. Justice DENMAN: There is no question on that.

Mr. Serjeant BALLANTINE: Yes there is, my Lord. The next is "royalty ditto, 4d.," and then "royalty on songs 6d." Now do you understand that to be the alternative?—Yes.

And this is the memorandum that you have upon the subject; but I understand you to say that as far as your own impression goes there

was no direct undertaking on his part to accept the 6d. That is your impression. Who is the gentlemen that was with you at the time?—Mr. Barnby.

You remember perfectly well that the 6d. was spoken of as an alternative, but you are not aware that he understood it as being agreed to?—No; I thought I agreed to the £20.

At the time that you purchased this duet, you purchased it, I suppose, upon the reputation of M. Gounod?—Yes.

The song at that time had not been composed, or, at all events, you had never seen it?—I think there was nothing composed at that time—there was only the duet.

Mr. J. BARNBY, sworn. Examined by Mr. Serjeant BALLANTINE.

Are you upon the staff of the plaintiff as musical adviser?—I am.

How long have you been so?—I should think as long as ten years.

In January, 1871, do you remember any meetings at which you were present with M. Gounod and the plaintiff?—I do.

When a discussion took place about the price to be given for certain songs?—I do.

Will you just give your recollection of the transaction?—My recollection was that the two sums already named were offered by M. Gounod.

What two sums?—The sum of £20 down and 4d. per copy royalty, and no sum down with 6d. per copy royalty.

Mr. Justice DENMAN: What was done about that? You say your recollection is that there was an alternative proposition of £20 down and 4d. per copy royalty, and no sum down and 6d. per copy royalty, was that what was arranged?—For a certain number of songs to be hereafter supplied to Messrs. Novello.

At whose option was the price to be?—Mr. Littleton's.

Do you mean that anything was said about that?—Certainly: the two things were made optional.

With him?—Yes; certainly.

With Mr. Littleton?—Quite so.

Mr. Serjeant BALLANTINE: I suppose Mr. Littleton knew very well what your opinion was when the action was brought?—Perfectly: but we have never agreed upon that point.

He was not confident upon that point?—He was not confident upon that point.

Now, here are the words that were supplied by Dr. Dulcken—were they adapted to the music?—By Dr. Dulcken and myself.

I will not say anything about the beauty of the verses or anything of that kind, but were they adapted to the music?—I believe so.

Here are some verses supplied by Mr. Palgrave. Would it have been possible to have sung those words to that music?—I do not say that it would be impossible to sing these words to the music, but I do say that these words would not fit the music.

I am afraid we do not hear so much of the words at the Opera as we ought to do?—I am afraid not.

Mr. Justice DENMAN: I do not see at all how this is to be settled except by setting Mrs. Weldon to sing Mr. Palgrave's words.

Mr. BRANDT: Mrs. Weldon will be quite ready to do that.

Mr. Serjeant BALLANTINE: I neither introduced this matter, nor did I want to introduce it, but I am obliged to refer to it because my learned friends have brought it in, although it has nothing to do with the case. The question whether a man is to be called a rogue, cannot depend upon whether a lady can sing a song.

Mr. BRANDT: You introduced Mrs. Weldon's name first.

Mr. Serjeant BALLANTINE: I beg your pardon; it is introduced in the libel itself.

Mr. Justice DENMAN: It is really a very small part of the case.

Cross-examined by Mr. BRANDT.

At all events, I will only ask you one question upon these words. You have some kind of parental feeling that you have spoken of?—Not the least.

But you adopted the words?—But I did not write them.

You adopted them?—I adapted them.

I suppose when Mr. Littleton had to pay this £23 costs to M. Gounod, he had a legal adviser? You have told us there was a doubt about his liability?—I suppose he had.

You have said you did not know whether he was bound to pay it, but it was advisable to pay it?—No; I don't think I said so.

But at all events, he did pay it?—I believe so. I have no personal knowledge of the fact.

I want to know about these compositions for which Mr. Littleton was to pay £20 each song and the royalty? You said that it was with reference to future songs to be written, an uncertain number of songs?—Yes.

Was it £20 each song and the royalty?—Yes, certainly.

You say you have been the musical adviser of Messrs. Novello, they used to be in Soho, did they not?—Yes, they did.

Let me know what a musical adviser is—is it like a reviser of novels and manuscripts?—I suppose as Mr. Littleton has no personal technical knowledge of music, and I have, I simply advise him on all points upon which I am competent to advise him.

As to whether it will pay?—As to whether it is good music or bad.

And what it is worth?—Quite so.

Is £20 and 4d. royalty for a song by M. Gounod, high or low as compared with the songs of other composers?—It is not very high nor yet very low.

Do you know Mrs. Weldon? have you heard her sing?—Never.

Do you know that M. Gounod lives in Tavistock House, in the house with Mr. and Mrs. Weldon?—I simply know it on account of general reputation.

And that they have a class of music there at which Mrs. Weldon presides, and which M. Gounod conducts?—I have heard so.

Now I will ask you whether there is not some little feeling of jealousy among the musical public that such an illegitimate style of business is carried on?—I should like to assure the Court that so far from having the least jealousy of M. Gounod, I hold him in the highest affection, both personal and musical.

I ask you as to the profession—not yourself personally—but you know M. Gounod very well?—I do.

Do you think he would do or say anything maliciously?—I am afraid I do not know him sufficiently to say that.

But from what you do know, do you know anything in his disposition which would lead him to wish to injure anybody?—No, certainly not.

Mr. Serjeant BALLANTINE: That will be the case for the plaintiff. I can only say that I am ready at the present moment to accept a withdrawal of the libel.

Counsel having consulted with their clients,
Mr. BRANDT said: Gentlemen of the Jury. In the absence of my friend Mr. Digby Seymour, I have a somewhat difficult and onerous duty placed upon me. Although I cannot call myself a young junior, I am a junior, and I am not in the position of silk gown. I cannot speak with the authority of my friend Mr. Digby Seymour, neither can I follow out what passed in his mind during the conduct of this case, but the best thing I can do in this matter, and the best thing for my client, I will do, I will commence by telling you precisely what just passed here. I said to M. Gounod, cannot there be some arrangement made, and he said, "but I am in my right." That is what he feels, and he expresses himself as a foreigner would do. He thinks he is in his right, and he says he will go into the witness-box and tell you his story, and that is what he must do. But previously to that you must listen, if you please, to a few words from me upon this declaration. When an action is brought, first of all a man is served with a writ; then there is an opportunity of paying; then what is called a declaration is served—that is to explain to the man about to be sued what the charge against him is; it is like an indictment in criminal matters. It is to explain what you have to answer. Just bear with me whilst I read to you a few passages in this declaration because there are three points, as I apprehend, in this case. First, and this is for you (I am under the correction of his Lordship), libel or no libel? Is this a libel as it is "intended," as we call it, in the declaration? Has the plaintiff been libelled? Has the defendant been guilty of libelling him? that is the question for you; and the first point that I shall put to you very confidently is this, namely, that he has not. That is under my first plea of not guilty. When you have considered the question of libel or no libel, you must in a great measure—and you cannot divest yourselves of the surrounding circumstances—consider whether the one man was likely to libel the other—whether he was disposed, and whether there was any bitter feeling, I shall show you that there was nothing of the kind. M. Gounod is as good and kind a Christian as ever lived, and is willing to go on in the world in peace and quietness with everybody. He is a harmless man, but he is a very talented man; and he has raised a furore in this country since the composition of that Opera *Faust et Marguerite*, and he has gained great celebrity; and, of course, like all other prominent men, there has been a good deal of envy towards him, at all events, in the world of musicians. Mr. and Mrs. Weldon are persons of some property, living in Charles Dickens's old house, Tavistock House, Tavistock Square. Mrs. Weldon is half an amateur and half a professional. She is an amateur, as she sings at concerts; and she is a professional, as she takes money and gives it to hospitals. I shall call her before you, as she does not put money into her pocket; she is partly an amateur, and partly a professional. M. Gounod, whilst living there, fancied himself not properly and well treated by the musical world, and some articles appeared upon the subject in the paper over which he has command. We admit that, if it be a libel, he published it, and is answerable for it. We have not put them to the trouble of proving that. In this paper called the *Choir*, he thought he would say what he had to say upon the conduct of Mr. Littleton with reference to this "Siesta." Now this music, we have heard, he composed, and he was rather hurt when those nonsensical words were sent to him. It got his spirit up, and he was very cross about it being supposed that he would allow such beautiful music as that "Siesta" to be wedded to such nonsensical words.

I will not inflict long readings upon you, but M. Gounod says, "I am in my right." He wrote this letter, and he says I had a right to write that letter. But Mr. Littleton has gone further; he has said you wrote this letter, and your letter meant this, that, and the other which makes it a libel. Says M. Gounod, "I meant nothing of the kind, I never meant it to be a libel, it was not a libel, it will not bear the construction of a libel, and if you chose to inuendo it, it is you yourself who libel yourself—you may put the cap on, and if it fits, well and good." Mr. Littleton says you said so and so about me. "So I did," says M. Gounod, "but I meant nothing wrong." Mr. Littleton says "but you did mean wrong;" thereupon he tells you in his declaration what was meant, having started with the story about the "Siesta;" he says, "I leave the public to judge whether Mr. and Mrs. Weldon were right, when they told me the words were very ugly and nonsensical." Mr. Littleton puts his own construction on those words, and what do you think he says was the meaning of those words? actually "meaning thereby that the plaintiff, as such publisher as aforesaid, was incompetent properly to manage his business, and was wanting in the qualifications necessary for duly and successfully carrying on the same." Now does it mean that? It is only a portion I admit, because Mr. and Mrs. Weldon told him that these words were ugly and nonsensical. Mr. Littleton says, "You said I am not fit to manage my business." Mr. Littleton must be very far sighted, and very thin skinned to bring an action against poor M. Gounod. Then comes the other, that "he had been sued." That is true—he had sued Mr. Littleton. Why did not Mr. Littleton pay him at first? M. Gounod had to go to law with Mr. Littleton; he had to consult an attorney, and he brought an action.

Mr. Justice DENMAN: Mr. Littleton, I think, was not asked the question whether he said they were beautiful, or would say so—he had better be asked that.

(Mr. LITTLETON recalled.)

Mr. Justice DENMAN: Did you say that those words were beautiful?—I have no recollection of saying so.

You may have said so?—I may have said so.

Mr. BRANDT: I am very much obliged to your Lordship for that—he may have said it, and we will take it that he did say they were very beautiful. Then, says M. Gounod, he is rather vexed at this, that music which is admittedly beautiful should be wedded to these words "I leave the public to judge whether Mr. and Mrs. Weldon were

right when they told me that these words were very ugly, and very nonsensical." Mr. Littleton said they were beautiful. Now is it not comic—does it not shew how thin-skinned Mr. Littleton is—Mr. Littleton ought to be ashamed of himself as the successor of the great firm of Novello, of Soho Street? It shows the greatest weakness that a man could possibly be guilty of; and saying "meaning thereby that the plaintiff as such publisher as aforesaid was incompetent properly to manage his said business." Now I ask you did he mean that? He leaves it "to the public to judge whether Mr. and Mrs. Weldon were right in saying the words were very ugly and nonsensical." Mr. Littleton said they were "beautiful." Did that mean that Mr. Littleton was unfit to conduct his business. Look as reasonable men at the meaning of words in the English language—a man cannot make a libel out of innocent words by saying "You meant this, that and the other"—I say if the cap fits let Mr. Littleton put it on, but do not say—"You made a cap which fitted me, and you must put it on." We say the cap was not for you, but you yourself have stretched it or contracted it, and now you have made it fit. Now, gentlemen, I have done with that, and I will say no more about it. It is clear that Mr. Littleton was sued—Why was he sued? Why did he not pay? It is clear he had to pay the costs. What did he pay that £23 for? the sum was a small one. Then says Mr. Littleton, "I, not having paid you your money that you were entitled to, the money that I, Littleton, owed to you, Gounod," knowing as Mr. Littleton did that poor M. Gounod had had his house burned in Paris, and that he was half-starving—

Mr. Serjeant BALLANTINE: Really, Mr. Brandt, you should not let your imagination carry you to such an extent.

Mr. BRANDT: Mr. Ballantine's income is very different from that of a poor musical composer. Well, at any rate, Mr. Littleton knew that he was in some distress—that is to say, that he was suffering from the losses he had sustained—I withdraw what I said about starving. This action is brought for the money, and then he complains that M. Gounod has said, that "I (meaning the defendant) had with my accustomed indifference submitted; Mr. Littleton (meaning the plaintiff) told me, (meaning the defendant) that he could not afford to pay me the sums first agreed upon, which statement I (meaning the defendant) at first believed." "Before this, he (meaning the plaintiff) had mulcted me (meaning the defendant) twice of £40 on two different sums of £200, to which I (meaning the defendant) had with my accustomed indifference submitted." Here, he has put on his own cap on his head instead of simply meaning that M. Gounod had simply recovered his judgment, and got his money, and got his costs besides, which is the straightforward meaning, he says, "meaning thereby that the plaintiff had cheated and fraudulently deprived the defendant of the said sum of £40, and that he, the plaintiff, had made certain false statements with regard to the payment of the said sums of money." Gentlemen, how can it bear that construction, libel, or no libel? Is that a libel? and if it will not bear that construction it is no libel. M. Gounod is not answerable for that construction. The value of words depends upon what they mean, and what we, the world, think they mean, and in the present instance, what twelve jurymen think they mean. But Mr. Littleton says the meaning of these words was, "the plaintiff had cheated and fraudulently deprived the defendant of his money." Do they mean that? They really mean that M. Gounod had to sue for the money. He used the word mulcted. I will tell you how that word came in. The word mulct comes from *mulgeo*, to milk, and the word mulct is a very innocent word indeed. M. Gounod wrote it in French and Mrs. Weldon translated it, and she rendered the word *privé* into *mulct*. I do not know where she got it from, unless it was from a Dictionary. Now it meant no more than to extract milk. M. Gounod extracted money from Mr. Littleton, but why did he not pay that before £23 costs were incurred. Is that fair comment or not, and if it is not, this gentleman must suffer, and he must pay, there is no doubt about that; but I would have you, before you arrive at your verdict, carefully consider how far the liberty of speech may be allowed to prevail in this country, and how far a man like Mr. Littleton, who is evidently burning under some fancied injury—very probably this mulcting—should be allowed to put his own construction upon that kind of sentence, and then come up to a jury, and say, "Give me damages."

Mr. Justice DENMAN: May I tell you what I think are the worst words in the libel: "I must not submit to be done again."

Mr. BRANDT: Meaning thereby that the plaintiff had cheated and deprived the defendant, by tricks and dishonourable means, of certain sums lawfully due. I do not know what the word was in French. I daresay Mrs. Weldon will tell us it was an innocent word; but I will not shirk the case. Mr. Littleton was asked by me, "What damage have you received?" and he said, "I really cannot say." Have you received one farthing damage? And I assume now this will be another question for you, because it is libel or no libel, truth or no truth; and then, if you think it is a libel and not truth, comes the question of damages. I am not allowed to tell you at what he lays his damages, but it is a large sum, and he comes to you in that witness-box and he says to you, "I received no damage at all."

Mr. Serjeant BALLANTINE: He does not say that.

Mr. BRANDT: He says, "I cannot tell you what damage I received. I may have suffered from a problematical kind of loss, namely, the absence of the crowd of foreign composers which might happen during this season to come to my doors." Now, is that gentleman to come here and say, "I ask you for damages, and I cannot tell you what I have suffered." Now I have done with that; let us come to what appears to me to be very much more important. I think five minutes more will see me to the end of this. I have just come to one point which I think is a very serious one indeed. I asked the last witness, who said he held M. Gounod in high estimation—I think he used the words admired and loved him—is he such a man as would be likely to act maliciously or conduct himself in a spiteful way to a man, and in the end he said, "certainly not, I do not think so." Now, the way the matter was done was precisely this: Mrs. Weldon took this letter down and translated it, and when a lady gets translating French into English there is sometimes a sting in the matter, and you can see there is. There is this amateur lady who, perhaps, to some extent, may have excited jealousy and ill feeling in the musical world by taking the bread out of the mouths of

the professionals. Let me end what I have to say—libel or no libel—truth or no truth—damages, if you think that these words are libellous and will bear the construction laid upon them, I think should be nothing at all. You have heard that there were a good many attempts to settle the matter. M. Gounod insists upon carrying it on. It is a pity they could not end the case; but he wished to go into the witness-box because he says, I am in the right; I will not give in; I will tell the Jury my story. If, after having heard his story, you think he ought to pay damages, he must pay damages. I do beg you to consider these points, and, secondly, to forgive me for occupying your time so long in the absence of my friend Mr. Seymour.

Mr. CHARLES GOUNOD, sworn. Examined by Mr. DIGBY SEYMOUR. You are the defendant in this case?—Yes.

Are you by profession a musical composer?—I think I am.

Mr. Justice DENMAN: I know you are.

Mr. SEYMOUR: We all know, but we must get it on his Lordship's notes.—Not every one agrees with that.

Mr. Justice DENMAN: Yes, we all agree.

Mr. SEYMOUR: Did you enter into a contract to write a piece in 1871, for Mr. Littleton—*for Novello and Co.*?—Which pieces.

I am going to ask you, "*La Marguerite*"?—Yes.

And another piece?—Yes; three songs and a fourth piece entitled "*Saltarello*."—These first four pieces I sold to Mr. Littleton.

For how much?—For £200 the four.

Did you afterwards agree to sell him two pieces, the "*De Profundis*" and the "*O Salutaris Hostia*"?—Yes; those two pieces were the object of a second bargain, and there was another piece "*Ave Verum*" dedicated to Mr. Leslie, which was not sold nor included in the bargain, but which was given.

You made him a present of it?—Yes; I gave it to him.

You say you had another bargain with him—you made him a present of a piece called "*Ave Verum*," and did you agree to sell him two other pieces, the "*De Profundis*," &c.?—Yes.

What were you to get for those two?—£200.

Did you also compose a piece that you entitled "*Gallia*"?—Yes.

What price were you to get for "*Gallia*"?—£200 equally.

Was that the agreed price between you?—Verbally as well as for the preceding bargain verbally agreed.

You verbally agreed that you were to get the same price as you got for the previous pieces?—I did not mean if it was at the same price or not, but I know that our verbal agreement about those two cases has been the same.

Now after you agreed with him for the price that you were to receive for those three pieces, making £400 altogether, did he speak to you about reducing the price?—Yes, some weeks afterwards.

What did he ask you?—He said to me that he had reflected—I cannot think of the word.

Reflected will do—reconsidered.—Reconsidered that the £400 for the two bargains seemed too much, and he asked me to reduce them—each of them £40, which was instead of £200 each—£160 for each, it was.

Taking £40 off each, the £400 would be reduced to £320?—Off each previously agreed sums, but only verbally; no contract was written?—

You agreed then to take £40 off £200?—I consented.

And you took £320 instead of £400?—Yes.

Are those the two £40's referred to when you speak of being mulcted twice of £40?—I alluded to those circumstances.

You wrote in French I believe, and left the translation to Mrs. Weldon?—Yes.

What was the French expression you used?

Mr. Serjeant BALLANTINE: Let us see it, please.

Mr. SEYMOUR: You would have it.

Mr. Justice DENMAN: Not the French letter, we will see that. Mr. Serjeant BALLANTINE: I think he is entitled to be tried by what he actually wrote, and not what was actually published.

Mr. Serjeant BALLANTINE: He signed his own name to the letter.

Mr. Justice DENMAN: Not to the English one?

Mr. Serjeant BALLANTINE: Yes.

Mr. SEYMOUR: Of course I do not dispute his responsibility for the letter.

Mr. Justice DENMAN: It does follow that he must be judged by the letter in English, and by what Englishmen would understand by it. (To the witness.) You explained that the word *mulct* refers to those two sums of £40?—Yes. I meant that Mr. Littleton came back on our verbal agreement, that is what I meant; and as no contract was written, I consented to the diminution of price.

Mr. SEYMOUR: Did you, after the contract for the "*Gallia*," enter into an agreement with Mr. Littleton to write some other pieces for him, "*La Siesta*," and so on?—After the "*Gallia*."

Yes?—Yes, I did.

What did he agree to pay you for each of those pieces?—For each of those songs?

Yes; were you to receive £20 in cash and a royalty?

Mr. Justice DENMAN: My brother Ballantine went so far as to say he would drop it, and not insist upon the innuendo that be imputed to him, that he did not understand his business.

Mr. Serjeant BALLANTINE: Yes: I do not care about that a bit. I have heard the same thing said of several of my friends around me.

Mr. SEYMOUR: This innuendo with regard to the taste of the publisher—

Mr. Serjeant BALLANTINE: Leave it.

Mr. Justice DENMAN: The stress of the case really is in those words, "Must not submit to be done again."

Mr. SEYMOUR: Those words must be taken with reference to what there is before.

Mr. Justice DENMAN: Yes, but then there is an allegation as to the £40.

Mr. SEYMOUR: I cannot ask him what his meaning was, but I do not think my learned friend will object to this question. (To the witness.) Allow me to ask, had you any idea of imputing fraud to Mr. Littleton—did you mean to tell him he was a rogue?

Mr. Serjeant BALLANTINE: That is another question. We do not

care so much what he intended, as what appears upon the face of the publication.

Mr. SEYMOUR: Did you mean to say that he cheated you?—I did not mean to say anything injurious.

Mr. Serjeant BALLANTINE: I must object. I mean to say we must try this case like others, and I think I have not shown any disposition to be hard.

Mr. Justice DENMAN: I am not quite sure about the innuendo—whether it is not admissible. I think it is an admissible question. Have you any authority, Mr. Murphy?

Mr. MURPHY: I should have thought the question was for the Jury.

Mr. Justice DENMAN: Of course if Mr. Seymour asks the question, you will ask what he did.

Mr. Serjeant BALLANTINE: I must seriously object to it.

Mr. Justice DENMAN: He has adopted the words and he is responsible for them, and he is entitled to the most favourable construction that they are capable of. It is for the jury to say, of course, what he really meant and what the words meant. I do not lay that down as law, but only as a line that juries might adopt. They will not visit a man with an innuendo which is more than they feel the words must reasonably intend.

Mr. Serjeant BALLANTINE: I am not going into innuendoes, I am only going into common sense. I think I have already gone farther than I ought to have gone in this matter, and I cannot allow further irregularities.

Mr. SEYMOUR: I do not wish to keep this matter up further than is avoidable. I may ask whether he intended to impute that the plaintiff cheated.

Mr. Justice DENMAN: That is a question for the Jury. He has already said he did not; before the objection came I did not take it down.

Mr. SEYMOUR: Then, the way in which I can put it occurs to me to be this —.—You have got the original print.

Mr. Serjeant BALLANTINE: You can tell me whether you wrote it. The words "done again" are put as a quotation from something else that Mr. Weldon had said.

Mr. Justice DENMAN: You see they are not only between inverted commas, but they are in italics.

Mr. SEYMOUR: Yes, my Lord, they are Mr. Weldon's words. "Had it not been for Mr. Weldon's advice, I should certainly have submitted again. But he told me what the *Sunday Times* tells me, that there are Law Courts, that I was fairly entitled to the money, that the proofs were on my side, and that I must not submit to be 'done again.' So to law I went." And the words "done again" are put in italics and as a quotation. Then, when I asked him whether he understood that I proposed to ask this question whether he, when he repeated the words of Weldon intended that "done again" meant cheating.

Mr. Justice DENMAN: There is no proof at present that those words, "done again," were Weldon's words.

Mr. Serjeant BALLANTINE: I must really ask that the case may be conducted regularly. This is a matter which my learned friend, Mr. Seymour, can discuss with the Jury.

Mr. Justice DENMAN: But this point is really a subsequent one altogether to the one we were discussing just now. Here are words in a libel in inverted commas and in italics. I think counsel has a right to ask him were those your own words or somebody else's; if so, whose words were they?

Mr. SEYMOUR: As bearing upon malice?

Mr. Serjeant BALLANTINE: Is there a single case? If my learned friend asks that question, I shall ask you to take it under protest.

Mr. Justice DENMAN: Yes, if you ask the question, you take it at your peril. It may go to the question of malice, or it may go some other way.

Mr. SEYMOUR: (To the witness.) Now will you first take this (handing the same to the witness); first look at the words "done again," read the rest of the passage on the bottom leaf. Were the words "done again" used by Mr. Weldon to you or by anyone belonging to you?

Mr. Serjeant BALLANTINE: How is it possible that such a question can be asked?

Mr. Justice DENMAN: It is at Mr. Seymour's peril.

Mr. SEYMOUR: My Lord, I will take all the consequences and ask all the questions. I think they are admissible in the way I put them. I will ask him why the words "done again" appear in inverted commas?—Does it mean what I intended to express?

You see the words "done again"?—They were put as a quotation.

Mr. SEYMOUR: From whom were they quoted. They are put as a quotation?—I do not know, this is an English translation.

Whose words are they?—I do not remember the French word used in my letter, but I remember the sense of the words what they meant. Shall I say what I meant?

Mr. Justice DENMAN: No, answer the questions of your counsel.

Mr. SEYMOUR: Attend to me if you please. Had you a conversation with Mr. Littleton?

Mr. Justice DENMAN: I think you must establish the fact, if it be a fact, about the words.

Mr. SEYMOUR: The words "done again"—are they a quotation of your words, or somebody else's words?—Not my words.

Whose words are they?—Mr. Weldon's words.

Mr. Justice DENMAN: He is responsible for them if he chooses to adopt other person's words, making them into a quotation for the purpose. I don't know that it does not become then rather stronger.

Mr. SEYMOUR: Of course they have to be taken with reference to the context.

Mr. Justice DENMAN: I wish to tell the jury, that I think it makes no difference, or, if any, that it makes it rather stronger from being in inverted commas and underscored.

Mr. SEYMOUR: I should have liked to have called the attention of the Court to the words of the song. I thought Mr. Palgrave's song was very pretty.

Mr. Justice DENMAN: I have read both.

Mr. Serjeant BALLANTINE: They may be pretty, but they would not do for the music.

Cross-examined by Mr. Serjeant BALLANTINE.

Kindly answer me this question. You remember the action you brought against Mr. Littleton?—When, sir, please?

You only brought one, you know?—About the songs?

Yes. You remember it was all settled in 1872. That all was settled. In January, 1872, do you remember that that was the fact?—I could not remember the exact date.

No, but it was about that time?—I think so.

What I want to ask is, why, after everything had been settled, and 11 or 12 months had elapsed should you dig them all up again, and write about them in the newspapers?—Because I have been the object of so many, great many attacks in the newspapers. I consider with those attacks, concurred with the most appreciable diminution of my royalties and benefits and my copyrights. I answered to all the attacks of which I was the object in the newspapers, merely quoting the facts of my musical life since I have been in London.

Then what I understand, is that as the newspapers had the impertinence to criticise you and to criticise those who performed with you, you thought it right to write this letter about Mr. Littleton and your transactions?—No. I know that I am a public man.

Why did you drag in Mr. Littleton on an affair that was eleven months old?—All came because I observed that in a quotation which has been made on my musical farmers, the only name of Mr. Littleton was omitted, and I asked why it is omitted? Whence can all this sudden change in my musical position in London come? Please you remark that until the time my quarrel with Mr. Littleton came, every song of mine brought to me about £40 or £50 every six months, and since that time it has failed suddenly at £1 and 13s. That Mr. Littleton sold me for one celeste.

What you mean to say, and what you meant to convey, is that Mr. Littleton had been a party to a conspiracy against you. Is that what you meant?—No. I was only told by persons who went to Mr. Littleton.

Did you mean, when you wrote this letter in conjunction with Mr. Weldon, to insinuate that Mr. Littleton was party to a conspiracy against you?—I did not mean to insinuate anything. I only quoted facts.

What did you mention Mr. Littleton's name for the purpose of conveying?—Because his name was omitted in the list of my preceding musical farmers.

That is to say, you count the public generally—two or three names were included in the *Sunday Times*, and then you included Mr. Littleton in the accusation you made.

Mr. Justice DENMAN: I do not think he quite meant that.

Was the omission of Mr. Littleton's name in the list of publishers with whom you had come into conflict in that way that made you suspect they had not been doing you justice?—I daresay that my dealings with Mr. Littleton until then made me most suspicious about his feelings referring to me. I think that the last instance of my musical lessons with him are rather a proof and a justification of my apprehensions towards him.

Mr. Serjeant BALLANTINE: And that is what you meant to convey. You meant to convey that he was a party who sent parties to the theatre to hiss Mrs. Weldon. You were told he did?—Yes.

I was myself at Brighton, and I heard from witnesses that people—

Mr. Justice DENMAN: We really ought not to go into anything of this.

The WITNESS: That was what I heard. It made me rather suspicious, and I apprehended his disposition.

Mr. Justice DENMAN: We cannot try all your suspicions.

Re-examined by Mr. SEYMOUR.

There is only one question. You refer to the names being omitted. You say the names of Messrs. Novello were omitted from the list of your musical traders?—Yes. I did not know why.

The passage is—"We have only to remind the public that M. Gounod's 'former traders' were Messrs. Cramer and Co., Messrs. Chappell and Co., and Messrs. Boosey and Co." The others are left out. Had you had more transactions with Messrs. Novello and Co. than you had with other houses?—I do not understand the question.

Did you sell more pieces of music to Novello and Co. than you did to the other houses?—Yes; much more. In fact, until the moment of quarrelling with Mr. Littleton he was my only publisher.

Mrs. GEORGINA WELDON SWORN, examined by Mr. BRANDT. I believe that you and your husband live in Tavistock House, Tavistock Square?—Yes.

And that M. Gounod lives with you and your husband?—Yes.

I believe that you are very musical. You are an amateur—you sing yourself?—Yes.

You have been very anxious to give evidence upon this matter. Can you tell us anything about it?—I can tell a great deal more about it than Mr. Ballantine wants to hear.

Mr. Justice DENMAN: I do not see the end of the answer to that question.

Mr. BRANDT: Were you present when M. Gounod entered into an agreement with Messrs. Novello for the purchase?—I was.

Have you heard his account of what the agreement was?—Whose account?

About the £40.—Very well.

I believe he had to sue him.

Mr. Serjeant BALLANTINE: The whole thing has been proved.—No, it has not. It has been muddled from beginning to end. Now let me speak.

Mr. BRANDT: One more question. Are you aware that there was a deduction?—Yes, I know everything.

You know the article that has been complained of?—I do.

Who wrote that article in English?—The *Sunday Times* or the *Choir*.

Mr. Serjeant BALLANTINE: Did you see it in writing?—That letter? I wrote it, of course. I tell you you cannot manage it. Let me tell you all about it. You see the lawyers do not understand these musical matters.

Mr. BRANDT: Just answer my question as shortly as possible. How came you to write that letter?—I wrote it because M. Gounod and I and Mr. Weldon said it was a great shame they went on so.

Mr. Serjeant BALLANTINE: I must ask your Lordship to decide that this is not evidence.

Mr. Justice DENMAN: I do.

Mr. BRANDT: My friend presses me and takes advantage of my youth. Can you give us any explanation?—It is what my husband always said. I cannot show you the letter. He said, "You jolly old humbug, I won't be done again." That is what he proposed to send to Mr. Littleton.

You know M. Gounod reduced his account?

Mr. Justice DENMAN: That is all proved.

The WITNESS: Why do you not ask me more questions?

Mr. SEYMOUR: I will ask you this question. Will you have the very great kindness to step out of the box?

Mr. SEYMOUR: That is our case, my Lord.

I have only a few words to say to you. You will now see that it is not always roses with us at the bar, and even the fairest sometimes causes the most trouble. Now, M. Gounod considers that he has a clear justification, morally and honourably, for what he has done. He is a gentleman whose artistical powers and musical ability are known to all of us. Mrs. Weldon has the worship and respect of a pupil for him—she is a great admirer of his compositions—she has frequently sung before admiring audiences, and it puzzles her and no doubt puzzles him to understand ordinary rules of English Courts of Justice, and you cannot enter into the depth of feeling which they have, I have done my best to explain the matter to her. I will now ask you to consider—having had the opportunity of hearing the evidence, and having had the words read, and the circumstances laid before you—at what result you should arrive. There will be two questions for you to consider; I will be very short now, the facts have come out. If before the facts had been proved I could have saved this by a "Nunc Dimittis," to use an expression of the *Sunday Times*, I should have been most happy to do so, so as to avoid a dispute; but now the facts are here, and to these you must apply your minds. The law imposes upon you, since Mr. Cox's Act, a constitutional duty of saying is a certain written matter a libel. I take it from what my Lord has said that these are words which will bear the construction of being libellous, but that if those words, taken in reference to their context, are not capable of innuendo, and do not necessarily impute that which imputes dishonesty or that which lowers and degrades the person referred to in the eyes and respect of those who trust him—if they are not capable of that, then it will be your duty to say that they are not a libel, because really it would be an endless and a wearying source of constant anxiety if for anything a man wrote an action for libel could be at once entertained, and a solemn enquiry before a Court of Justice entered upon. Here is a letter written under peculiar circumstances, and to a certain extent I should have thought there was a certain amount of privilege attaching to it on the part of the writer: for instance, about hissing on the public stage. If he heard it, and he writes and announces it and says, "I have heard it," is a jury to denounce that as libellous? The law will protect him; that is not what is declared on as being the libel here. What they complain of is this: They say, "here is one passage which attacks your taste as a musical publisher"—that is given up. I have not to go into a comparison of composition of music and poetry—that part of the libel is gone. What remains is this. There are two passages here of which they complain. One is this expression: "Before this he had mulcted me twice of £40 on two different occasions. Now, gentlemen, let us see that justice is done to this Frenchman. He is a very eminent man; there is not one of us present who has not been charmed by some of his beautiful compositions. We have either heard his Masses or his Oratorios, or his sweet Sonatas. We know many of his musical compositions, and he has had a very high tribute paid to him to-day. The circumstances under which he is brought before the public are calculated to irritate him. In the first place, he has a statement made reflecting upon this lady, and he writes a letter to the *Choir*, which is not like writing a letter to a paper with a world-wide circulation such as some of our daily papers have. It is a paper simply circulating in the musical world. Now, gentlemen, I do not think this is an idle observation. I say it is a point which goes to the *bona fides* of my client, and which ought to affect your mind by-and-by in whatever view you take of this case. He has a complaint to make of something which appeared in the *Sunday Times*. He does not write to the *Sunday Times*, but he writes this little private circular, if I may so call it, making it a professional grievance, and inserting it in a paper where it will come only to professional ears and eyes; he is, therefore, not making an imputation to the world at large, but gives, through the channel of this paper his explanation of that which was agitating or exciting attention in the musical world. Observe the circumstances in which he writes. A letter is written by him, which appears in the *Choir*, in answer to the article in the *Sunday Times*. Then follows a very remarkable article upon him, and I must say it strikes me that if M. Gounod chose to do what would have been in point of fact very foolish, but what would have been in point of law justifiable, he might have applied the same thing to that letter which appeared in the *Sunday Times*. Here is the passage: "Is M. Gounod conscious that his career in England has failed. If so, why not enquire carefully into causes ere it be too late; and so it goes on—"M. Gounod stands on the very verge of a catastrophe," and then it suggests that he might receive a "Nunc Dimittis" in a different sense to that in which Simeon uttered the words. Now the meaning of that passage was calculated greatly to irritate him, and, smarting under this passage, he reads it through, and what have we got here? "We have only to remind the public that M. Gounod's 'former traders' were Messrs. Cramer and Co., Messrs. Chappell and Co., and Messrs. Boosey and Co., in order to bring home all the gravity of this accusation." What does he say? He knows there must be musical critics, whether Mr. Barnby or any other gentleman may have floated across his mind at the time, it was obvious to his mind from the omission of his principal patron there was some personality intended. Here is the

name of the principal house that the defendant dealt with is exclusively omitted; the notorious, or rather, the notable name of Novello, for whom he had written so many things, and for whom he had written so many articles, is omitted entirely. Then he writes a letter beginning by referring to this controversy. It is part of a conversation. It is part of a correspondence. And if you think this is written by him to explain his position and to account for his strong feeling, and what he wrote upon a former occasion, then, gentlemen, there will be no malice whatever in it, and you would be rather astute to discover any other interpretation for this language, not imputing fraud, but explaining that he wrote that which did not impute fraud to Mr. Littleton, but meant to explain the position in which he was then placed.

Then he writes this—"The *Sunday Times* has reminded the public that my former traders were Messrs. Cramer and Co., Messrs. Chappell and Co., and Messrs. Boosey and Co. I would remind the public that the name of one firm, my principal former trader, is conspicuous by its absence; and doubtless, again, the *Sunday Times* has reasons best known to itself for suppressing his name. It was, however, a well known and powerful house, Messrs. Novello, Ewer and Co. Let me, since I feel so inclined, acquaint the public with the primary reasons for my unpopularity, and that of my friends, Mr. and Mrs. Weldon, among the trade and critics. Mr. Littleton, manager of the firm of Novello, had bought a Spanish duet of me, entitled 'La Siesta,' to which English words were to be added. The proofs of this duet were sent to me with the words appended at the bottom of this letter attached to them. I leave the public to judge whether Mr. and Mrs. Weldon were right when they told me that the words were very ugly and nonsensical. Mr. Littleton said they were beautiful. I therefore asked several literary men their opinion, which coincided with that of Mr. and Mrs. Weldon. I therefore told Mr. Littleton I would ask Mr. F. Turner Palgrave to write some adaptation to the music, which was eventually approved by my friends. Mr. Littleton and Mr. Barnby, however, did not approve, and the duet with English words remains unpublished. I believe the law affords me no protection on this point; and that Mr. Littleton's bad taste precludes me from reaping any benefit from this composition, with impunity to himself. About a month after this little dispute, being on the eve of returning to France, I asked Mr. Littleton to settle his account with me. Before this he had mulcted me twice of £40 (on two different sums of £200), to which I had, with my accustomed indifference, submitted."

Now he is explaining how he has got unpopular and lost money, and got into the position in which he is. Is that his motive? If you are of opinion that he is only explaining and justifying himself, and was dragged into this correspondence by the *Sunday Times* dragging in the names of his publishers, then you will not endeavour to give an interpretation to these words, that this man actually compels his Counsel to allow him in the witness-box to protest against, and which to the last he vehemently protests that they were never intended to convey. Observe what he goes on to say, "Before this he had mulcted me twice of £40 on two different sums of £200, to which I had with my accustomed indifference submitted. Mr. Littleton told me he could not afford to pay the sums first agreed upon, which statement I believed. He knew the war had nearly ruined me, and that my house had been burnt down; I could not therefore believe he could have bargained with me under such circumstances." You have heard explained to-day as to the question of accuracy of memory, and I will not make any comment offensive to Mr. Littleton, but you will recollect that once or twice he showed us that his memory was not distinct upon what occurred. Pardon me if I ask you only to accept the direct evidence of M. Gounod, supported as it is by Mrs. Weldon. "Before this he had mulcted me twice of £40 (on two different sums of £200)." Now is that a charge of fraud, or is it an explanation of the position in which he was placed? He goes on to say, "the third time it was £40 he owed me, and this time he wished to mulct me of half that sum. Had it not been for Mr. Weldon's advice, I should certainly have submitted again." So far as this last affair goes, there is no doubt he did agree to pay him £20; there is no doubt that he wrote asking him to take £10, and he says, "I will not take £10," and then there was the writ, and under that the money was paid; the only question is, he goes on to say, "but he told me that the *Sunday Times* tells me, that there are Law Courts, that I was fairly entitled to the money, that the proofs were on my side and that I must not submit to be 'done again.' So to law I went, and with the exception of law expenses (about £23), to which I was put in consequence, I got my money." All I have got to say, and I think it will be put to you by my Lord, is, do you think, taking it with the context, that it is an explanation. Recollect, it is not charging a man with doing you or being done by him; it is not a general charge; there is an explanation; it refers to a specific transaction; it points to words so as to give them a distinct meaning. It refers to an action at law; to a disputed price; to a deduction. Is that what they charge here, that it imputes to him the words of this inuendo, "meaning thereby that he, the plaintiff, had cheated and deprived the defendant by tricks and dishonourable means of certain sums lawfully due and owing to him." Gentlemen, I venture to say you will pause before you accept that explanation. The words taken with reference to law, mean "that I was not to have my amount, which was lawfully due to me, reduced by one half, and so I went to law. If you think the words mean really, subtracted, deprived of, lessened to that amount, and do not mean cheating or trickery, and were not used in that sense, it is open to you to say that they are not capable of the inuendo put upon them, and if you take that view, the defendant will be entitled to your verdict. That is substantially the only libel left, the others are withdrawn. The question of a libel upon his character as a musical publisher is not pressed; it only remains now to say whether you think these words are capable of the inuendo put upon them. One word more. I have not wasted your time in this more than I could help. You have two questions before you. Is it a libel? If it be not a libel, then the defendant will be entitled to your verdict; but suppose you say that the inuendo reflects upon the plaintiff, I suppose you will feel it necessary to consider the question of damages. Then what damages were there? the man protests he never meant to impute fraud. He has explained the way in which the matter arose; he is dragged into

the dispute; he is made himself the subject of libellous observations and taunting observations and ridicule in a public journal, and smarting under that, and feeling a sense of wrong, you must, gentlemen, put yourselves in the position of a high-minded foreigner—a man in a distinguished position, being doubly hurt at the suggestion of his professional career being probably on the wane, the attack also being made on a lady associated with him in singing some of his best compositions. All this comes upon him, and he is dragged in by this allusion to him in this very offensive article in the *Sunday Times*. Are you going to visit it upon the defendant as though he had done something malicious—as though he had been wishing to do an amount of damage to the plaintiff. I think all the elements out of which damages are generally composed, and upon which they are generally based, if you view the case calmly, are wanting. That being so, the plaintiff himself says "I suffered no damage," he has not lost one shilling, he has not lost a customer, by this article in the *Choir*; and therefore, the only ground upon which you could give damages would not be to compensate loss sustained, but either to vindicate him from some supposed charge which we protest he never made, or to punish him in the form of damages for the malice which he declares his breast is free from. Gentlemen, I have nothing more to say to help you in this case. I venture to submit to you these grounds upon which you shall give a verdict for the defendant; and if you find a verdict for the plaintiff, I venture with still more confidence to submit to you that it should be for a very small amount.

Mr. Serjeant BALLANTINE: May it please your Lordship, Gentlemen of the Jury, this case has taken a very considerable time, and it has involved a good many matters which I have almost regretted to see exposed in a Court of Justice. I regret, on my own part, that I seemed almost to lose sight that I was acting as a Counsel in a Court of Justice, desiring as I do on all occasions to conduct my professional business according to professional rule. I am not at all sorry to express regret that I rather went beyond what I ought. As far as I can understand this question now (and it is one that is presented to you, in my humble judgment, in a very fair aspect), my friend has had an opportunity of dealing with this matter as my friend knows very well how to do. An utterly unjustifiable libel has been published—a libel imputing that which is as serious an imputation as could very well be cast upon the character of a tradesman; it is an imputation cast by a man whose name is known to the public, and, therefore, that gives to the imputation a certain amount of weight. He is a foreigner, it is true, but his attention being called to the gravity of what has taken place, and of what he had done by those who were capable of informing him, he persists in the libel published. He has offered no apology or retraction; and now he places before you the question whether the plaintiff deserves those terms which he has applied to him, or whether there is any ground for them. If the plaintiff deserves those terms, upon that ground, and that only, the defendant is entitled to your verdict. If he does not deserve them, I think, I must ask you to give by your verdict such damages as will enable my client to say that there was not the slightest shadow of foundation for the imputation cast upon him. Some of the arguments I am obliged to dissent from. I could see my learned friend was weighted, and with what difficulties he had to contend. Under such circumstances I am able to sympathize with his position, a position which any one of us may be placed in having clients of the same description. My learned friend has not indulged in any unnecessary attack upon Mr. Littleton, but has made himself the mouthpiece, undoubtedly, of certain suggestions, and he has not in any way whatever withdrawn those suggestions which the libel undoubtedly contains. Now, first of all, what is it that is really my friend's proposition. There has been a good deal of eloquence, and my learned friend who calls himself youthful, and who is youthful in mind and youthful in appearance, although not in experience, which alone has given him anything like a claim to be called "not aged" but approaching to middle life. My learned friend was extremely energetic, and I listened to my learned friend, Mr. Digby Seymour, to see what was the point, and, as I understand, it is really brought to this: that if a London tradesman is libelled by a foreigner of distinction, he has no remedy in any English Court of Justice. That is really what it comes to. Let us see whether or not Mr. Littleton deserves what is imputed to him; and then I may call your attention to what, in my opinion, is imputed to him. My learned friend, by his quotations, has made the imputation more grave, because he has justified the course adopted. Mr. Littleton has had three transactions. With regard to the first, you heard his account—there is a difference of testimony with regard to the two £40. Mr. Littleton declaring that the bargain was made as ultimately paid. Considering the extremely fair way in which he gave his evidence upon another matter, namely £20 for the songs, being unwilling to adopt what one of the witnesses was so very confident of—that the option had been given to him to take it either at sixpence royalty, or a sum of money. It is for you to say whether there is any cause whatever to exhibit him in a Court of Justice, in any other light than as a respectable and fair tradesman. I ask you to come to this conclusion and to pronounce your verdict upon that foundation. I endeavoured, as far as I could, to settle this matter. As far as M. Gounod was concerned he certainly offered no apology. With regard to his eminent heart qualities no human being can entertain a doubt—there cannot be a greater misfortune than when a person gets the idea that somebody whom he chooses to patronise, is a star of the first magnitude, and the British public will not accept him—if he persists he must expect his income to diminish. Now as I said to you the lady, I never heard her, I am quite sure—whether she sings for charity or not, it is perfectly immaterial—she may be a nightingale or exactly the reverse—the public have not taken to her, and M. Gounod is exceedingly angry in consequence. I do not know that this case is much improved by its being perfectly apparent that these letters are a combination between him and this lady's husband—he knows English, the lady herself was extremely voluble, that distinguished her. I think that in a Court of Justice a perfectly quiet demeanour is what one would like to see in an English lady, and that although extreme vehemence may be extremely amusing, one would hardly like to see it exhibited upon many occasions; at all events she let out when my

learned friend, in his insinuating manner (nobody can be so insinuating as my learned friend), asked her what it was "to be done," what that meant, and expecting that she would have given a perfectly innocent construction. "Oh" but she says, "we have often talked about the old humbug, we won't be done again." So we had it from her lips that the plaintiff was a humbug, and I think presently you will agree that the article goes a great deal further and "done" means "cheated again." Now I make these observations in no spirit of unkindness to any of these people. I believe in the long run, art is properly appreciated; nobody has been more properly appreciated than M. Gounod. There may be the envy of the writer, there may be some female assassin behind the scenes who wants to stab Mrs. Weldon in the cruellest way, and these parties may probably think so; but what has Mr. Littleton to do with that? We know very well the history of it. It was, I think, James the First, who, whenever he did anything naughty, had another boy flogged for it. Why should the honesty of Mr. Littleton, who had a transaction eleven months before, which was concluded in perfect amity, be attacked because Mrs. Weldon gets attacked in the *Sunday Times*, I leave you to judge. I only want to bring your attention to what the libel is, and to ask your opinion of what that libel intends to convey—one observation should be made before I do it, and that is as to where and how it is published. My learned friend says the *Choir* is not like the *Times* and other papers, that it is purely an artistic paper. It is perfectly true, that when in a paper which is sure to be read by young composers and writers, and those who want information upon such matters, the libel is contained, it is extremely likely that persons coming from France, would not read such an article in the *Times*, but they might read the *Choir* when they want simply to print their compositions, and to get to know the best means of doing it, and to go to somebody upon whom they could rely. Gentlemen, I venture to say that makes it of still more importance; but my learned friend says the plaintiff has derived no injury. If you have been libelled up hill and down dale, and in consequence people do not come to your establishment, they do not come to you and say "We have read in the papers that you are an uncommon rogue, I don't mean to come to your shop again." The libels that destroy are the libels that cannot be met, and affect people you do not know, and in the same way with M. Gounod, who has a suspicion that in consequence of the conspiracy of the publishers his income has fallen off. Mr. Littleton may have a very strong notion, upon looking at his books at the end of the year, that his income has fallen off considerably, by what he cannot explain. Now my learned friend has gone very fully into the whole matter. I did not do so in opening the case. Now let me follow my learned friend; let us see what it is. The letter is violent and in bad taste, as all the letters appear to be that come from these people who are the advisers of M. Gounod. It alludes to the hisses that accompanied this lady's performances, and directly imputes it to a conspiracy among the music publishers. Directly the *Sunday Times* apply that, she says your former publishers were So-and-so and So-and-so. How can you impute to men of such respectability conduct so utterly scandalous as that upon which Mr. Gounod writes a letter in which he brings Mr. Littleton's name forward as being a name not mentioned in the *Sunday Times*, and only in the sense of being a publisher, upon whom he cast the imputation of sending people to the house to hiss the lady. That is quite clear that that is what he meant from the beginning to the end; and when the question really arises of malice, we have a right to take that into our consideration, and see what he really meant—what a scandalous imputation he intended to cast—then look at the words which are really in the libel, and see if they conveyed that which is libellous, or that which, according to my learned friend's contention, is justifiable. Now I will not read you what you have heard over and over again in relation to those songs, but "about a month after this little dispute, being on the eve of returning to France, I asked Mr. Littleton to settle his account with me. Before this he had mulcted me twice of £40." Now, gentlemen, my learned friend says, "mulcting" means "milking," and he says milking is an innocent diversion, that it affects the cow but nobody else, and that what is meant here is milking and not cheating. Now I do not know that milking is not an offensive term, and the question is the sense that it conveys to your mind. You, gentlemen, I daresay believe that the law is a very flowery profession, and that most flowery of all practitioners in the law are Special Pleaders, and they are most amusing in the way in which they develop ideas in a single word. Now these poetical fancies are called in the language of the law inuendoes, but when we get into a Court of Justice we get rid of these flowers, and get back to common sense. The question is what it means in your mind. Now, you know you have a Special Pleader, and he puts it, "mulcting, meaning thereby being milked." I shall ask you to dismiss from your minds that definition of mulcting and take mine, that it is a process, of an irregular description, for getting money out of the pockets of another, where it ought to remain; that is my idea of what it conveys to your mind and what it conveys to mine. It is not a compliment, that is quite true—it does not mean to say that has been a very fair transaction, it means to convey something else—"the third time it was £240 he owed me, and this time he wished to mulct me of half the sum." I have expressed my opinion of the word mulct; you will have to express yours presently. What was this transaction of £240? you have it present to your minds. Mr. Littleton would not fight the battle, because the impression upon his own mind was that although the sixpence had been mentioned as an alternative, M. Gounod had not adopted that; and although he was told by a gentleman who was present, that it was perfectly clear, and although it was upon a piece of paper, which was presented to him, where it was clearly taken down as an alternative of sixpence. Mr. Littleton in a perfectly fair and honourable spirit, not being quite sure upon the point paid the money sooner than fight the question. Now, gentlemen, was that the act of a dishonourable man? was that the act of a man who wanted to mulct another? It was the act of a man who went beyond anything like a necessity to be perfectly fair. Then we come to the words that have been so much commented upon: "But he told me what the *Sunday Times* tells us"—that is, Mr. Weldon, "that there are law courts, that I was fairly entitled to the money, that the proofs were on my side, and that I must not submit to

be 'done' again." Well, gentlemen, Mr. Littleton considers that these paragraphs are a grave assault upon his honesty of conduct, and the propriety of the manner in which he carries on his business. It is immaterial to consider what form of cheating is intended, what form of plunder was intended to be conveyed. It is quite sufficient (and I think I shall have my Lord's sanction for that) if it is intended to be conveyed that he had a sharp way of dealing with his customers; that he got money from them by means that deserved the term mulcting; and that he had in some transactions "done" his customers, and his customers must take care not to be "done" again. That is sufficient to support what I allege this to be, namely, an extremely grave charge of libel, unapologized for, and unexcused, and utterly unmitigated, by the course that has been pursued on the part of the defence. Therefore, although I do it very unwillingly, I must ask you to do justice to an English tradesman, in an English Court of Justice, who has not only behaved with perfect fairness in the transaction, but who, when forced into Court, has given every opportunity that a candid and kindly-hearted man could give for the retraction of those libels on the part of the libeller, who is now forced to stand upon his rights, and to ask you to meet the public, judge between him and his accuser as to whether or not he is the unfair trader that he is imputed to be in the article in question.

Mr. Justice DENMAN: Gentlemen of the Jury, I feel very great regret that, at an early stage of this case, some other termination did not take place different from that to which it must be brought by your verdict, because I cannot help thinking it is a very great misfortune and a thing which all right-minded people ought to regret that a highly respectable publisher on the one hand, and one of the greatest musical geniuses of the day, as M. Gounod is, on the other, should be fighting to the bitter end in an action for libel in a Court of Justice, and so possibly embitter the relations between them for a longer period than might have occurred if they had agreed to settle their differences by something reasonable in the nature of a compromise. However, we are here now to settle this case. The plaintiff, Mr. Littleton, appears to be interested in the firm of Novello and Co., the great musical publishers. Originally in the declaration certain things were complained of in the alleged libel, which is set out in the declaration, which are not now relied upon, and I think that after having that matter thrashed out, it is quite a wise discretion to have exercised on the part of the plaintiff's advisers, to withdraw that altogether from your consideration, because it is quite clear that an article, which only comes to a quarrel with the bad taste of a man, is an article which, however it may be in bad taste itself, still is one which ought not to be the subject of an action. But as regards the latter words in the alleged libel, and which are also set out in the declaration, it becomes a question for you to consider whether they are libellous or not in the sense of being actionable or not in your judgment, because the law of libel has been quite correctly stated by the learned counsel on both sides. It is for me only to tell you, if I see on the face of a document in writing words which are capable of being considered libellous, if you put certain constructions upon them, it is for me to say whether they are words which are libellous—in fact, that is to say, which do impute conduct to the plaintiff so disgraceful to him, and so wrong on his part that they tend to disgrace and lower him in the sight of the world. It is therefore for you in every one of these cases, to say, whether you do, or do not think that the inuendo (that is, the construction put upon the libel by the plaintiff himself) is warranted, or not. As an illustration of it, take the first part of the declaration. It struck me, and I take it it must have struck everybody that the inuendo was strong—that it was not necessarily imputed that he did not know his business as a musical publisher, but that there was a want of taste and judgment between one piece of poetry and another. Now about these words, you must consider them. I will read the words so that you may have them all before you; of course you will bear in mind that they are words in allusion to an article which appeared in the *Sunday Times*—an article no doubt itself in parts in very bad taste and in very bad feeling towards a foreigner having gained a great reputation as a musical composer, and now amongst us earning his living, after the misfortune of being driven from his own country by the siege of Paris, I suppose. It was not a hospitable or kind or friendly sort of article which was inserted in the *Sunday Times*; and you must remember that this letter of M. Gounod, sent to the *Choir*, was originally produced by that; but you must also remember that M. Gounod evidently fixes the responsibility in some way of that transaction. The letter in the *Sunday Times* fixes it upon Mr. Littleton without, as it appears in this case, any real foundation. Mr. Littleton was not cross examined to show that he had anything to do with the article in the *Sunday Times*. Therefore, so far as you are concerned, it is a gratuitous imputation that Mr. Littleton has anything to do with it; but it is in answer to an article in the *Sunday Times* introduced by a letter to the *Sunday Times*. There is a part of the libel which still remains for your consideration. "About a month after this little dispute"—that is about the matter of taste—"being on the eve of returning to France, I asked Mr. Littleton to settle his account with me. Before this he had mulcted me twice of £40 (on two different sums of £200) to which I had with my accustomed indifference submitted. Mr. Littleton told me he could not afford to pay me the sums first agreed upon, which statement I believed. He knew the war had nearly ruined me, and that my house had been burnt down." You must take that with the expression which afterwards comes: "I could not, therefore, believe he could have bargained with me under such circumstances." You must take them together, the learned counsel said the word "mulct" comes from the Latin *mulgeo*, to milk. I should not quite have used that defence, because the word mulct, we all know, has got another use—viz., to mulct a man is to fine him, and to fine is sometimes used in a loose sense, as equivalent to docking him—equivalent to taking something off payments. Take the case of a contractor—you may do it according to contract. I should have thought there might have been some such sense as that suggested, that it really did not mean to impute that he had milked him in the sense of cheating; that is securing anything he had no right to secure out of him, but that he had been hard with him, and had driven a hard bargain, especially as the expression is afterwards used—"I could not, therefore

believe he could have bargained with me under those circumstances." It is not for me to suggest anything as to the true construction, but I am bound to put anything possible before you. If you think that is one of several meanings that may be attributed to it, and it is a reasonable idea that he meant to take anything off it, it would certainly wear a different aspect from what the word "mulcted" would mean. All these things are entirely for you. If you think that those words, whatever they mean, were meant in a sense that they would tend to degrade and injure Mr. Littleton in his trade as a publisher, or to injure him as a man—they being written words are words which would be libellous; they certainly would be most libellous if you came to the conclusion that they meant that the plaintiff had cheated and fraudulently deprived the defendant of the sum of £40. It may be that you will not take that view of the case, but still you will consider that they meant something that might degrade him and injure his position. If so, you may find that the words were libellous, as used, without finding the innuendo at all. In any sense, it is for you to say whether those words are capable of bearing a construction which is libellous according to the *animus* you put upon them. It is for you to say whether, in point of fact, they did in that article constitute a libel. Now I go on a little further, it goes on to another occasion altogether. He says, "This third time it was £240, he (meaning the plaintiff) owed me (meaning the defendant), and this time he (meaning the plaintiff) wished to mulct me (meaning the defendant) of half that sum (meaning thereby that he the plaintiff was desirous of and attempted to cheat the defendant of the sum of £120, due and lawfully owing to him (the defendant)). Had it not been for Mr. Weldon's advice, I (meaning the defendant) should certainly have submitted again. But he told me what the *Sunday Times* tells me that there are Law Courts, that I (meaning defendant) was fairly entitled to the money, that the proofs were on my side, and that I (meaning the defendant) must not submit to be "done again." Certainly, those words being placed in inverted commas and underscored, look as if they were meant to be quotations from the words of another, and it is for you to consider whether they are or not. M. Gounod has said they were the words of Mr. Weldon. Do they in the article appear to be so. He says, "Had it not been for Mr. Weldon's advice, I should certainly have submitted again." Does he mean that even though they were Weldon's words to adopt them as his own, and does he mean to give them additional force by underscoring them as he has? If you think so, then it is for you to say whether you think those words "done again," do not, according to the ordinary interpretation of English words at the present day, mean that he did intend to impute that he had "done" him or tricked him? Or do they mean something very different from that, or something like it, but not quite it? At all events, do they mean something which imputes to Mr. Littleton that he had not behaved straightforwardly and properly, and in a business-like way as a tradesman ought to do. If they do, you will find that they are libellous—if they do not, then you will not be entitled to say that they were libellous at all. I cannot say positively as a matter of law that those words mean to imply that there had been any such cheating on the part of Mr. Littleton, but it is entirely a question for you to say. It is purely within the functions of the jury. Now, gentlemen, that is the dispute between the parties. Mrs. Weldon herself was called. One cannot help observing upon the evidence of Mrs. Weldon (and it really amounted to very little indeed in matter) that this is a case in which Mr. and Mrs. Weldon have to some extent been advising M. Gounod, and it may be that you may think that they, feeling that he acted chivalrously towards them, and he feeling great admiration for Mrs. Weldon's talents as a singer, and feeling that that was impugned by Mrs. Weldon—that that led him on to write more spiced and vehement expressions of respectable tradesmen, than he was warranted in using; if he has done that in such a way as to lead you to think that the words are injurious to Mr. Littleton as a tradesman, then you will say those words are libellous, even though you might admire in certain respects the chivalry of M. Gounod in standing up for Mrs. Weldon, and the strong feeling of Mrs. Weldon (with which we have nothing to do here) who feels that M. Gounod has not had proper appreciation. But still it will not justify you in jumping to the conclusion that Mr. Littleton who was not asked a question about having had anything to do with the article in the *Sunday Times*, or mixed up with the affair in the way in which they thought. Gentlemen, if you think that M. Gounod under that suspicion did get very angry on the belief that that was true, and that he set to work with a strong idea that Mr. Littleton had something to do with that article, that really would be some evidence of the very malice which if you think this is a libellous article, would not require to be affirmatively proved. But if, on the other hand you think there was really no great malice in the letter, but there was a use of language here, and the publication of language without strong malice, but from ignorance of the English language partly, it would then make you wish at all events not to fine M. Gounod so severely. I cannot tell you that you are justified in taking into account the fact that M. Gounod is a foreigner, because he has made himself responsible for a letter in the English language, and he is responsible so far as that is concerned here to-day. Then, gentlemen, suppose you find that this is a libel, there comes the question of what damages should be given. Upon that you have heard so many comments by the counsel on both sides, and you are so well able to judge of such a matter that I do not feel I should be justified in dwelling at any length upon that topic before you. Provided you think it is a libel, Mr. Littleton ought to have damages sufficient to satisfy the world at large that an unfounded action, and dare say (although I have no right to dwell upon it) he would not wish to get an exaggerated verdict. That is a topic which I have no right to urge upon you in anyway, nor indeed could it properly be urged as a ground for diminution of damages; and you would therefore find such reasonable and fair damages as will on the one hand not be cruel towards the defendant, and on the other would be reasonable and satisfactory to the plaintiff in such a case as this. I need say no more to you. I have made sufficient comments upon the case to enable you to do justice in it. I think the rest of the words of the libel which remained after the words I read carried the thing no further,

one way or other, except that he said he went to law and got his money! I think, perhaps, I ought to make this observation upon that:—That the conduct of the plaintiff seems to be honourable about that matter. Though his own musical adviser, who expresses his strong feeling to M. Gounod, was convinced that the bargain upon the other matter which is in issue was in his favour, and not in M. Gounod's, his own recollection went the other way, and therefore he paid the whole amount. I do not think you ought to take that into account in a verdict for damages to Mr. Littleton. He did what a man ought to do under the circumstances, although he had an actual witness whose recollection was the other way. You will now be good enough to consider your verdict.

The Jury consulted for a short time.—The ASSOCIATE: Gentlemen, are you all agreed upon your Verdict.

The FOREMAN OF THE JURY: We are.

The ASSOCIATE: Do you find for the plaintiff or for the defendant?

The FOREMAN: We find for the plaintiff.

The ASSOCIATE: What damages?

The FOREMAN: 40s. if it carries costs.

Mr. Justice DENMAN (to the learned Counsel): Is there any difficulty about the certificate?

Mr. MURPHY: No, it is in your Lordship's power.

Mr. Justice DENMAN: Then I will make it carry costs; I will certify for costs.

Original Correspondence.

THE RULES OF SIMPLE HARMONY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Permit me space to reply to some of the remarks made in your review of my "Manual of Simple Harmony" in your last number. I should not have troubled you but that your reviewer seems to have so thoroughly misrepresented me.

In the first place, he complains that "nothing is said about the construction of a minor scale, but afterwards, in speaking of keys, we are told that 'every major key has its relative minor,' and then, two minor scales being given, the pupil is left to discover for himself how it is formed." Does not the latter part of this sentence stultify the first? I have given the form of the two minor scales most commonly used, so that the pupil can hardly be said to be "left to discover for himself" how it is formed. The minor scale takes so many forms, that your reviewer would confer a boon on the musical public if he could give it a distinctive formation. Dr. Stainer, in his admirable "Treatise on Harmony," quotes four ways of writing it.

Again—your reviewer complains of the plan I advanced for finding out whether a piece was in a major or minor key, viz.—to "look through one or two lines of the music, and if the fifth of the key is repeatedly sharpened from its position according to the signature, it is not the major key represented by the signature, but its relative minor, the affected note being the seventh of the minor scale;" and I am invited to turn to Beethoven's Sonata Pathétique, and say whether I believe any pupil, even of average intellect, could "look through two or three lines of the music" and imagine the key note to be anything but C? Well, I don't know what the "average intellect" pupil might imagine, but I venture to say that three out of every four of those who have been taught to play (without the theory), would tell you that it was in E flat; and that not a few of them, if questioned as to the difference between major and minor scales, would astonish your reviewer by telling him that all major pieces are written in sharps, while minors are written in flats! But this rule in my book contains a note that it is not infallible; though I still maintain that it is a good guide.

As to the omission of any explanation of the difference between duple and triple rhythm, I do not think any such explanation is required for a practical knowledge of simple harmony. I have already done violence to my own feelings by inserting a good deal of what I may term simply "book knowledge," which is of little or no use in practice. Why, "rhythm" itself could have occupied one-half the manual. Again—I state that "all times are taken from common time." Does your reviewer dissent from this? If so, why? Again—the only information I give as to compound time, is that "simple times are those with only one principal accent in a bar." He might have quoted a little farther, that "all times of less than six beats in a bar are simple, those with six or more are compound." Again—while I have given a complete table of the chromatic intervals, I have given no rule for finding out the diatonic intervals, except that they are "composed of notes incidental to the key;" there is not much mystery about this, at any rate.

There is more heresy yet: for in speaking of the first inversion of a common chord, I state that the figure 6

indicates the harmony to be played, "which is the common chord of the sixth note above," although he had previously explained that the chord is formed by taking the *third* for a bass instead of the fundamental note. Am I to understand, then, that when a chord is inverted, its character is altered? Surely the 6 *does* indicate the common chord of the sixth note above.

Lastly—I state that the chord of the diminished seventh "is formed by raising the bass of the dominant seventh a semitone, the other notes incident to that chord remaining unaltered;" but that "no mention is made of the fact that both root and key are completely changed by this process." This is really too bad. If your reviewer had read to the end of the chapter, he would have found that the change of *root*, at any rate, is fully explained.

If I had followed the dictates of your reviewer, I must have altered the title of my manual from "concise and practical" to "elaborate, but impractical." My object was to treat the rules of simple harmony *as they are used*; your reviewer has not succeeded in attempting to show that I have failed in my endeavour.

Believe me, yours, &c.,

THOMAS SMITH,
Organising Choir-master to the Church
Music Society for the Archdeaconry
of Sudbury.

Bury St. Edmunds,
June, 1873.

[We have on several occasions shown, by inserting letters from authors who have been reviewed in our columns, that no notice is approved of unless it is laudatory, and Mr. Smith's communication affords another instance of the truth of our belief. If our correspondent can make his readers think that he has a grievance against us, we willingly give him the opportunity of doing so. For ourselves, we see no reason to re-state our opinion, especially when we find Mr. Smith actually *defending* a false method of teaching theory to pupils who have been taught to play, as he says, "without the theory."—THE WRITER OF THE REVIEW.]

TO CORRESPONDENTS.

••• Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued unless the Subscription is renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

T. HORTON.—Peace on Violins and Violin Makers, 3s. 6d.; Published by Longman and Co., Paternoster Row; Fets on Stradivarius, 6s.; Published by R. Cocks and Co., New Burlington Street. Dake's Violins are nearly 100 years old.

The report of the performance of Spohr's "Last Judgment," at Southsea, merely informs us that it took place on "Monday evening." As the correspondent who furnishes us with the notice appears anxious that we should give it insertion, it seems strange that he should have designated his object by supplying us with no indication of the date of the concert.

J. H. LAMIN.—It is difficult to define the exact meaning of the Italian words used in music to express certain shades of feeling. Allargando is from the verb Allargare—to extend or enlarge; but its applicability to the passage over which it is placed can only be understood by those who sufficiently sympathise with the author to accept so vague an indication. "Con Direzione" we have never met with.

Brief Summary of Country News.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by communication of correspondents.

ARMAGH.—On Monday, the 25th May, the Rev. S. L'Estrange Malone (Vicar Choral of St. Patrick's Cathedral, Armagh) delivered a lecture on Church Music in the Theatre of the Armagh Natural History and Philosophical Society. The musical illustrations were rendered in a most efficient manner by the celebrated Cathedral choir of the Town, under the able direction of Mr. T. O. Marks, Mus. Bac., organist. The house was filled by a most attentive and highly appreciative audience. The President, the Rev. William Reeves, D.D., Praelector, occupied the chair, and introduced the lecturer and his subject by a clever speech. The Rev. S. L'Estrange Malone opened this theme by vindicating the position of music in worship, proving

from Scripture, custom, and authority, both in the Old and New Testament, the antiquity of its use. He sketched the history, and referred to the peculiar traits, of the Hebrew and Greek musical system, and pointed out the prominent position assigned to it in the Jewish worship, tracing its history down to the Christian era. In the second part of his subject he reviewed the history and development of Church Music from the earliest Christian date down to the present time; and towards the close of his lecture, introduced several compositions as illustrations of music suitable to the various offices of our Church. Beginning with a quartett and chorus from Spohr's Oratorio, *The Last Judgment*, "Blast are the departed," he contrasted his style of treatment with that of Felix Mendelssohn in a similar subject, viz., "Happy and blest are they who have endured" from the Oratorio, *St. Paul*. Hymn No. 50, *Church Hymnal* was much appreciated, and was followed by E. J. Hopkins's descriptive Anthem, "Why seek ye the living among the dead." As an example of the devotional spirit in music, the lecturer selected Sir John Goss's Anthem, "O Saviour of the world." The beautiful composition was followed by a hymn of the Greek Church (Eucrolydon), "Peace! it is I," by a celebrated Dublin composer, G. W. Torrance, Esq., M.A. Nothing could exceed the cordiality with which this hymn was received by the listeners, who now heard it for the first time. Handel's Coronation Anthem, "God save the King," gave an appropriate finish to the illustrations. The Rector, the Rev. G. A. Chadwick, moved a vote of thanks to the lecturer, in a telling speech, which was seconded by Mr. Lochrane.

BOMBAY.—On Tuesday, the 29th April, the fine organ presented to Bombay by Sir Albert Sassoon, was opened with great éclat. Mr. G. F. Frye, organist of St. Paul's Cathedral, Calcutta, was specially invited to preside; and in compliance with so complimentary a request, he undertook a railway journey of between 1200 and 1300 miles across the country. Mr. Frye was assisted by Mr. Bishop, son of the builder of the organ, and by Mr. Cope, honorary organist of St. Thomas's Cathedral, Bombay. The *Tem's* of India states that Mr. Bishop played the opening piece (Wely's Offertoire in G) with much ability; and that the style in which Mr. Frye (who is spoken of as about the most accomplished performer on the instrument in India) followed with an *Andante* by Bati-te, abundantly fulfilled all expectations that had been formed of his power. Mr. Cope is also highly commended for his skill; and the singers, Mr. Constable, Mr. Punnett, and Mr. Sevastopulo are said to have acquitted themselves in excellent style.

BRADFORD.—The fifth Festival of the Church choirs of Bradford was held on Thursday evening, the 19th ult., in the Parish Church. Mr. A. R. Swaine, organist of the Parish Church, was the originator of these Festivals; his desire being to bring the Church choirs in the town into closer connection, for the purpose of mutual improvement and social intercourse. The number of voices upon this occasion was about 320, representing 15 churches. The procession of boys, men, and 24 clergy, all surprised, entered at the west-end of the church, and sang a Processional Hymn as they marched to their seats in the chancel. Every part of the service was highly creditable to the choirs engaged in it, the chanting, anthems, &c., being rendered with the greatest precision, without the aid of a conductor. The service was intoned by the Rev. J. Watkins, Praelector of Leeds Parish Church; the lessons were read by the Right Rev. Bishop Ryan, D.D., and the Rev. W. R. Smith, M.A., Vicar of Christ Church. The sermon was preached by the Rev. Canon Baynes, M.A., Vicar of St. Michael's, Coventry, from Revelations xvii., 2, 3. The first anthem was Sir John Goss's "Wilderness," in which the solo and verse parts were sustained by members of the Parish Church choir. The second anthem (after sermon) was Dr. Wesley's "Blessed be the God and Father," which was very well sung, the two treble solos, "But as he," by Master C. Sutcliffe, of the Parish Church, and "Love one another," by Master W. Golden, of Christ Church, being admirably given. The chorals, &c., in both these anthems, for men's voices only, were very fine. After the Benediction, the clergy and choirs left the church singing a Recessional Hymn. Mr. A. R. Swaine deserves great credit for the untiring zeal with which he has devoted himself to making these Festivals successful. At the organ he was assisted by his brother Mr. A. Swaine, organist of Bingley Parish Church, who played the Processional and Recessional Hymns.—On Thursday, the 29th May, the members of the Church Institute Singing Class presented Mr. G. F. Sewell with a beautiful timespiece, in acknowledgment of his services as honorary conductor. The presentation was made by the Secretary, Mr. W. Oddy, and was suitably acknowledged by Mr. Sewell. An ivory-mounted bâton was also given at the same time by Mr. Poole.

CHRISTCHURCH, NEW ZEALAND.—A very successful performance of the Oratorio *Elijah* was given by the Mendelssohn Society on the 17th March. The principal vocalists were Mesdames Pember, D'ghy, Patiret, Barry, and Hornhook, the Rev. F. Pember, Messrs. E. D. Price, and T. Jones. The choruses were sung with the utmost precision and spirit. The orchestra, under the leadership of Mr. C. Bonnington, rendered very efficient service. The performance was under the direction of Mr. Robert Parker, Miss Marshman presiding at the pianoforte.

ELY.—The Church choir, assisted by the ladies of the Church Choral Society, gave its sixth annual concert, on Wednesday, the 18th ult., in the Corn Exchange, which was completely filled by more than 300 of the élite of the town and neighbourhood. The concert music was well rendered, and gave evidence of careful and judicious training. The duet "The Fairy Queen," by Glover, was well sung by Miss Eliza Engleheart and Miss Barker, and was loudly applauded; and the trio, "The Mermaid's Song," in which the same two ladies were joined by Miss Bishop, had to be repeated. The Rev. F. Page received quite an ovation at the end of each of his songs, "For ever and for aye," by Smart, and "A life that lives for you," by Sullivan. Mr. Ship received an unanimous encore for Operetti's "Pirate," and a similar compliment was awarded to Mr. Burrough for his song, "The friends of other days." Mr. Ship and Mr. Burrough then joined in Glover's duet, "Music and her Sister Song," which was re-demanded with enthusiasm.

Miss Ling presided at the pianoforte with great ability, and Mr. M. Deadman, the organist of the Parish Church, conducted.

FAIRWATER.—The usual Midsummer Prize Distribution and Musical Performances at the Independent College took place in the principal Hall on Wednesday, the 18th ult. Mr. Comer, who conducted the concert, deserves the utmost credit for the zeal with which he has directed the studies of the boys committed to his charge. Many of the vocal pieces were extremely well rendered; and a reading of Collins's "Ode to the Passions," by Mr. Burrington (a former pupil of the College), with instrumental illustrations, was highly successful.

HARROGATE.—The Philharmonic Society gave its first concert, in the Spa Concert Rooms, on Thursday, the 29th May. The first part consisted of a selection of glees, songs, &c., and the second of an original Cantata, by T. J. Paley, *The Village Festival*. The overture is highly effective; the first song is musically, and the ballad, "O tell me not of costly gems" (excellently sung by Miss Place), is one of the best numbers in the work. A melodious chorus, unaccompanied, is followed by a song for baritone, "The days of childhood," which is very good. The libretto is by D. S. Ward, who, like the composer, is a native of this town. The concert was a complete success.

HALIFAX, NOVA SCOTIA.—On the 21st May, Mr. S. Porter, organist of St. Paul's Church, gave a recital on the new Bervington organ recently purchased by the congregation. The programme, which commenced with Handel's "Occasional Overture," was varied and well selected. The power and beauty of the instrument were admirably exhibited in all the pieces, Mozart's *Andante in A*, the air "Watther, Angels," and Mendelssohn's "Wedding March," being especially worthy of commendation. Not the congregation alone, but the whole musical public of Halifax, must be congratulated on the acquisition of so fine an instrument; and still more on the possession of an organist who, by his training and talent, is so well able to promote the study and love of high class music in this city.

HONLEY.—The annual Festival, in connection with St. Mary's Church, took place on Whitsunday. Special sermons were preached afternoon and evening. The choir, which was augmented for the occasion, numbered over 60 voices. The tunes were Nos. 255, 307, 817, and 360 from *Hymns Ancient and Modern*, and Nos. 97 and 603 from the *Hymnary*. The Psalms were chanted to Ouseley in E, and Barnby in E; the *Cantate*, No. 289, *Nunc dimittis*, No. 185, from Ouseley and Monk's *Psalter Chants*; the *Magnificat* to Palestrina in D. The *Deus* was sung to a chant, composed expressly for the choir, in G, the voices singing the *Canto Fermo* in unison, with independent organ part, for verses 3 and 5, and *Gloria Patri*, the effect of which was very striking. The anthem was "I will give thanks unto Thee, O Lord" (J. Barnby), which was well sung throughout, especially the chorales. Mr. J. C. Beaumont presided at the organ, and played with considerable ability the following:—Introductory Voluntary, *Benedictus* from Cherubini's First Mass. During collection—Slow movement from Hummel's Trio, Op. 65. Concluding Voluntary, "Hallelujah Chorus" (Handel). The church was well filled in the evening. The Festival was a complete success.

LEAMINGTON.—Mr. C. Sydney Vinning gave an excellent performance on the new organ at Trinity Church, on Saturday, the 21st ult. The programme included Bach's fine Fugue, in G minor, No. 8; Lefebure-Wely's "Offertoire," No. 4; besides other works of Mendelssohn, Beethoven, &c. The whole was rendered with great precision, and elicited much approbation.

MALVERN LINK.—The members of the Choral Union gave, on Tuesday evening, the 17th ult., their fourth concert for the season in the Concert-hall, which was moderately filled with a very respectable and highly appreciative audience. The programme contained Roedel's "Sea-Maidens," for female voices; Philip Kiltz's scena, to Mrs. Eliza F. Morris's words, "The Shipwreck," and Thomas's "Pic-nic." Mr. Kiltz presided at the pianoforte and conducted. If any proof were required that Mr. Kiltz is an efficient teacher and conductor, it was given on the above night, for the pieces were most effectively performed throughout; and, considering that the Union relies entirely upon its own resources, the success of the evening deserves the warmest recognition. The Cantata is highly spoken of by the local press, and Mr. Kiltz's choral song was enthusiastically and most deservedly applauded. The "Pic-nic," too, was excellently received, several of the pieces being re-demanded. The concert gave the utmost satisfaction to the audience, and reflected much credit upon the Society.

MOXLEY.—A new organ, built by Mr. Wm. Johnson, of Moxley, for the Primitive Methodist Chapel, Salop Row, Bilston, was opened on Sunday, the 25th May, by Mr. George Bond, of Wednesbury. The instrument reflects the greatest credit alike on the author of the specification, Mr. S. Waldron, organist of St. Leonards, and on the builder. Mr. Bond admirably rendered some well-chosen selections from the works of Handel, Mendelssohn, &c., together with arrangements and variations on well-known airs from the artistic pen of Mr. Stimpson, of Birmingham Town Hall. A similar instrument, we understand, is about to be built by Mr. Johnson, for another Chapel in Bilston.

OXFORD.—An excellent concert was given on Tuesday evening, the 27th May, in the Princes Street School-room, by permission of the Rev. R. M. Benson, in aid of the Church Schoolmasters' and Schoolmistresses' Benevolent Institution. The boys of New College, conducted by Mr. Carter, and a party composed of Misses Kate Harvey, Jackson, Lucy Pritchett, and Messrs. Roebuck (New College Choir), Hayward (Magdalen), and Shaw, sang with much precision and effect, the part-songs "Spring, gentle Spring," "Now the twilight," "There stands a little cot," "Oh, the Summer night," "Memory of the past," "When evening's twilight," and "The moon just peeps," all of which were most enthusiastically welcomed. Mr. Dodds's admirable rendering of Handel's "Harmonious Blacksmith," and Heller's "Tarantella," which are both suited to display his delicacy and precision of execution, elicited an enthusiastic encore. He also gave Kube's "Fantaisie de Concert," and in response to an encore, substituted Thalberg's solo "Home, sweet home." Songs were also contributed by Miss Lucy

Pritchett, Mrs. Berry, Miss Kate Harvey, Messrs. Carter, Roebuck, Shaw Keyloff, and Masters Aldridge and Lyster. The performance concluded with the National Anthem.—On the first day of Trinity term, the degree of Bachelor in Music was conferred upon Mr. Jacob Bradford, New College, organist and director of the choir of St. Peter's, Eltham Road, Lee, late of St. James's, Hatcham. The exercise composed for the degree was a sacred Cantata (Psalm 103rd) for full orchestra and voices.

SITTINGBOURNE.—The fourth annual Festival of the Sittingbourne Choral Union took place in the Parish Church on the 3rd ult., when full Choral Even-song was devotionally and efficiently performed by the choirs of the Union, numbering nearly 200 voices; Organist, Mr. Kinke; Præcentor, The Rev. J. S. Hoare. An eloquent sermon was preached by the Rev. Daniel Moore.

SKELMORLIE.—An Organ Recital was given in the Parish Church, on Thursday evening, the 12th ult., by Mr. J. E. Senior, before a large audience. The selection commenced with the overture to *Samson*, and comprised pieces from the works of Bach, Handel, Haydn, H. Smart, Romberg, Meyerbeer, Schumann, and Rink, and was executed in a highly satisfactory manner. Special mention must be made of the vocal music, which consisted of "Honour and arms" (*Samson*), "If with all your hearts" (*Elijah*), the duet "For so hath the Lord himself commanded" (*St. Paul*), *Benedictus* (from Weber's Mass in G), and *Ave verum* (Mozart), all of which were admirably given by a number of amateurs.

STAFFORD.—On Tuesday, the 27th May, the second annual concert of Herr Emil Behnke's Tonic Sol-fa Class took place in the Covered Market before a large audience. The principal vocalists engaged were Miss Edith Wynne, Madame Patey, Miss Jessie Jones, Mr. Cumrings, and Mr. Patey. The first part of the programme consisted of Mr. Henry Lahee's Cantata *The building of the Ship*, the composer presiding at the pianoforte, and Mr. Spivey at the harmonium; and the choir of about 300 voices (in the absence of Herr Emil Behnke, through illness) being ably conducted by Alfred Gaul, Esq., Mus. Bac. The Cantata was very creditably performed, the choruses being exceedingly well rendered, and the solos admirably sung by the above-named vocalists. At the conclusion of the first part, a eight-singing test was given to the class, having been forwarded specially by B. P. Wright, Esq., the Mayor. This piece, after having been sol-fa'd once, was twice sung to words; and with the exception of one bar, the test was very successful. The second part consisted principally of songs, Madame Patey was decidedly the favourite, her songs "Children" and "She wore a wreath of roses" being rapturously applauded. Miss Edith Wynne and Miss Jessie Jones also were very effective in their solos; and Mr. Patey in "I'm a roamer" was warmly appreciated. The National Anthem concluded a very agreeable concert.

STAMFORDHAM, NEAR NEWCASTLE-UPON-TYNE.—A new organ, built for the Parish Church, was recently opened by Dr. Armes (organist of Durham Cathedral) before a very large congregation. This instrument adds another to the list of successes achieved by the eminent firm of Messrs. Forster and Andrews, of Hull, for it may confidently be said that a more perfect organ of the size cannot be found in any parish church. Before the opening service began, Dr. Armes played a brilliant Voluntary, and effectively displayed both the beauty of the instrument and his own powers as a performer. The choir and the clergy to the number of twenty-two, entered the Church singing a Processional Hymn. The prayers were intoned by the Vicar, the Rev. John Bigge, and the Rev. Walker Featherstonhaugh, Rector of Edmonbyers, and the lessons were read by the Rev. Ambrose Jones, Vicar of Stannington, and the Rev. Frederic Gipps, Vicar of Corbridge. The sermon was preached by the Rev. Canon Dwanis, who, judging from his discourse, is by no means an enthusiast in the cause of Church music; indeed, his whole sermon seemed rather an apology for having an organ in the Church at all, a line of thought rather out of place at an opening service. The music was extremely well rendered by the choir, and reflected the greatest credit on those who have bestowed their time and labour in training the voices. At the conclusion of the service the procession reformed and left the church, singing "The Church's one foundation" to Dr. Wesley's beautiful tune. As the congregation departed, Dr. Armes played the overture to *Samson*, and a most successful and impressive service was thus concluded. In the evening a public tea was given by the parishioners in aid of the organ fund; and it is understood that a very handsome sum was realized.

WARMINSTER.—A Festival of Church choirs of the Warminster District of the Salisbury Diocesan Choral Association, was held in the Parish Church of Sutton Veney (which was tastefully decorated for the occasion), on Thursday afternoon, the 12th ult., when the following choirs took part:—Sutton, Westbury (surpliced), Westbury Leigh, Codford, Imber, Bratton, Brixton, Deverhill, Hill Deverhill, and Boyton, the whole numbering about 140 voices. The first part of the Service (Tallis) was intoned by the Præcentor of the District, the Rev. J. H. Pearson, and the second part by the Rev. H. C. de St. Croix. The Processional Hymn was from the *Hymnary*, by Smart, the Psalms were sung to Anglican Chants, and the Canticles to Gregorians. The anthem was Dr. Stainer's "What are these that are arrayed." The hymn before the sermon was from the *Hymnary*, "The roseate hues," by Rev. F. A. Hervey, and the hymn after the sermon, was from the *Hymnal*, "Hark, hark, my soul," by Morley. The Recessional hymn was "Ye boundless realms of joy," Croft's 148th. The musical part of the service was gone through with much effect. The sermon was preached by the Rev. H. S. Armfield, M.A. (Minor Canon of Salisbury Cathedral), and Mr. Herbert Leach (organist of the Parish Church, Westbury, and District Choirmaster) presided at the organ, and played the *Benedictus*, from Mozart's Twelfth Mass, during the Offertory, and Kink's Flute Concerto for the concluding Voluntary. The capabilities of the organ, which is by Gray and Davison, were displayed to much advantage during the service by Mr. Leach. After the service, the clergy and choirs partook of a substantial repast in the Rectory grounds, the Rev. Arthur Everett presiding.

WESTBURY, WILTS.—The members of the Bratton Singing Class (assisted by a portion of the Westbury Singing Class) gave their first concert, on Wednesday, the 18th ult. The programme was miscellaneous, consisting of vocal and instrumental duets, songs, and glees, which were rendered with great taste and precision, reflecting much credit upon their conductor, Mr. Herbert Leach (organist of Westbury), who commenced the class in March last. Mr. Leach, during the concert, played two pianoforte solos, "La Garde Montante" (Wely), and "Blue Bells of Scotland" (Logier), in a highly efficient manner. Mr. T. Grant presided at the pianoforte, and Mr. Leach ably conducted.

WELLS.—The Wells Musical Association, assisted by some of the members of the Cathedral choir, gave an open night to their friends on Tuesday, the 10th ult. The first part of the programme was the charming Cantata, *The Bride of Dunkerron*, by Mr. Henry Smart, which was well performed, and gave, as it could scarcely fail to do, great pleasure to all present. The second part was miscellaneous. Conductor, Mr. Lavington, organist of the Cathedral.

WOOLWICH.—The summer concert of the first year's series of quarterly entertainments which Miss Mascall has undertaken to supply from year to year, took place on Friday, the 6th ult., at the Town Hall. Miss Mascall's Cantata *Sunshine* (the music and words of which are her own) was produced on the occasion, and was highly successful; her pupil, Miss Rice, who displayed a good contralto voice and cultivated style, winning much favour with the audience. Other ladies contributed to the concert, mostly pupils likewise of Miss Mascall, and Mr. Jeffreys, a deep basso, was exceedingly well received. Besides taking a leading part in the Cantata, he sang "The Armourer" and some other songs with much power and excellence. Solos were also given by Mrs. G. H. Baker, Miss Day, Miss Wheeler, Miss Kelly, Miss Chambers, Mdlle. Cissie de Naeyer, the Misses Foss, Mr. Scudder, and Mr. Davies; and pianoforte performances by Mdlle. Aimée de Naeyer (a clever young executant), Miss Edwards (a very promising young performer), Miss Rose Newstead, Miss Annie Lloyd, the Misses Milne, the Misses Foss, Miss Gordon, Miss E. Jones, Miss Rice, and Miss Mascall. The hall was well filled; the reserved seats being especially patronised, and the programme, which was entirely secular, seemed to give complete satisfaction.

WOLVERHAMPTON.—On Monday evening, the 9th ult., the members of the St. Matthew's Choral Society gave their fourth concert in St. Matthew's School-room, H. T. Barker, Esq., in the chair. The room was quite full. Great praise is due to the band (which was led by Mr. Joseph Morton, and conducted by Mr. William Beach) for the efficient manner in which the pieces were performed. Songs, glees, part-songs, duets, &c., were sung, the principal vocalists being Mrs. Griffin, Miss Tranter, Miss E. Lewis, Mr. Griffin, Mr. F. Walker and Mr. C. Hodgkiss. Readings were also given by the chairman and Mr. T. Bowen. At the conclusion of the programme, a vote of thanks was accorded unanimously to the chairman for his kindness in presiding. In replying to which, he thanked the performers, and congratulated them upon their success. The concert concluded with the National Anthem.

WREXHAM.—On the 11th ult., two concerts were given by Mr. F. H. (organist of St. Mark's), being a continuation of the opening ceremonies of a new Hall, just completed. The playing of the band of the 14th Regiment, under the conductorship of Mr. Miller, gave the utmost satisfaction to the audiences, and Madame Billinie Porter, who has a voice of considerable range and power, sang, among other songs, the walse "L'Arditi." In highly finished style. Eos Morlais also gave several songs, his best piece being "Sound an alarm." Mr. Harris played some pianoforte and harmonium solos, and was recalled. The chorus consisted of the Mold Eisteddfod choir numbering about 250 voices. The Hall was well filled in the morning, and in the evening it was crowded.

ORGAN APPOINTMENTS.—Mr. William R. Stubbs (late Conductor of the Sheffield Choral Union), Organist and Choir-master to Christ Church Cathedral, Waterford.—Mr. J. Watson Lee, Organist and Choir-master to Christ Church, Falkirk.—Mr. Arthur Crook, Organist and Choir-master to Shelton Church, Stoke-on-Trent.—Mr. John Jackson, A.R.A.M. (late Organist and Choir-master of the Royal Naval School, New Cross), to St. John Baptist's Church, Leytonstone, Essex.—Mr. Arthur Randall, to Trinity Chapel (Wesleyan), Perry Vale, Forest Hill.—Mr. Hubert Smith, Organist and Choir-master to St. Matthew's Church, Rugby.—Mr. F. Smith, Organist and Director of the Choir to the Parish Church, Walton-on-Thames.—Mr. Hedley Carns, Organist and Choir-master to St. Mark's, Notting Hill.—Mr. H. J. White, Organist and Choir-master to St. Stephen's, Walbrook.

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THE MUSICAL TIMES, AND SINGING-CLASS CIRCULAR.

AUGUST 1, 1873.

TO MENDELSSOHN VIA MOSCHELES.

By JOSEPH BENNETT.

THE world is always eager for personal details concerning its great men. Admiration stimulates curiosity, and if the inner life of a genius cannot be reached, curiosity fixes itself upon his outward relationships. His letters are printed, dinner invitations included; his family life is exposed to the general gaze, and everybody to whom he has said anything in jest or earnest feels bound to gratify the world by retailing it. This is all very natural, though *per se* the thing smacks of vulgarity to a nauseous extent. Prying, for prying's sake, behind the screen which separates a man's public life from his private life has no redeeming feature in itself. It is that form of curiosity represented by quaint old Fuller as "a kernel of the forbidden fruit, which still sticketh in the throat of a natural man, sometimes to the danger of his choking." In former days, a fashion prevailed among royal Courts whereby inquisitiveness was officially gratified. His Majesty dined in public, and whosoever wished could see how the King ate his food, and demeaned himself in the bosom of his family. But where no such opportunities are afforded, it is at least open to question how far our modern habit of peeping through key-holes and listening at windows is a respectable one. Moreover, it possibly does harm to those for whom we wish to feel increased admiration. The old adage that "no man is a hero to his valet" expresses a profound and universal truth, always discovered when heroes are made a study. The little weaknesses of humanity, invisible at a distance, are visible near, and too close inspection has results both unpleasant and undesired. But, after all, this species of curiosity is not an unmixed evil. Wise men know how to use the materials it gets together, and can turn them to a good purpose, because not even the smallest details of a man's life are without significance as regards his character; indeed, it often happens that a trivial incident throws more light upon character than one of seemingly far greater consequence. Thus it comes to pass that the vulgar eaves-dropper acts as a kind of jackal or lion's provider, and is useful to somebody nobler than himself.

Probably no great man's life has been more thoroughly laid bare than that of Mendelssohn. Among musical composers, at all events, he is the most intimately known. From early boyhood to the day of his lamented death Mendelssohn's career has had thrown upon it a light fiercer than that "which beats upon a throne." Thanks to his family and friends, and to those who, knowing him less have been proud to show that they knew him at all, we are as familiar with his sayings and doings in private as in public. It is our own fault if we do not know Mendelssohn, both as an artist and as a man, in all his intimate and varied relationships with the world. The facilities for an acquaintance so complete are themselves the effect of a cause, and that cause lies in the phenomenal interest which Mendelssohn excited. No other composer had such a personal fascination or left behind him such an abiding memory of personal character,—a fact which appears additionally remarkable when we consider that the

life of more than one other presented features of greater real attraction. By the side of Beethoven's heroic figure, or even when compared with the pitiful mystery of Schubert's genius and fate, Mendelssohn appears common-place. He was like a happy child playing in a sunny garden; they wandered through desert places, holding aloft the banner of Art amid the storms of Fate. But human nature instinctively turns to that which is bright and joyous. "Happiness is reflective, like the light of Heaven," says Washington Irving, and in the Walhalla of musical composers the eye seeks first, and rests longest, upon the "happy Felix," the child of Music and of Fortune, whose "path was as the shining light," and whose crowning mercy, for aught we know, was his early death. Every addition to our stock of knowledge concerning him is, therefore, eagerly welcomed, and because Mendelssohn has a prominent place in the just issued *Life of Moscheles*, a value and an interest is given to that work such as hardly anything else could bestow. Moscheles himself was no ordinary man, having fallen short of the highest rank in his profession only by a little way. To see Mendelssohn as he saw him, and to obtain admittance to their intimate companionship is a privilege of rare value, deserving all the attention we now propose to give it.

In 1824, Moscheles visited Berlin, and there met with the boy Mendelssohn, whose genius he not only discerned at once, but acknowledged in terms so glowing as to prove that it made the profoundest impression. "Felix," he wrote, "is a phenomenon. What are all prodigies as compared with him? Gifted children, but nothing else. This Felix Mendelssohn is already a mature artist, and yet but fifteen years old." The idea of maturity took such firm hold upon Moscheles, that when requested to give the boy lessons he could hardly bring himself to do so, urging that Felix had "no need of lessons." Ultimately he consented, but took care to write in his diary, "I gave Felix Mendelssohn his first lesson, without losing sight for a single moment of the fact that I was sitting next to a master, not a pupil." In this connexion we find a reference to Mendelssohn's parents which may go far to remove an idea that, conscious of their son's genius, they unduly forced his powers. "They are far from over-rating their children's talents; in fact, they are anxious about Felix's future, and to know whether his gift will prove sufficient to lead to a noble and truly great career. Will he not, like so many other brilliant children, suddenly collapse? I asserted my conscientious conviction that Felix would ultimately become a great master, that I had not the slightest doubt of his genius, but again and again I had to insist on my opinion before they believed me. These two are not specimens of the *genus* prodigy-parents, such as I must frequently endure." In 1826, we find Moscheles again at Berlin, hearing Mendelssohn play his Overture to "A Midsummer Night's Dream," and that other Overture, "The Trumpet," which remained so long unpublished. On this occasion, Moscheles made a curious entry in his diary:—"The great and still youthful genius has once more taken gigantic strides, but, strange to say, these are little recognized, except by his teachers, Zelter, Louis Berger, and a select few. This prophet, too, is not honoured in his own country; he must go elsewhere." Taken in connexion with the actual luke-warmness of Germany towards Mendelssohn, and the devotion with which he is worshipped in England, these remarks are an example of coming

events casting their shadows before. In 1829, as everybody knows, Mendelssohn first visited this country, bringing with him his Overture to "A Midsummer Night's Dream," his String Quartet in A minor, and other works. Moscheles had just then lost his eldest boy, and his diary gives us a charming glimpse of Mendelssohn's sympathetic nature:—"As a friend, he is of untold value; cheerful, yet full of sympathy with us in our recent loss, and our anxiety for the frail treasure still left to us; he is always ready to exchange the attractions of London for our rural solitude, where his society acts like healing balm on our wounded spirits. He seems to have set himself the task of compensating us for our sufferings." With this quick and generous nature was still joined the modesty of the boy:—"How delightful it is," wrote Moscheles, "when he brings some of his new compositions, and, after playing them, waits with child-like modesty for an expression of my opinion. Any other would long since have become aware that in him I recognize my own master, and that I am in raptures where he is expecting to be sharply criticised. Do what I will to give him a correct view and appreciation of our relative positions, he always insists upon subordinating himself to me as his master." This is charming as regards Mendelssohn; hardly so as regards Moscheles, who, in his enthusiasm, did all that was possible to ruin the modesty he admired. Whatever of conceit there was in Mendelssohn's nature owed its existence to such foolish flattery, and the marvel is that, always surrounded by flatterers, worse results were not entailed.

The record of Mendelssohn's second visit to London, in 1831, presents little that calls for notice; but in connexion with Moscheles's subsequent visit to Berlin, we see how the irrepressible spirits of the younger artist influenced his older and graver colleague. Mendelssohn invented a game on the pianoforte, and the two used to play it in a manner thus described:—"We often extemporise together, each of us trying to dart quick as lightning on the suggestions implied by each other's harmonies, and to construct others upon them. Then Felix, whenever I introduce any motive out of his own works, breaks in and cuts me short by playing a subject from one of my compositions, on which I retort, and then he, and so on, *ad infinitum*. It is a sort of musical blindman's-buff, where the blind-folded now and then run against each other's heads." This amusement seems to have had a great attraction for Mendelssohn, who often entered into the fun of it with characteristic zest. Indeed, both men appear to have sometimes come very near combining want of dignity with want of reverence. "They often play to one another Beethoven's Sonatas," says Mrs. Moscheles, "which not unfrequently diverge into joint improvisations of the maddest kind, and musical caricatures. On one occasion the nursery song 'Polly, put the kettle on' is chosen for a subject on purpose to please the two little girls." All this—in Mendelssohn's case, at any rate—was but the reaction of too severe a strain upon a finely-strung and sensitive organisation. Now and then, reaction would take another and more ominous form:—"If Felix came to her (Mrs. Moscheles) complaining of weariness, she used to make him sit down quietly on the sofa in a dark corner; there he would rest for a few minutes whilst the children would stop their game and keep perfect silence. Then, after taking some slight refreshment, he would rouse himself and discuss with his usual animation some severe musical rehearsal,

a morning concert, or a political meeting, where he was constantly to be found." At home, in the intervals of his enthusiastic and exhausting labours, Mendelssohn sought relief and change in childish musical fun, especially when he could get Moscheles to play with him. Both artists were together in Berlin in 1835, and in one of his letters Moscheles wrote:—"We have had a regular day of it. * * * We then allowed ourselves all manner of musical extravagances; extemporising jointly and alternately on two pianos—an intellectual sort of tournament. We * * * perpetrated all manner of musical absurdities." These particulars, if they throw no new light upon Mendelssohn's character, have a significance even the tyro in psychology cannot fail to appreciate. An organisation which, in moments of leisure, rose to half hysterical excitement, or sunk to profound depression, could not long endure the wear and tear of life.

In 1840, Mendelssohn visited Birmingham to conduct his "Lobgesang" at one of the Festival concerts. By this time the composer had recovered from the great shock of his father's death; he was happily married, moreover; and, in the full flow of his excitable nature—it would, perhaps, be wrong to say animal spirits—Mrs. Moscheles wrote of him as "the same hearty, cheerful, delightful old friend as ever." Even at Birmingham, with the most serious artistic duties occupying his attention, Mendelssohn could sketch the town for the amusement of Moscheles's children. "Whilst Birmingham prided herself on bringing out his newest work," wrote the gratified father, "he still found time to make a pen and ink drawing of Birmingham for our children. We have a view of the town with its chimneys, warehouses, Town Hall, and the railway carriage in which he and I sat." From Birmingham, "the two M.'s," as Mrs. Moscheles loved to call her husband and his friend, went to Leipsic, where they arrived late at night. The next morning Moscheles wrote, "Felix, in the room next to me, is teaching his little boy to sing," the work under rehearsal, perhaps, being the Prussian post-horn signal which father and son used to perform between them, to the syllable "da," one taking up where the other left off. It was on this occasion that Mendelssohn submitted to Moscheles "some numbers which had been intended for 'St. Paul,' but which were never performed or printed." The opinion of Moscheles with regard to them was that they were "treated in a more dramatic way (than the rest of the work?) and therefore, perhaps, more adapted for isolated performance in the concert-room than to be heard in connexion with the Oratorio itself." Without dwelling upon this very inconsequential judgment, we may ask what has become of those pieces? Their interest would be immense, especially if issued as an appendix to the work of which they were originally intended to form part. Some of the letters written by Mendelssohn at this period give glimpses of happiness too great to last. In one, addressed to Mrs. Moscheles, we find him saying—"but the quiet, peaceful time since Moscheles started in the railway, and Chorley in the mail-coach, is no theme for description; in fact, happiness cannot be defined; and certainly, I ought neither to have nor to express any wish, seeing that I happen just now to be hard at work, with my wife and children in good health and spirits around me." In one of her most eloquent passages, Charlotte Brontë said:—"Some real lives do—for certain days or years—anticipate the happiness of Heaven; and I believe if such perfect happiness is once felt by

good people (to the wicked it never comes) its sweet effect is never wholly lost. Whatever trials follow; whatever pains of sickness or shades of death, the glory precedent still shines through, cheering the keen anguish, and tinging the deep cloud." We may at least hope that a remembrance of the sunny, peaceful days of Mendelssohn's life (and they were not a few) cheered him when, seven years later than the time of which we write, he entered the "valley of the shadow of death."

In 1841, we find Mendelssohn deprecating certain English comparisons between Spohr and himself. "These things are unaccountable," he wrote to Moscheles, "and I heartily deplore them; in truth, not the slightest idea of such a competition or comparison has ever entered my mind. * * * I never can or should like to be pitted as an opponent to a master of Spohr's standing." Mendelssohn's sincerity in this matter is proved by his besetting habit of undervaluing many of his works and persistently keeping them from the world. During his visit to London in 1844, Moscheles reasoned with him on this matter, and "endeavoured to impress Felix with the necessity of dealing fairly by himself, instead of undervaluing writings the sterling worth of which was everywhere acknowledged." That the reasoning did not succeed everybody knows. Mendelssohn could never get over the barrier which diffidence on the one hand, and artistic pride on the other, threw across his path.

In 1846, Moscheles accepted a post at the Leipsic Conservatoire, but remained in England to conduct the ever-memorable Birmingham Festival whereat "Elijah" was first performed. The "two M.'s" were thus brought together once more in the central English town. We get a few glimpses of the preparations for "Elijah";—how, for example, the Oratorio was rehearsed at Moscheles's house in Chester Place, and at the Hanover Square Rooms; and how the lady singers, as their habit is, "gave Mendelssohn some trouble; one finds fault with the song, and insists upon its being transposed; Mendelssohn resists with studied politeness," &c. The actual performance was thus recorded by Moscheles in his diary:—"August 26.—Mendelssohn achieved his most brilliant triumph in this day's performance of his 'Elijah.' In my opinion this work has more vividness and more dramatic variety than 'St. Paul,' and yet it is written in the purest Oratorio style, and places him yet another step higher." This reads like the veriest truism now, and we turn from it to an interesting anecdote illustrative of Mendelssohn's readiness of action. "The orchestral parts of a short recitative (by Beethoven or Spohr) were not forthcoming; we were all in a difficulty, but Mendelssohn came to the rescue. He quietly betook himself to an adjoining room, and there he composed the recitative, scored it, and copied the parts, and these were admirably played at first sight by the band—the public knowing nothing of what had happened. That's the way a Mendelssohn manages." At the close of the Festival, Moscheles broke up his English home, and joined Mendelssohn at Leipsic, much to the delight of the younger master, to whose heart the Conservatoire was so near that not even when composing "Elijah," did he neglect the pupils for a day. The two families appear to have lived in perfect union, for Mrs. Moscheles wrote to a friend at the time, "We are truly happy in our intercourse with the Mendelssohns; * * * what a happy household it is. The abundant means at his command are never squandered upon outward

show, but judiciously spent on a well-regulated, comfortable household." We are permitted a glimpse of this happy family in the *sanctum* of home—almost the last glimpse before the shadow of death falls over all. It was Mendelssohn's birthday, and his friends combined to keep it with due festivity. Moscheles must describe the revels:—"The proceedings were opened with a capital comic scene between two ladies' maids, acted, in the Frankfort dialect, by Cécile (Madame Mendelssohn) and her sister. Then came a Charade on the word 'Gewandhaus,' Joachim, adorned with a fantastic wig, *à la* Paganini, played a hare-brained Impromptu on the G string. The syllable 'wand' was represented by the Pyramus and Thisbe wall-scene from the 'Midsummer Night's Dream;' for 'haus' Charlotte (Mrs. Moscheles) acted a scene she had written herself, in which she is discovered knitting a blue stocking, and soliloquizing on the foibles of female authoresses, advising them to attend to their domestic duties. By way of enforcing the moral she calls her cook—the cook was I myself, and my appearance in cap and dress was the signal for a general uproar. Mendelssohn was sitting in a large straw arm-chair which creaked under his weight as he rocked too and fro, and the room echoed with his peals of laughter. The whole word 'Gewandhaus' was illustrated by a full orchestra, Mendelssohn and my children playing on little drums and trumpets, Joachim leading with a toy violin, my Felix conducting *à la* Jullien. It was splendid." On the seventeenth of September following, Moscheles made a very different entry to the foregoing. Mendelssohn had returned from Switzerland, and his friend wrote:—"In mind dear Felix is the same as ever, but physically he seems altered; he is aged, weakened, and his walk is less elastic than before." This was the beginning of the end, and soon we read of his seizure at Frau Frege's house, his partial recovery, the final blow, and the sad spectacle presented as the master lay unconscious on his death-bed, surrounded by loving and despairing friends. On the morning of the fatal day (Nov. 4) Moscheles wrote:—"To Thee, O Creator, it is known why Thou hast lodged those treasures of heart and soul in so frail a tenement, that now threatens to dissolve. Can our prayers win from Thee the life of our brother?" No, they could not; and a few hours after, the beloved master "expired with a deep sigh." But to this day, Mendelssohn yet speaks—speaks by that beautiful life of which, thanks to volumes like the one here noticed, we are permitted to know so much.

MUSICAL REMAINS OF THE ANCIENT CHURCH OF ENGLAND.

SOME wise body has told us that man is a bundle of habits; he might have added—and of traditions. There is surely no more prevailing source of opinion and action than what our forefathers have thought and done. Popular customs, popular superstitions, popular feelings, all bear testimony to this—living, as they do, even after their origin is lost in the dim past. It may be safely concluded that no great epoch has occurred in the history of our island, even to the remote pagan times, but has left behind it its traces in custom, superstition, and popular feeling.

It would be indeed rather a matter for surprise than otherwise if the ancient pre-Gregorian Church of England had left no traces amongst us but the old material fabrics to be seen to this day in Cornwall. If vestiges of pagan times are still to be detected amongst us, it would indeed be strange if that ancient

Church had left behind it not a foot-print in the feelings, customs, and uses of the people. Think—it was founded, if not indeed verily by St. Paul himself, at least by one who must have been alive with the Apostle. Then, it was that Church that had brought the first British Christians “out of darkness into marvellous great light,”—that had supplanted pagan cruelty by Christians kindness. It was the nation’s first love, and when Gregory choose to treat our land as infidel, and sent his haughty Italian priests to bully the national Church, and quarrel with her Bishops on the mighty important matter whether Easter should be a fixed or a moveable feast—important in one sense, however, as showing that from the very first, we drew no church life-blood from Rome—are we to suppose our sturdy forefathers bowed and scraped to the foreigners, and asked them to supply them with National Church customs and uses? Nay, would not the heart of ancient Christian England throb quicker and quicker at the sense of indignities and injustice cast on their own Bishops? Would not every custom of their own Church become dearer and dearer to the Christian people as the tide of tyranny rose against their own National Church? Those who lived in our island in those early days must have been very different to us now, if they did not feel their hearts uprise within them against the overbearing of strangers, made powerful by foreign help or native treachery, and their love for the old ways made stronger and stronger in proportion. And look down the vista of history—was there anything in the conduct of the exotic Church, when it had crushed out the rival native hierarchy, to win over the people of England and make them forget their old love? If there happened a time of national mismanagement and misgovernment, the Pope of Rome and his Legate were sure to be in the thick of the muddle, If the Sovereign of the day threatened to play false to his people, the rulers of the exotic Church were on tiptoe to rush in and turn the chance to their own advancement. A weak King made a bold Pope. As King went in, Pope came out like the little weather-telling men and women. The old people’s ballads show us the feeling all this engendered and kept alive in the people’s heart. No such never-wearying source of mirth and merriment as the discomfiture and trouble of a poor Bishop, no such well-worn whetstone for wit as the Churchmen. Truly there was no evidence of any such change of popular feeling as would have caused the people to forget the old Church. Now in what form might we naturally expect the memories of the ancient Church would live? Not in ritual; the exotic Church contrived to get power sufficient to thrust in its own ritual into every Church in the land. Surely we may expect to find the ancient tradition living, if anywhere, in music—music that can find a well-nigh imperishable name in a people’s heart and feelings. Now it so happens that there do exist two musical uses whose origin can only be traced to the existence of some pre-Gregorian form of worship in our island. The first is the special use of people’s response; and what would the people retain in heart and memory longer and more lovingly than the way in which the people made answer of old? Across Yorkshire, and to a less degree in the neighbouring districts, did universally prevail, and still does prevail where the old custom has not been broken up, by the introduction of the more orderly but less venerable monotone—the custom of answering in uninflected speech. It is not the monotone of our Cathedrals, which is only the normal and simplest form of recitative, with a tendency

to break out into melodic ending, so running into the plain chant more fully developed in the preces. In the Yorkshire custom, the responder takes his own one-tone irrespective of his neighbour’s tone, but each holds that tone without variation: being simple speech, without inflection, the articulation predominates over the tone, so to say, to such an extent that the musical ear is not tortured by the sense of discord the custom when described on paper seems to promise. This Yorkshire use is clearly and distinctly a *Church* use, as clearly and distinctly not a *Roman Church* use. The use of what Church, then, can it be but that of the ancient pre-Gregorian Church, living still in a district once under British kings, whose subjects—some of them—ravished tumuli even now from time to time proclaim in emblems—died in the faith of Christ.

By even stronger links can we connect with the ancient Church the old tunes that were first wedded to the metrical version of the Psalms of Sternhold and his co-labourers. We may clear the ground by showing whence these venerable melodies could *not* have come. First, though we find them in the earliest psalm-tune books called “The Church Tunes,” they most certainly did not come from the dominant Church of Gregory’s introduction. We have in our hands, through the labours of Morrell and others, the whole body of the Latin Mediæval hymnody, and did we not also possess a vast number of the original tunes to which these hymns were sung, we should still see at once that they never could by any possibility have been sung to the 8,6,8,6 Iambic measure so generally prevailing in old English psalm-tunes as to be called specially “the common measure.” Secondly, we may also say as positively, that “The Church Tunes” were not secular ballad tunes, as were a large proportion of the tunes in Marôt’s and Beza’s Psalter, and as a larger proportion would have been had not Calvin protested against the ill-assorted wedding of secular and sacred, and put forth Goudimel to supply sacred tunes for sacred verses, the doing of which cost the good composer his life, and indignities to his dead body, in the massacre of St. Bartholomew. True, the common measure—“the people’s vulgar verse,” as Archbishop Parker calls it—is the measure of Chevy Chase and the majority of our other story ballads, but quite sufficient is known of our old ballads to enable us to assert with confidence that no trace whatsoever of “The Church Tunes” is to be found amongst them. Besides there is the special and peculiar construction of the tune that entirely negatives the supposition of its identity with the old secular ballad—the peculiar use of syncopation by itself is sufficient for our decision. Thirdly, we may at once discard Sir J. Hawkins’s blind supposition. “With respect to the author of those original melodies, published in the more early impressions of the version of Sternhold and Hopkins, we are somewhat to seek. It is probable that in so important a service as this seemed to be, the aid of the ablest professors of music was called in.” Yes, called in truly was this aid, not to *compose*, but to *harmonize* these what Hawkins himself calls “The Ancient Church Melodies” in strange contradiction to his own suggestion. The very year after the Metrical Psalter first appeared, “with apt notes to sing them withal,” came forth Day’s (1563) four-part Psalter, the first of that long succession of harmonies by the greatest living composers to the old tunes, and others that from time to time were added to them. Is it possible that these harmonists would agree to dignify the melodies of their contemporaries or immediate predecessors by the title

of "The Church Tunes," and would lavish on them all their skill, ingenuity and learning in setting and resetting them? Impossible, surely. One word more upon that title. We have seen that the old tunes could not have got their prefix from use in the Romish Church, the measures of the Latin hymns would altogether preclude their ever being "Church Tunes" in the Mediæval Church, and strangely enough, they never had authoritative entry into the Reformed Church. "Allowed to be sung in churches" is the very farthest any editor dared to print on his old version. Not one single word of any rubric even hints at the existence of such a thing; in fact, the versions of the "Veni Creator," in the Ordination Service, are the only representatives of hymnody in a prayer-book. And if we look at the title-pages of our earlier psalters, though some do say of the tunes that they are "sung in churches," others give as their purpose "for the encrease of virtue and abolishing of other vayne and triflyng ballads, to the use of the Godly Christians recreating themselves in stede of fond and unseemly ballades," and so on—in fact, for *home* rather than Church use. And yet there stands the oft repeated phrase, "The Church Tunes." What Church? If not the Roman Church—if not the Reformed Church—what Church but the ancient pre-Gregorian Church of England? Is it concluding too much from all these premises that of the forty or so tunes that were first wedded to the metrical psalter in 1562, the English portion—(for a few chiefly of peculiar metre, we know, came from France and Germany)—the English portion contains ancient melodies that had lived in the people's heart and been handed down traditionally from the days of the Ancient Church of England.

The Druids are said to have committed their sacred sayings and moral precepts to verse, that they might be the more easily retained in the memories of the people. Have we in a "Kentish Tune," a "Cheshire Tune," a "Glasenburie Tune," the chant used to some primitive psalter that conveyed the thought of the psalms in the "people's vulgar verse," for the same purpose of storing those thoughts in the memory?

That no relic, however slight, of such primitive psalter remained clinging about the tune is no argument against a former union.

Verbal language is for time and place; melody is a language that knows no such beginnings or endings. Over and over again, so to speak, must the old tongue have been turned to a new one, but the tune would live on, "though men might come and men might go," clinging to the ground itself, almost like the daisies they trod underfoot, cherished for dim, perhaps but half comprehended, memories that grew upon it, hallowed by an indefinite feeling that it still echoed with a protest against tyranny and oppression. And how completely would the bringing forth to light once again these old tunes out of the recesses of the people's hearts and memories be in accordance with the whole tone and tenour of the Reformation. For what was that great movement? It was the cleansing away from the Church all that was false and new and foreign, and restoring all that was true and old and national. It was the building up on God's word, of Catholic truth and Church custom, so as to form the "national or particular Church of England." In essentials, God's Word was the final court of appeal; in non-essentials, national feeling was first consulted. If such traditional Church-tunes did exist, the Reformation must needs have brought them to light; and, moreover, in exactly

the way that they did come forth. It would have been quite as much at variance with the spirit of the Reformation to have authorized the use of metrical paraphrases of the Psalms, when the necessarily more faithful prose translation could be recited in chant—quite as much at variance with its spirit this, as to have wholly ignored the existence of the old tunes and the metrical versions, whose metre, doubtless, was prescribed by these tunes. "Allowed to be sung in Churches,"—and sung in Churches they were from the beginning,—exactly seems to be the position the spirit of the great movement would have assigned to them. Of course it may be urged that all this is but circumstantial evidence. Of what but circumstantial evidence does the case admit? Here are two facts. 1st, To this day exists in a large district—a district specially rich in ancient British memorials—a peculiar mode of people's Church response, distinct and separate from the Cathedral preces on the one hand, and the response of ordinary speech on the other. 2nd, That at the time of the Reformation there were found ready to hand when required certain "Church Tunes," not of the previously dominant Romish Church, yet somehow of authority and mark sufficient to demand the utmost skill of successive leading musicians in their setting and resetting. Let those who can show of what Church this was the people's Church response—these the "Church Tunes," unless of the ancient pre-Gregorian Church of England.

J. POWELL METCALFE.

It is satisfactory to find that the social position of those who own a pianoforte or harmonium is now beginning to be thoroughly recognised, for respectability was some few years ago defined as belonging only to persons who "kept a gig." Mr. Normansell, Secretary of the South Yorkshire Miners' Association, in his recent examination before the select Committee appointed to enquire into the supply of coal, says "Fifteen years ago it was scarcely possible to find a collier who could write his name, and now every child he had could read and write. A great number owned their own houses as freeholders, and the system was on the increase." Some of them had pianos and harmoniums, and even perambulators. He looked upon the piano as a cut above the perambulator." Had Mr. Normansell omitted to supply us with his own opinion on the subject, by his assertion that some had pianos and harmoniums, and *even perambulators*, it might have been imagined that he considered carriages of any kind ranked above musical instruments; but his declaration that he "looked upon the piano as a cut above the perambulator" is a delicate compliment to our art which we are certain will be universally appreciated.

We are glad to hear that the meeting in aid of the Royal Normal College and Academy of Music for the Blind, held at the Mansion House, under the presidency of the Lord Mayor, on the 30th June, was attended by such a successful result. The Marquis of Westminster, in the course of his address to the meeting, stated that the number of blind throughout the country was estimated at about 30,000, and of these he believed that only 2,250, were instructed or assisted. The object of this College is so to educate persons thus afflicted as to enable them to maintain themselves by teaching music and tuning pianofortes. The subscriptions received amounted to about £1,000, and the Committee have now £6,000, towards the £25,000, which will be required. It is

sincerely to be hoped that the efforts of those who have exerted themselves in this benevolent cause will be tangibly rewarded by the collection of a sum amply sufficient to place so desirable an Institution upon a permanent basis.

HER MAJESTY'S OPERA.

DURING the past month this establishment has imitated the rival Opera-house by having its "Shah night" when, as before, scraps of lyrical works were given, for the purpose of displaying the talents of Mdlle. Titens and Madame Christine Nilsson, His Majesty, however, missing as much as he conveniently could of the entertainment by arriving at twenty minutes past nine o'clock. Amongst the most successful revivals has been Ambroise Thomas's "Mignon," other more popular Operas having sufficed to fill up the season until the final night, Saturday the 19th ult., when "Le Nozze di Figaro" was given for the benefit of Mdlle. Titens.

ROYAL ITALIAN OPERA.

THE production of Auber's sparkling Opera "Les Diamans de la Couronne," with Madame Patti in the part of *Caterina*, was naturally looked forward to as the great event of the season; but the version of this composition submitted to the audience of the Royal Italian Opera on the 3rd ult., could have satisfied none but the vocalists and the conductor. In the first place the work suffers from the heavy recitatives, composed according to the "serious" Italian Opera model, by Signor Vianesi; but this we could forgive were Auber's music left untouched. So far from this being the case, however, in addition to ruthlessly cutting out portions of the original, pieces are taken from the composer's early Operas, "La Neige," and "Leicester," and introduced without, as we can perceive, the slightest reason; then a duet and some songs written especially for the occasion by Signor Vianesi, are dragged in with as much coolness as if the Italian Opera stage were merely intended as a platform for the display of the caprices of singers; and, perhaps worst of all, the music of *Sebastiano*, composed by Auber for a tenor, has been mutilated and altered to please the baritone, Signor Cotogni. In spite of all these artistic offences, however, the Opera was listened to with the utmost delight, for Madame Patti's vocalisation throughout was simply perfect, and Madame Monbelli, although somewhat cold, gave the music with admirable grace and finish, especially distinguishing herself in the beautiful duet with Madame Patti, "Dans les défilés des Montagnes" (we cannot persuade ourselves to give the Italian title) which was deservedly encored. With the exception of Signor Bettini, who was at least painstaking, as he ever is, the less that is said of the male characters the better. To compensate for the shortcomings in the presentation of this Opera, a fine performance of Meyerbeer's "L'Etoile du Nord" has been given, Madame Patti's charming acting and singing in the principal part drawing forth the most enthusiastic applause from one of the most crowded audiences of the season. The *début* of Mdlle. Pezzotta, as *Amelia*, in "Un Ballo in Maschera," on the last night but three of the season, was an unmistakable proof how little the management reckoned upon her success; but she secured some genuine applause in many parts of the Opera, and displayed a voice which (presuming that the *tremolo* so constantly marring some of her best singing was partially due to nervousness) may yet be turned to good account. The establishment closed on Saturday, the 26th ult.

NATIONAL MUSIC MEETINGS AT THE CRYSTAL PALACE.

THESE interesting meetings are exhibiting a gradual and healthy development, which cannot fail to give assurance of ultimate success. The grand Challenge Prize was this year well contested; and it may fairly be said that a visible improvement over last season was exhibited in nearly every class. There is still some room for improvement in the rules and regulations; which improvements, if report may be trusted, will be effected before the next year's competitions take place. They consist of dividing the prizes for the Single Voice Competitions into first and second, and removing the restrictions which have hitherto limited the candidates to those who have not received and fulfilled public engagements more than twelve months previous to the competitions. This limitation has always appeared an unwise one, considering that public singers of the second class, and not merely promising pupils, are the persons who

require recognition and encouragement. All who know anything about the matter must have seen that whereas one or two public singers have gained a position in the musical world, there are many others hardly less good who spend their whole life in the constant and vain endeavour to gain an adequate recognition. Of course this must ever be the case to a certain extent; but the aim of such meetings as these should be, as far as possible, to lessen the disproportion. Hitherto pupils, more or less promising, have competed for and received prizes. In the future it is to be hoped singers will take their place.

Perhaps the most satisfactory exhibition of training and real musical culture was afforded by the Male Voice Choirs and the two great choirs which competed for the Thousand Pound Prize. In both these classes it would seem next to impossible to hear finer singing than was exhibited on this occasion. Should, however, the report be correct that foreign choirs are likely to enter the lists next year, it is to be hoped that the unaccountable lethargy of the celebrated Yorkshire choirs will be at once thrown off, and patriotism succeed in effecting what ordinary emulation has failed to do.

The prizes were awarded as follows:

SOPRANO SOLO SINGERS.—Judges: Sir Julius Benedict, Signor Ardit, Herr Ganz. Prize:—Miss Jessie Jones. Miss E. Tomsett was specially commended.

TENOR SOLO SINGERS.—Judges: Sir Julius Benedict, Mr. H. Leslie, Mr. Hullah. Prize:—Mr. Frank Gifford. Mr. C. Wilkinson was specially commended.

JUVENILE WIND BANDS.—Judges: Messrs. D. and F. Godfrey, Signor Ardit. Prize:—The Band of the Marylebone Schools, Southall.

CONTRALTO SOLO SINGERS.—Judges: Sir Julius Benedict, Signor Ardit, Messrs. Barnby, Hullah, Leslie. Prize:—Miss Bolingbroke. Miss Minnie Simpson was specially commended.

BASS AND BARITONE SINGERS.—Judges: Sir Julius Benedict, Signor Ardit, Messrs. Barnby, Hullah, Leslie. Prize:—Mr. H. E. Thorndike. Messrs. P. Ley Greaves, C. Price, and E. W. Crothy were specially commended.

BRASS BANDS.—Judges:—Messrs. Barnby, Leslie, F. Godfrey. 1st Prize: The Brass Band of the Royal Artillery, Woolwich. 2nd Prize: The Cairow Works Band. 3rd Prize: The Band of the Gloucestershire Artillery.

CHORAL SOCIETIES NOT EXCEEDING 200 VOICES.—Judges: Sir Julius Benedict, Messrs. Leslie, Barnby. First Prize: The Stepney Tonic Sol-Fa Association. 2nd Prize: The South London Choral Association. The Dalston Choral Association was specially commended.

TRUMPET SOLO PLAYERS.—Judges: Sir Julius Benedict, Signor Ardit, Mr. Cousins. Prize:—Mr. W. Wilmore.

CHURCH AND CHAPEL CHOIRS.—Judges: Sir J. Goss, Sir Julius Benedict, Mr. J. L. Hatton. Prize:—Saint Nicholas Church Choir, Liverpool.

MALE VOICE CHORAL SOCIETIES.—Judges: Sir Julius Benedict, Messrs. Barnby and Leslie. 1st Prize: The Liverpool Representative Choir. 2nd Prize: The Bristol Choral Union.

CHORAL SOCIETIES NOT EXCEEDING 500 VOICES.—Judges: Sir J. Goss, Sir Julius Benedict, Mr. Barnby. 1st Prize: The South Wales Choral Union. 2nd Prize: The Tonic Sol-Fa Association Choir.

To Mr. Willert Beale, the founder of these meetings, a special tribute of praise is due for his admirable management. The authorities of the Crystal Palace also deserve the warmest commendation for so ably carrying out the details of this great undertaking.

ROYAL ACADEMY OF MUSIC.

THE annual public concert of this Institution, which was given at the Hanover Square Rooms on Saturday morning the 26th ult., before a large and highly appreciative audience, afforded ample proof of the excellent system of tuition now pursued in every department of study in the Academy. The eminent pianoforte players who have been educated in this National School of Music sufficiently attest the attention which has ever been given to this instrument; but we have now to bear testimony to the talent of the many singers who have already made a name beyond the walls of the Institution, to the still unknown pupils, who gave evidence at this concert of the artistic training to which they are subjected, and to the manifest improvement in the choir, a point which we consider of the utmost importance. The length of the programme prevents the possibility of our doing more than name a few of the most prominent performances; but Mr. Walter Fitton, in the first movement of Beethoven's Concerto, in E flat, Miss Curtis, in the

last two movements of Mendelssohn's Concerto in D minor, and Miss Connolly, in the first movement of Schumann's Concerto, in A minor (the last-named student receiving a justly merited tribute of applause which the most experienced pianist might have envied), reflected such honour upon themselves and the Institution as to warrant us in anticipating the highest results in their future. An excellent rendering of the last two movements of Spohr's "Duo Concertante," in B minor, for two violins, by Messrs. Reed and Szczepanowski, was one of the most attractive features of the concert; and amongst the vocalists may be mentioned with warm commendation, Misses Beasley, Nessie Goode, Jessie Jones, Mayfield, Llewellyn Bagnall, Messrs. Guy, Howells, Dudley Thomas, Pope and Wadmore. The compositions of the pupils were the first movement of a Symphony in C (Roberts), the first movement of a Symphony in B minor (Florence Marshall), a part-song (Oliveria Prescott) two vocal pieces from a choral symphony in E minor (Wingham), and an Andante and Scherzo from a Symphony in C minor (Eaton Fanning), the two last named students having already received silver medals from the Institution, and Mr. Fanning having been elected "Mendelssohn Scholar." That due attention is paid to the organ in the Academy was evidenced by the efficient rendering on that instrument of J. S. Bach's Fugue in C minor by Mr. Done, a son of the well-known organist of Worcester Cathedral. The concert was conducted with much ability and judgment by Mr. Walter Macfarren. We append the list of prizes, which were distributed by Mrs. Gladstone, from which it will be seen that a very large amount of recognised talent in the Academy was necessarily unrepresented at this performance.

FEMALE DEPARTMENT.—Silver Medals: Miss Emily A. Troup (Pianoforte), Miss Elizabeth Connolly (Pianoforte); Miss Amy E. Turner Burnett (Pianoforte), Miss Mary Taylor (General Progress); Miss Jessie Jones (Singing); Miss Sarah A. Goode (Singing). Bronze Medals: Misses Emma Cornish, Isabella W. McCarty, Eliza J. Hopkins, Emma L. Beasley, Llewellyn Bagnall, Alice Mary Curtis, Lavinia Sheehan, Johanna Ludovici, Beata Francis. Books: Misses Helen Pamphilon, Ellen Edridge, Maria Combs, Ethel Harraden, Catherine Beaumont, Mary Roffe, Clara Buley, Ellen Hancock, Ellinor Blake, Edith Brand, Alice Chapman, Janie Burrough, Hannah Edouard, Mary E. Butterworth, Mrs. Florence Marshall. Letters of Commendation: Misses Louisa A. Turner, Jane Whitaker, Constance Harper, Annie Bradley, Elizabeth L. Rothwell, Marion Green, Fanny Boxell. Sterndale Bennett Prize (Purse, containing Ten Guineas): Miss Annie Jane Martin. Highly Commended: Miss Agnes A. Channell (Silver Medallist, 1872).

MALE DEPARTMENT.—Silver Medals: Master Harry Walker (Pianoforte); Mr. W. A. Howells (Singing). Bronze Medals: Messrs. F. Weekes, F. Done, B. E. Elmenhorst, J. L. Wadmore, H. A. Pope. A Prize Violin Bow (kindly given to the Institution by Mr. James Tubbs, of Wardour Street); Mr. J. H. Reed. Books: Messrs. T. Matthay, H. W. Little, A. J. Jackson, E. Hinchcliffe, H. R. Rose, D. Thomas, J. A. Breeden, A. G. Jopp, R. George, L. N. Parker, L. Szczepanowski, C. J. Regan, A. Rhodes, J. H. Roberts. Sterndale Bennett Scholarship (Two Years' Free Education in the Institution): Master Tobias Augustus Matthay (re-elected in April last). Westmorland Scholarship (Ten Pounds towards the cost of a Year's Instruction): Awarded to Miss Emma L. Beasley. Potter Exhibition (Twelve Pounds towards the cost of a Year's Instruction): Awarded to Miss Florence Baglehole. Mendelssohn Scholarship (Twenty Pounds per annum for Two Years): Awarded to Mr. Eaton Fanning.

PHILHARMONIC SOCIETY.

THE seventh concert, which took place on the 23rd June, afforded Herr Jael an opportunity of showing his high qualities as a pianist of the modern school in Brahms's Concerto, a work recently performed with much success by Miss Baglehole (of the Royal Academy of Music) at the Crystal Palace. The programme also included Mozart's so-called "Jupiter" Symphony and Beethoven's Symphony in F (No. 8). At the eighth and last concert of the season, on the 7th ult., the performance commenced with C. P. E. Bach's Sinfonia in D major, a composition historically interesting in the highest degree, as shadowing forth the great works based upon this form which have followed it. The selection from Rode's 8th violin concerto was well played by Mr. Colyns; and Mendelssohn's Rondo in B minor was dashed off with a brilliancy of touch and energy by Madame

Carreno-Saurel which pleased the general audience more than the judicious few. Beethoven's Symphony in A, No. 7, was carefully rendered, and Mr. G. A. Macfarren's Overture "St. John the Baptist" (of which we spoke on its first performance at the British Orchestral Society), elicited the warmest marks of approbation. Mr. W. G. Cusins conducted with his accustomed skill and judgment.

CHURCH CHORAL SOCIETY OF LONDON.

THE concert given by this Society on the 22nd ult., at Exeter Hall, was, considering all things, a decided success. The first part of the programme was occupied by Sullivan's Oratorio, "The Prodigal Son;" the soloists being Miss Isabel Weale, Miss Marion Severn, Mr. Stedman, and Mr. F. A. Bridge, the last mentioned gentleman having generously undertaken, at a moment's notice, the part previously allotted to Mr. Thurley Beale, who was unavoidably prevented from appearing. Miss Isabel Weale, who has recently come into somewhat prominent notice in connection with Mr. Barnby's daily concerts at the Royal Albert Hall, sang with remarkable spirit, and gained great applause for her rendering of the soprano air, "O that thou hadst hearkened," and her singing of "With verdure clad," in the second part, called forth a twice repeated encore. In the contralto solo, "Love not the world," Miss Marion Severn was also highly successful. But the chief burden of the solo portion of the work falls upon the tenor and baritone. Mr. Stedman, whose reputation is increasing steadily and surely, sang the tenor airs with a skill and feeling which left nothing to be desired, and, especially in the one beginning "How many hired servants of my father's," deeply impressed the audience. Mr. Bridge's excellent baritone voice was shown to advantage in the airs, "Trust in the Lord" and "For this my son." The duets for tenor and bass, "Father, I have sinned" and "My son is yet alive," and the quartet, "The Lord is nigh," were most effective, and elicited much applause. The two principal choruses, "O that men would praise the Lord" and "Thou, O Lord, art our Father," were sung with vigour and precision, and also the chorus accompanying the tenor air, "Let us eat and drink." The second part was very brief, and consisted of a few sacred airs and anthems. A recitative and air, "The soft southern breeze," from Barnby's "Rebekah," was exquisitely sung by Mr. Stedman, and Mr. Vernon Linley gave "Is not His word like a fire," from "Elijah," and Gounod's "Nazareth," with a power which time and experience will further develop. We were also most favourably impressed by the singing of Mr. Percy Hamilton, whose rendering of the tenor air "Come unto Him," from Leslie's "Immanuel," showed much taste and vocal capability. Mr. Edwin Smyth, organist of the Society, presided at the organ, the solos being ably accompanied by Mr. H. Parker on the pianoforte. The whole was under the direction of Mr. H. G. Bonavia Hunt, the honorary conductor of the Society, and of Mr. G. Freke Smyth, one of the honorary secretaries.

THE London Gregorian Choral Association held a Festival Service on Wednesday evening the 9th ult., at the Church of St. Philip, Battersea Park, which was filled with a highly respectable and appreciative congregation. Before the service, the honorary organist to the Association, Mr. C. Warwick Jordan, Mus. Bac., Oxon, who presided at the organ, played a selection from Spohr, followed by an extempore voluntary. The choir had meanwhile assembled at the west end of the church, under the direction of Mr. S. Gee, R.A.M. At the closing cadence of the voluntary a trumpet led off the first strain of the processional hymn, "Angulare Fundamentum." This was taken up by the choir and the congregation, the succeeding verses being sung alternately by the boys, led by the trumpet; and by the men and congregation, led by an ophicleide, the organ accompanying. The Psalms for the evening were sung to the 5th Tone, with precision, the "glorias" coming out with much richness, the congregation joining heartily. These were judiciously and effectively accompanied on the organ, with the occasional use of the brass instruments. The "Magnificat," and "Nunc Dimittis" were sung to an arrangement, by Mr. Monk, of the 1st Tone. In the 2nd verse, "He hath shewed strength with His arm" &c, the effect of the instruments was very pleasing. The Versicles, by Tallis, were sung beautifully both by minister and choir, and very generally and heartily joined in by the congregation, the Plain-song being written for the trebles and congregation with the usual melody, taken by the tenors. Mendelssohn's Chorale, "Now thank we all our God,"

sung before the sermon, was quite a relief from the stiff and ragged hymn after the 3rd Collect ("Celi Deus Sanctissime.") The choir and congregation, organist and organ, epichleide and trumpet seemed inspired with its beauty. The pretty organ parts came out very distinctly and with much delicacy. The address, which was appropriate to the occasion, was delivered by the Vicar. The rev. gentleman described the organ of voice and its mode of action in emitting musical sounds, and dwelt upon the desirability and practicability of congregational singing. Want of space prevents us from following the vicar's address, which was decidedly interesting and instructive, though we cannot agree with him in some of his remarks on music. After the address the hymn "O quanta qualia sunt illa Sabbatta" was sung. Our observations upon the hymn "Celi Deus" may be applied to this also. The service closed with the "Te Deum," by Alfieri, the music of which was sombre, heavy, unpleasing, and un-English.

Mr. JOHN THOMAS'S morning concert (which was given at the residence of the Marquis of Downshire on the 30th June) attracted a large and fashionable audience. The favourite duet for two harps in E flat minor (played by Mr. Thomas and Mr. Wright), the duet for harp and pianoforte on airs from "La Favorita" (in which the concert-giver was joined by Mr. W. G. Cusins), and a selection from his harp studies, displayed Mr. Thomas's powers, both as a composer and executant, to the utmost advantage, and in all these pieces he was warmly and deservedly applauded. He also performed two of Mendelssohn's "Lieder ohne Worte" and some Welsh melodies, arranged by himself for the harp, which proved highly effective. The vocalists were Miss Edith Wynne, Madame Nita Gaetano, Mdle. Elene Angèle, Madame Patey, Signor Gardoni, Mr. Vernon Rigby, Mr. Lewis Thomas and M. Jules Lefort. Solos were also successfully given by Mdle. Theresa Castellan (violin) and Mr. W. G. Cusins (pianoforte). Sir Julius Benedict, Signor Pinsuti and Mr. W. H. Thomas accompanied with their well known ability.

A good word must be said for an entertainment produced during the past month at the Polytechnic Institution, entitled "The Shah and the Persians at Home." Apart from the excellent insight it affords of Persian life, by the exhibition of several views and the introduction of innumerable anecdotes, it is highly interesting on account of the performance of some genuine Persian melodies, never before heard in London, which have been specially harmonized for the occasion by Mr. E. Frewin. The lecture, which is admirably delivered by Mr. King, is likely we think, to become extremely popular.

A highly successful performance of Sullivan's "Prodigal Son" was given by the blind pupils of the London Society for Teaching the Blind to Read, at the Institution, Upper Avenue Road, Regent's Park, on the 27th June. Much credit is due both to the scholars and their able teacher, Mr. Edwin Barnes, for so efficient a presentation of a work of this pretension; and praise must also be awarded for the careful manner in which the pieces in the second part, which was miscellaneous, were rendered. The chair was occupied on the occasion by Sir Thomas Gladstone, Bart.

It is with regret we record the death of Mr. William Miller, the organist of St. Giles, Cripplegate. He was the first organist of the Sacred Harmonic Society, and held that post for some thirteen years, and was appointed organist of St. Giles, Cripplegate, in 1832, when he was selected from 19 candidates. As a musician he ranked high, and was considered an excellent organ player of the Handelian school. He was also a frequent contributor to the columns of the *City Press*.

On the 14th ult the South Wales Choral Union visited Marlborough House, by express desire of His Royal Highness the Prince of Wales. The procession, marshalled into order by Mr. Brinley Richards, was received by Canon Jenkins, and the singers having taken up their places on the lawn, several pieces were excellently rendered by the choir, amongst the most effective of which were "The Ash Grove," "The March of the Men of Harlech" and Mr. Brinley Richards's two compositions "Let the hills resound," and "God bless the Prince of Wales." Their Royal Highnesses the Prince and Princess of Wales expressed themselves highly gratified by the singing of the choir.

We record, with regret, the decease of Mr. Samuel Smith, of Bradford, which occurred during the past month, in his sixty-eighth year. Mr. Smith's indefatigable energy in promoting the improvement of hymnody, the extension of choirs and the introduction of organs into dissenting chapels

in the West Riding, will make his name long remembered by all who have at heart the welfare of sacred music. He is also known as the editor of a West Riding Tune Book, and of several collections of chants and hymn tunes, which have a large local circulation.

The concerts of the Welsh Choral Union, the last of which was given on the 14th ult., at the Hanover Square Rooms, have been uniformly well attended and highly attractive. At this final concert two genuine Welsh vocalists, "Eös Morlais" and "Mynyddog," contributed much to the success of the entertainment; and, in addition to the excellent choral singing of the members of the Union, solos were given by Miss Edith Wynne, Miss Angèle, Miss L'Estrange, Miss Elmore, and Mr. Enderby. The instrumentalists were Mdle. Jansen, Mr. W. H. Thomas, and Mr. John Thomas.

Mr. FREDERIC ARCHER gave a concert at the Hanover Square Rooms on the 9th ult., which was well attended. Mr. Archer, who is organist to the Alexandra Palace Company, played only one solo upon that instrument, a "Grand Overture in D," by Batiste, the performance of which was in every respect highly satisfactory. "Drei Fantasiestücke," by Schumann, for pianoforte and clarinet, were finely rendered by the concert-giver and Mr. Lazarus; and a double duet for four performers on two pianofortes (two pieces by Benedict, arranged by Lindsay Sloper), was admirably given by Sir Julius Benedict, Mr. Lindsay Sloper, Mr. F. H. Cowen, and Mr. Frederic Archer. The vocalists were Mdle. Carola, Mrs. Weldon, Signori Gardoni and Caravoglia, M. Jules Lefort, Messrs. Vernon Rigby and Corney Grain; and the Alexandra Palace Company's Orchestra contributed some instrumental pieces with much effect.

PRINCE PONIATOWSKI, who died in London during the past month, had made a name as a composer not only of several popular vocal pieces, but of a number of Operas and Masses. Few of these works are, however, much known, save the Opera "Gelmiua" (the partial success of which was entirely owing to the excellent singing of Madame Adelina Patti in the principal part) and a Mass in F, which certainly contained some highly effective music. The funeral, which took place at Chislehurst, was attended by some of the most eminent operatic singers.

MISS EDITH WYNNE'S concert, which took place on Wednesday evening the 9th ult., at St. George's Hall, drew a large audience. The principal attraction in the programme was the performance of Signor Randegger's Operetta, "The Rival Beauties," under the direction of the composer, Miss Wynne sustaining the chief character, supported by Mdle. Elena Angèle, Mr. W. H. Cummings, Mr. J. G. Patey, and Mr. Lewis Thomas. The exceedingly pleasing music in this unpretending little work was excellently sung throughout, and it was received with warm and well deserved approbation. The Operetta was preceded by a miscellaneous selection, in which Madame Pauline Rita, Mr. A. Mathison, and Eös Morlais contributed vocal solos with much success, and instrumental pieces were given by Mr. Brinley Richards and Miss Bessie Waugh (pianoforte), Mr. John Thomas (harp), and Mr. Radcliffe (flute), with their well known ability.

On Tuesday the 24th June, the exercise for the higher degree of Mus. Doc. was performed in the College Chapel, Dublin, by Mr. Thackeray (Mus. Bac., Oxon), who had previously passed the usual examination. The exercise consists of solos for soprano, tenor and bass, a duet for tenor and bass, and choruses in five and eight parts, the whole being arranged for full band. The degree was conferred on the following day.

AN Organ Recital was given on Wednesday evening the 9th ult., at Brixton Parish Church, by Mr. Geo. Shinn (Organist of the Church), when a selection from the works of Bach, Beethoven, Batiste, Haydn, Rink, and Wely was performed. The Choir of the Church sang several anthems during the evening. There was a very good attendance.

At a recent influential meeting, the Rev. H. W. Burrows, Vicar of Christ Church, Albany Street, presented to Mr. Roe an illuminated address, beautifully executed on vellum, by Mr. J. Slie, in the following words:—"Presented to Mr. John Roe, together with a purse of Fifty Guineas, by the Clergy, Choir, and following Members of the congregation of Christ Church, Albany Street, as a token of their respect and esteem, and of their appreciation of the singular ability and zeal with which, during the past thirty-one years, he has discharged the duties of organist at Christ Church." Here follow the signatures of the subscribers. Mr. Roe will be remembered by the older members of the profession as a

"O Lord, Thou art my God."

FULL ANTHEM FOR FOUR VOICES.

COMPOSED BY THE REV. SIR F. A. GORE OUSELEY, BART.,

M.A., Mus. Doc., Præcentor of Hereford, and Professor of Music in the University of Oxford.

Isaiah xxv. 1.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: 751, Broadway.

96.

TREBLE. *mf* O Lord, Thou art my God, Thou art my

ALTO. *mf* O Lord, Thou art my God, Thou art my

TENOR (Sve. lower). *mf* O Lord, Thou art my God, O . . . Lord,

BASS. *mf* O Lord, Thou art my God, Thou art my

ACCOMP. *mf* ad lib.

Scri

God, Thou art my God; I will ex - alt Thee, I will

God, Thou art my God; I will ex - alt . . Thee, I will

. . Thou art my God; I will ex - alt . . Thee, I will

God, Thou art my God; I will ex - alt . . Thee, I will

praise Thy Name; for Thou hast

praise Thy Name; for Thou hast done, for

praise . . Thy Name; for Thou hast done wonder-ful things, . . won-der-ful

praise Thy Name; for Thou hast done wonderful things, for Thou hast

done won-der-ful things, hast . . done won-der-ful things; Thy

Thou hast done won-der-ful things; Thy

things, won-der-ful things; Thy

done, Thou hast done . . won-der-ful things; Thy

coun-sels of old . . are faith-ful-ness and truth. O

coun-sels of old . . are faith-ful-ness and truth. O

coun-sels of old . . are faith-ful-ness and truth. O

coun-sels of old are faith-ful-ness and truth. O

cres. mf

cres. mf

cres. mf

cres. mf

cres. mf

Lord, O . . Lord, Thou art my God; I will ex -

Lord, O Lord, Thou art my God; I will ex -

Lord, O Lord, Thou art my God; I will ex -

Lord, O Lord, Thou art my God; I will ex - alt

- alt Thee, I will praise . . Thy Name, I will praise, I will

- alt Thee, I will praise Thy Name, I will praise, I will

- alt Thee, I will praise Thy Name, I will praise, Thy Name, I will

Thee, I will praise Thy Name, I will praise, I will

praise . . . Thy Name. A - - - - - men.

praise . . . Thy Name. A - - - - - men.

praise Thy Name. A - - - - - men.

praise Thy Name. A - - - - - men.

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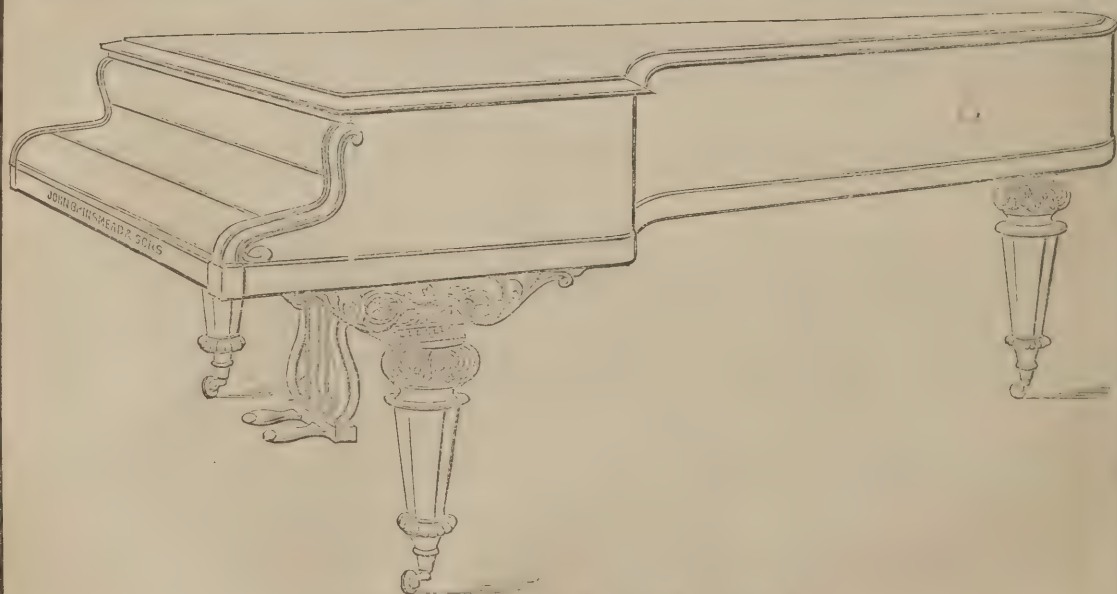
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musician of no ordinary talent. He was for many years the chief musical preceptor of the family of the late King Louis Philippe, of France.

The daily orchestral concerts at the Royal Albert Hall have exhibited no falling off in interest or efficiency during the past month, either as regards the class of music performed, or the manner of its performance. An extremely classical reading of Mendelssohn's Concerto in G minor was given two days in succession by Mr. E. H. Thorne, his quiet and refined rendering of this well-known work appearing to make a deep impression on the audience. On the three following days Mr. Willem Coenen gave an admirable and exciting performance of Liszt's Concerto in E flat. This fine work introduces the national anthem of Holland with great effect, and is characterised no less by enormous technical difficulties than by its intrinsic merit. The difficulties, however, completely disappeared under Mr. Coenen's supple hand, whilst the loud and prolonged applause which greeted the player testified that none of the beauties of the Concerto had been lost upon the audience. Altogether these were amongst the most enjoyable performances of the series.

REVIEWS.

NOVELLO, EWER AND CO.

Two Mazurkas, for Pianoforte. By Walter Macfarren.

MR. MACFARREN has here contributed two welcome pieces to the gradually accumulating stock of healthful music of the day. No. 1, in B flat minor, has a highly characteristic theme, which, like many of Chopin's Mazurkas, is not without a slight tinge of sadness. The second subject, in the relative major, is extremely melodious; and a third, in the tonic major, comes with delightful freshness upon the ear, after the prolonged shake upon the dominant, which holds the listener in suspense for the coming harmony. The return to the original key and subject is exceedingly effective; and a somewhat novel *coda* (with a change for eight bars from 3-4 to 2-4 *tempo*) brings the Mazurka to a most satisfactory conclusion. No. 2 commences with a quaint melody in F major, the alternate rising and falling sevenths giving much point to the theme. We like the subject in the relative minor extremely; and might cite the C natural, in the first bar on the 3rd page, as an excellent example of what is called the "true descending minorscale," the minor seventh acting, as indeed it always does, as a mere *appoggiatura*: in this place it has a peculiarly charming effect, followed immediately by the dominant harmony. A good point, too, is where the theme is played with the right hand, the left crossing it for the accompaniment; and, after the re-appearance of the first subject, we have some effective passages for the termination of the piece. Mr. Macfarren has written no trifles more attractive than these two unpretending Mazurkas.

Suite, pour Piano, Violon, et Violoncelle; par Agnes Zimmermann.

We have already spoken in the highest terms of this Suite when played, on two occasions, at the composer's concerts; and can conscientiously affirm that a closer knowledge of it than can possibly be gained by a public performance has materially increased our estimate of its merits. There is more skill, more constructive power, and more invention than in any one of the works of Miss Zimmermann which has yet come before us; and we sincerely trust that it may gradually make its way to the popularity it deserves. The Introduction, in D minor, leads to an "Allegro," in the same key, based upon an energetic subject, and containing some effective passages for all the instruments, a return to the opening "Andante," near the conclusion, bringing in a few bars of the *Allegro* theme as a *Coda*. The next movement, in B flat major—a "Canon à la 7ième"—is a most ingenious piece of writing, and in performance has invariably been highly successful. The Canon, commenced by the violin, and answered a 7th below by the violoncello, has a well marked subject, in 6-8 rhythm, the pianoforte part being limited to a mere accompaniment, with the exception of the last few bars, where (the canon ceasing) it dies off with fragments of the theme. The "Gavotte," which follows, starts with a most exhilarating subject, in D minor, in excellent contrast with which is a melody in the tonic major, given out by the violin, with holding notes for the other instruments. After a phrase in B minor, we have a charming change into G major; and a return to the original theme in D major, with a close upon the dominant, leads with ex-

cellent effect to the opening subject in D minor, in which key this well written and most original Gavotte concludes. An "Air" in G minor, follows, played first by the violin, with imitative passages for the violoncello, and a quiet accompaniment for the pianoforte. The melody of this instrumental song is extremely winning, and modulations into the tonic major and its relative minor give much interest to the movement. The "Gigue," in D major, which concludes the "Suite" is so spirited and tuneful as to ensure the enthusiastic applause of the most popular audience. The manner in which the animated phrases—so thoroughly characteristic of this old dance—are tossed from instrument to instrument keeps the excitement alive to its concluding note, and proves unmistakably that its composer can be merry as well as wise when occasion demands it. That this clever "Suite" will materially enhance the reputation Miss Zimmermann has already gained by her compositions cannot admit of a doubt; and being so admirable an interpreter of her own works, we may reasonably hope that the present success she has achieved will but nerve her to increased exertion in the future.

Un Fil de Perles. Grand Morceau de Concert. Par H. A. Wollenhaupt.

THIS graceful piece is so profusely embellished that its merits will scarcely be revealed by those who cannot command a fairy-like touch, combined with a power of singing an independent melody. The passages are well placed under the hand, as might be expected from so practised a writer, and the themes are extremely tuneful and refined, especially those in A flat and F minor; and the last three pages, where the melody is played with the thumb, accompanied with *arpeggios*, if well performed, will be found highly effective. The composition will be certain to please a drawing-room audience.

Lake and Waterfall. Part-song. Words from "All the Year Round." Composed by E. H. Thorne.

MR. THORNE has well studied his poetry before composing this Part-song, and the result is most successful. The theme is melodious, and carefully as the voice parts are written, there is an utter absence of anything like restraint. We especially like the unison passage, in the tonic minor; and the answering of the voices on the words, "Thou shouldst" is extremely effective. A point of much interest, too, is the quaint rhythm of the final phrase, which unexpectedly ends on the last note of the bar and thus gives a boldness of expression to the words in thorough consonance with the intention of the author. Compositions in which the poet and musician so truly sympathise should appeal with twofold force to intelligent listeners.

Spring Gusts. Part-song. Words by Lewis Thomas. Music by W. Henry Thomas.

AN unpretending and well written Part-song by a composer who, although new to us, is introduced by a name which should ensure for him a hearing, even if his music were not as good as it is. Mr. Thomas has set some graceful words to an appropriate melody, the harmony of which is unexceptionable throughout. The change to the tonic minor gives much freshness to the composition; and the return to the original theme is natural and effective. The future of so earnest and careful an artist will, we are assured, be watched with much interest.

LAMBORN COCK.

Humoresque, pour Piano, par Berthold Tours.

THE character of this piece scarcely perhaps justifies its title; but like all the compositions of Mr. Tours, it is excellently written, and has sufficient variety to create interest both in the performer and listener. The principal theme is light and playful, and the second subject affords a good contrast with the *staccato* passages which precede it. An effective point is gained by the introduction of the triplets, the energetic writing on the 6th page, especially, giving much vitality to the composition, and preparing well for the re-appearance of the opening theme. Pianists will find "Humoresque" amply repay them for the small amount of practice it demands.

Two Sketches, for the Pianoforte. By Georgina Bairnsfather.

THE composer of these two graceful sketches shows that she has been trained in a good school. We should have been better pleased if she had boldly called the first a Waltz, and the second a Mazurka, instead of putting "Tempo di Valse" and "Tempo di Mazurka" at the commencement of the respective pieces; for we see such a decided tendency

in the present day, especially with young writers, to hide the fact of their having composed dance-tunes by christening them with the most fantastic titles, that it is good to remind them that the composers of the olden time gloried in the production of such works. The first "Sketch," in plain language then, is a very elegant Waltz, in F major, with a second subject in D flat, the first theme being re-introduced with the thumb of the right hand as the first note of groups of *arpeggios*, in the approved modern fashion. We like the Mazurka better. It commences with a highly characteristic subject in A minor, and afterwards moves with much effect into F major, the melody, particularly in the syncopated passages, being extremely pleasing. The composer will however, we are certain, thank us for pointing out the A which is printed twice over, instead of G, in the last bar of line 2. Amateurs, as a rule, have scarcely sufficient knowledge of harmony to correct even so glaring an error as this.

Loved one. Serenade. The Poetry after the German Music by Charles Salaman.

The refined and poetical vocal music of Mr. Salaman appears to be winning its way as speedily as it deserves, if we may judge from the list of his works which accompanies this song. As a rule, there is a little too much weaving in of the pianoforte with the voice in most of this composer's songs to gratify those unambitious amateurs who are content to sing a lack-a-daisical air with sufficient accompaniment to keep them in tune; but in the Serenade before us no such difficulty will prevent its achieving that popularity to which its merits certainly entitle it. The melody, commencing in B minor, is doubled in the bass for a few bars; and a charming change into the tonic major gives a passionate expression to the words which cannot fail to move the most impassive listener. The return to the minor is in true sympathy with the poetry; and in the last verse the concluding phrases in the major key have an excellent effect. As a melodious and simple vocal piece by a composer who has shown that he can be sufficiently complicated when occasion requires it, this beautiful love-song must take high rank amongst the many elegant contributions to the art which Mr. Salaman has from time to time given us.

Old English Songs for Schools. Harmonized by John Hullah.

This capital selection of twelve English songs will doubtless be highly popular in the schools for which they are intended; for there can be no question that young people (and indeed often those of more mature age) are always delighted with familiar airs. Such tunes as "The Roast Beef of Old England," "The British Grenadiers," "Hearts of Oak" &c., will be practised as a pleasure by school-boys, whilst "Part-songs for the study of Intervals" will be droned through as a duty: indeed we much question whether more is not actually learned by singing music in which the pupils take a real interest than by poring over those dry exercises which are generally to be found so plentifully scattered through class-singing books. Mr. Hullah has harmonized the songs he has taken in hand with much skill; they are all written in the treble clef, the voice-parts flow easily throughout; and the little book being published at a price within the reach of all, will no doubt command an extensive sale.

ROBERT COCKS AND CO.

Chiming May Bells. Nocturne. Composed for the Pianoforte by F. V. Kornatzki.

WHETHER this piece is or is not a "Nocturne" we leave to be discussed by those who presume to understand what the word, in its conventional acceptance, really means; but that it is a very charming little composition there cannot be a doubt. The melody, surrounded by its *arpeggio* accompaniment, is extremely pleasing; and in so simple a sketch we think the composer has been quite right in preserving the character with which it commences throughout, as the temptation was very great to break out into passages by no means in harmony with the original design, in order to get "contrast" by a return to the opening theme. Both on its intrinsic merits as a graceful trifle for drawing-room performance, and as a study for lightness of touch, we unhesitatingly recommend "Chiming May Bells" to amateur pianists in search of novelty.

Home Treasures. A choice selection of popular melodies, arranged as Pianoforte Duets. By William Smallwood. Nos. 1 and 2.

The list of pieces contained in this series being founded exclusively upon the melodies of songs published by one firm, we much question whether Messrs. Cocks's notion of

so comprehensive a title as "Home Treasures" will agree with that of the general public. The beautiful themes bequeathed to the world by the great composers cannot be reproduced too often; and especially should they be made familiar to young people by arrangements in every possible shape. "Treasures" indeed they are, in the highest sense of the word; and we are always pleased to welcome them, even adapted for the tiniest fingers in the nursery. Apart from the objection we have stated, however, we have no fault to find with these duets. Both parts are easily and carefully written, and the fingering is accurately marked where necessary. The tunes of all the numbers of this publication are now tolerably well known; and in houses where a higher style of music is not cultivated, children will no doubt be delighted to play what they hear their elder sisters sing.

J. B. CRAMER AND CO.

Saltarello. For Pianoforte. By Charles Salaman.

THIS Saltarello has a light and playful theme which cannot fail to please, although it will tax the executive powers of amateurs if played up to the time intended by the composer. The changes of key give much freshness to the piece, especially that from D flat major to A; and an excellent effect is gained, in the return to the original subject in A flat, by enharmonically altering the dominant harmony of C sharp minor, the B sharp becoming C natural of the new key-note triad. The piece is, in our opinion, rather too long, the repetitions being somewhat overdone; but if performed as indicated, "Presto e Leggerissimo," few listeners may perhaps agree with us.

Goodwin's Handbook of Singing, for the use of Schools.

WE cannot head our notice of this little book with the name of any publisher, as the title-page merely informs us that it is "to be had of all book and music-sellers." We scarcely see any reason for its publication, as Wilhem's method of teaching singing, which it professes to explain, has been too long before the public to need a re-introduction by Mr. Goodwin; and so many systems especially adapted for class instruction have latterly obtained favour that the rule of the "fixed Do"—by which no two scales resemble each other to the eye—appears now somewhat antiquated. Of course in this work, as in all others based upon the Wilhem system, the exercises are in the key of C, and the pupil is left to find out the difficulty of seeing all the intervals of the scale in a different place when another sound is taken for the key-note. Some of the author's explanations we decidedly object to; as for instance, where in speaking of the interval of a third, he says "There are two kinds of thirds—Perfect and Imperfect. The Perfect is separated by two Tones; the Imperfect by a Tone and a Semitone only." According to this theory, a minor triad must be dissonant, because it contains an "imperfect" interval. Again we cannot endorse the truth of the sentence that "a syncopation is effected by accenting the second or fourth beats of a bar," for, in the first place, no pure syncopation can occur unless a note is commenced on the unaccented part of a bar and lengthened during the half of the next accented beat; and, in the second place, such a definition would convey the notion to a learner that syncopation could never be used in Triple time, which certainly should at least have no "fourth beat." Most of the simple songs, some of which are composed by Mr. Goodwin, are well adapted for their purpose; and, were the wording of some of the definitions re-considered, the book would be found serviceable to the admirers of Wilhem's method.

METZLER AND CO.

Te Deum. By William Spark, Mus. Doc.

THIS piece is extracted from the *Practical Choirmaster*, a serial which appears quarterly, and consists of original Anthems, Services, and other pieces of Church music, the whole being edited by Dr. Spark. This gentleman is so much before the world in the character of editor—choosing composers, accepting their music, nursing it through the press, and introducing it to the public—that when he appears as a producer, a particular interest centres in his name. The interest is justified by the piece before us, which is eminently pleasing throughout, generally suited to the voices, and constructed with capital regard to broad effect. The excellent resource of returning to the opening matter, when, near the end, the exactly analogous words appear, "Day by day we magnify Thee," has the admirable effect of uniting the sense of the two passages, and

giving extra force to it in each place, by reference to the other. The continuance of the device is less happy, when the music of "To Thee all angels" is repeated to the words "Vouchsafe, O Lord;" since what should express the exaltation of all sentient nature, can scarcely be a just rendering of this most tender, contrite, self-denying of supplications. An earlier allusion to the same musical idea is as little pertinent to the sense, when this jubilant matter is appropriated or misappropriated to the description of the Redeemer's humility, "When Thou tookest upon Thee." A graceful episode in the key of E flat, extends from "We believe that Thou" to "bless thine heritage." It seems to utter a gentle reliance on the mercy of the last judgment, free from terror, and full of sweetest hope. The reading is perhaps unusual—the more its merit—but fully warranted by the text. As to the music of this extended passage, two things must be noted: the preparation of the suspended 9th of A flat (between bass and alto) by the 8th of B flat, on the words "number'd with Thysaints,"—a progression about whose propriety, the author's employment of it shows that doctors differ; and the employment of this key of E flat (the piece beginning and ending in F) for so long and prominent a portion of the design as it here occupies, and its bad effect being aggravated by the gradual approach to it through the key of B flat, as if folks went to church to learn the successive order of flats, F having one, B flat two, E flat three, and the like. Some excellent sounds are produced by the duplication in several places of the successive thirds of the sopranos and altos, accompanied by the tenors and basses an 8th below. This is an application to voices of an orchestral principle, which is well conceived and will have a good result. On the whole this setting of the "Te Deum" may well hold its own among compositions of a decidedly modern but by no means extravagant class.

C. JEFFERYS.

The Responses, Gloria and Sanctus from the Communion Service. Set to Music by William H. Maxfield.

This publication comprises four distinct compositions, or at least so many different settings of some if not all of the portions named of the Communion Service. They are all without pretension, and, save for a glaring false relation to the words "Thee, O," in the only music to the Sanctus, without fault. First we have all the four pieces set in E; second, the first three in E flat, there being three versions of the Kyrie, besides the needful change for its application to the 10th Commandment, so that no one is to be sung twice in succession, and a pleasant variety is thus secured; third, the same three pieces are set in F; and fourth, they are set again in E. The "Gloria," be it observed, is not the grand hymn beginning "Gloria in excelsis," but the interpolated words to be sung before the Gospel, which slightly vary according to the will of the presiding Minister, which may, probably, have controlled Mr. Maxfield's choice. We look with pleasure for a more ambitious effort from the same hand.

SIMPKIN, MARSHALL AND Co.

Hymn Tunes. Composed by H. Hugo Pierson.

DEATH stays the hand of the critic that would point to vices in one who, if living, might have amended if he could not have defended them. Be they forgotten, while the merits of the late musician's work—albeit they speak clearly for themselves—afford a free and pleasant task to the commentator. We should show ourselves unable to judge the latter if we ignored the presence, in the work before us, of some incidents that are unworthy the writer of the very far greater portion, which evinces a large knowledge of music, a decidedly original feeling, a considerable power of invention, and a sense of beauty in melody as much as in harmony, which all who become acquainted with the music must reverence. The work is a second series of Hymn Tunes, consisting of thirty-six specimens, set to popular poems that are drawn from various sources. Let the question be set aside for the while, as to the desirability of multiplying tunes to the same verses, with the consequent risk of confusing the untaught singers who are supposed to take part in the hymnal music of the Church; and let these settings be regarded on their own strength, without comparison with foregone labours of other musicians in the same field, and it may fairly be stated that the strength is great, and that the interest of the series is in proportion. We remember the author's oratorio, "Jerusalem," and the effort that was apparent throughout that work to avoid pre-

cedent and to be novel though at the expense of beauty; such straining is not obvious here, art has become nature to the composer, and in seeming to be natural he has accomplished much more in this comparatively small work than was achieved in that intentionally large one. If the name of Henry Hugo Pierson is to live, as it indeed deserves, it will be remembered with brighter honour to himself in this collection of Tunes, than in the highly protensive work of one-and-twenty years ago. Some of the pieces that most agreeably impress us, are No. 5, a deeply pathetic setting of a translation of the "Dies Iræ;" No. 7, a melodious rendering of the Rev. G. Thring's "O God, the King of glory;" No. 9, best of all, a truly charming piece of music to the poem "Thou art gone up on high," by Emma Toke; No. 23, another poem by the Rev. G. Thring, "God the Father," in the music to which, the ordinary four parts were insufficient to contain the artist's meaning, so he extended the score to five, in this one instance, and the extra fullness highly enriches the effect; No. 27, Lyte's beautiful poem, "Abide with me," to the setting of which, the five bar rhythm gives marked individuality, but will not evade the poet's painful blunder against all musical necessity, of punctuating the last line of one of the later verses differently from that in all the others; the Rev. J. Marriott's "Thou, whose Almighty word," No. 30, in the treatment of which, the temptation in the metre to reproduce the tune of "God save the King" is most happily escaped; so we might go on numbering till our limits were far surpassed, and our praises were still incomplete. Poor Pierson was a genuine zealot in art; he aimed ever at the highest, and in the publication before us he has left the world matter for true admiration.

REEVES AND TURNER.

Music in play and Music in earnest. By Orlando Steed.

By the title-page we perceive that this is a lecture delivered at the Town Hall, Sudbury, and we can conscientiously say that were most of the lectures we are compelled to listen to only half as thoughtful and earnest, there would be little need for the addition of those "illustrations" without which such discourses are considered in the present day to offer no attraction to the general public. Mr. Steed, although a conscientious artist, is evidently not a musical fanatic, for he wisely commences his address by urging upon his hearers the necessity of enlarging the mind by a study of all arts, in order to work reverently and seriously in any one. "Not long ago," he says "Mr. Ella tells us, at a discussion upon Musical Education at the Society of Arts, a painter, a Royal Academician, who had received his education gratuitously, repudiated the idea of State aid for music on the ground that it was not worthy of being called an art at all. This want of comprehensiveness in those who are considered to belong to the educated classes was doubtless the cause of Channing's pregnant query, 'Did you ever know a senior wrangler who wasn't a fool?' which conveys the incontrovertible truth that exclusive or undue devotion to any kind of study, however legitimate or beneficial, cannot but cramp the powers of the intellect and narrow the sympathies of the mind." This is indeed true; and were it not for the firm belief a real lover of his art has in what Mr. Steed calls the "moral influence" of music, the chance would be small of its eventually making its way through the mist of ignorance which surrounds it. Pursuing his subject logically, illustrating his positions with much acuteness, and occasionally in most felicitous language, our author very ably proves that music is of all arts the most spontaneous, the germs of vocal music, indeed, being inseparable from articulation. "I must repeat," he says, "that while the organs for the production of effects upon the ear are innate to man, he has to go out of himself, as it were, to obtain the means of appealing to the eye. Poetry and vocal music are born with him; architecture, painting and sculpture, can only be practised when he has found out the use of tools." We regret that we have not space to follow Mr. Steed through the principal points of his very able lecture, but we cannot refrain from quoting some of his remarks respecting those who should be employed as instructors of youthful pupils, because we are certain that so much misapprehension exists upon this matter that the sooner the truth is spoken the better. "The custom," he says, "of having incompetent teachers for the young, in the hope that a more capable and expensive one will be able to put things right by and by, is another frequent cause for want of success. The rudiments of the art, unless correctly acquired at first, are rarely learnt at all. A bad position of the hands, and numberless other faults, if long persisted in,

will stick to a pupil in spite of all the efforts of after years." And, speaking of eminent solo performers being engaged as teachers, he writes thus:—"Great players, independently of their disinclination, are seldom possessed of the requisite qualifications for teaching beginners of only average talent; . . . they can hardly be expected to sacrifice the maintenance of their executive proficiency, and their study of the higher branches of the art, in order to make themselves acquainted with the best method of teaching children their notes, and of arousing their dormant sensibilities." Precisely; but the delusion that they will do so is so common that it will require many years to root it out, especially with those parents and guardians who are themselves utterly ignorant of the subject for which they seek instruction. Meanwhile, however, it is good that the question should be ventilated whenever an opportunity arises; and Mr. Steed deserves every credit for the manner in which he has boldly come forward to challenge this, as well as many other conventional shams, connected with the art.

ORIGINAL CORRESPONDENCE.

HANDEL'S "THEODORA."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Mr. G. A. Macfarren, in his paper on Handel's "Theodora," which appeared in the June number of your periodical, mentions the only occasions of performance of that Oratorio, I presume as far as he knew. It may be interesting to your readers to know that it was performed by the St. John's Coll. Musical Society at Cambridge, in the May Term of 1871, under the direction of Dr. G. M. Garrett.

I am, Sir, yours truly,

CHARLES J. LANGLEY.

Northampton, July 25th.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

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BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

CHRISTCHURCH, NEW ZEALAND.—A subscription concert was given by the Christchurch Orchestral Society in the Oddfellows' Hall, on the 8th May, which proved highly successful. The principal instrumental piece was Mozart's *Jupiter* Symphony, which was rendered throughout with excellent effect. Cherubini's Overture to *Les Deux Journées*, Rossini's *Semiramide*, Mozart's *La Clemenza di Tito* and Weber's *Jubilee* Overture, were also well played, and received with much applause. The vocalists were Mrs. Barry, Miss Little and Mr. Thomas Acland. An agreeable item in the programme was the singing of some part-songs, the execution of which reflected much credit upon the vocalists. The concert was extremely well attended.

CLOONEY, WATERSIDE.—On the 29th June (St. Peter's Day) the new organ of All Saints' Church, was formally opened and employed for the first time in public service. The Episcopal Bishop of the diocese had consented to preach on the occasion; but, owing to indisposition, he was unable to attend, and his place was filled by the Rev. George Smith, M.A., Rector of Tamelghnflagan. The new instrument was built by Messrs Foster and Andrews of Hull, at an estimated cost of £385, payable on completion of the instrument. Of this sum £10, reckoned for the gilding of the prospect pipes, has been presented, through Mrs. Stewart, by lady friends outside the parish, and the

Select Vestry has made itself responsible for the remaining sum of £375. With the exception of the omission of the Litany, no change was made in the order of Morning Prayer. Mr. T. Palmer, organist of All Saints', aided by an efficient and numerous choir of ladies and gentlemen, rendered the various anthems, chants, and hymns in a highly creditable style. The following are the names of the principal sacred compositions given:—*Venite*, Chant No. 7, *Anglican Chant Book*. Psalm 139, verses 1 to 13, and *Gloria Patri*, No. 156; verses 13 to end, No. 157. Psalm 140, No. 158. Psalm 141, No. 158. *Gloria Patri*, No. 156. *Te Deum*, Service in F, Dr. Dykes. *Jubilate*, No. 108. As Anthem, Hymn 246; *Church Hymnal*. As Introit, Hymn 151 (in unison). Kyrie, Sir R. P. Stewart. Doxology, Tallis. Before Sermon, Hymn 194 (tune 40). The organ is a very handsome and sweet-toned instrument, and its qualities were fully displayed by Mr. T. Palmer during the course of the service, and particularly in the playing of the voluntaries "Andante con moto" (Mendelssohn), and "Hallelujah to the Father" (Beethoven). An eloquent sermon was preached by the Rev. George Smith, based upon the 16th verse of the 3rd chapter of St. Paul's Epistle to the Colossians, after which a collection was made. At four o'clock an afternoon service was held, at which the Litany was read, and a sermon preached by the Rev. Charles Russell, A.M., curate of St. Anne's Church, Dublin; and at six o'clock an evening service took place, on which occasion the Rev. B. B. Gough occupied the pulpit.

EASTBOURNE.—Mr. Hardy's annual concert was given in the Assembly Rooms on Tuesday evening, the 1st ult. The first part of the programme consisted of selections from Mendelssohn's *Elijah*. The soprano solos were effectively rendered by Mrs. Billing, and Miss Maas displayed considerable expression in the contralto music; Mr. Stedman's singing of "If with all your hearts" and "Then shall the righteous" was excellent, and was highly appreciated. The bass solos were given by Mr. Welch, who, though suffering from a cold, sang very creditably. The choruses were on the whole given with tolerable steadiness by the members of the Choral Society, under the efficient conductorship of Mr. Hardy, who deserves much praise for the care he has bestowed in their training. The second part of the concert consisted principally of popular songs, contributed by the above-named artists and Miss Carlisle. The audience was by no means so large as might fairly have been expected.

GLASTONBURY.—A concert was given in the Assembly Rooms on the 1st ult., by the Glastonbury Musical Society. The programme contained several excellent glees, part-songs and pianoforte pieces, all of which were rendered with taste and precision. Considering that the Society has been formed for a few months only, the greatest credit is due to the conductor, Mr. J. H. Hemsley, vicar choral, of Wells Cathedral.

HARTLEPOOL.—The new organ erected by Messrs. Harrison and Harrison of Durham and London in Holy Trinity Church, was opened on Thursday the 26th June, the Rev. J. B. Dykes, M.A., Mus. Doc., Oxon., vicar of St. Oswalds, Durham, presiding at the instrument. The services were principally taken from Dr. Dykes's compositions, and the accompaniment and impromptu voluntaries were given in his usual mastery style. The Dean of Durham preached in the morning and the Vicar of Newcastle in the evening, the Rev. E. Shaw, vicar of Holy Trinity, taking part of the service, assisted by the Rev. D. R. Falconer, vicar of St. Hilda's, Hartlepool, and the vicar of Hartlepool. The services were continued on the Sunday following, when Mr. Jas. Hoggett, of Darlington (who was to have played) being absent on account of illness, his place was very ably filled by Mr. Septimus Lawson, the organist of the church, under whose skilful hands the qualities of the instrument were well displayed. The organ is very much admired. The diapasons are remarkably rich and good, and the soft stops in the swell superb. It has three manuals and a pedal organ of 29 notes. When thoroughly finished there will be 36 stops running through the instrument—6 couplers and 5 composition pedals. All the action is in for the above, but the pipes of 10 stops will be added as funds increase. The front, 30 feet high, including height of pipes, is of English oak, and the pipes of the 16 feet contral-salicional, the 8 feet open diapason in the south front, and the 8 feet pedal viola in the west front are of burnished metal. The total cost, when completed, will be about £850.

KIDDERMINSTER.—The first subscription concert of the season by the Kidderminster Choral Society was given on Tuesday evening, the 1st ult., at the Music Hall. There was a full and appreciative audience. The work selected was Barnett's *Ancient Mariner*, and the performance, on the whole, was an exceedingly good one. The principal vocalists were Miss Emilie Madeline Crane (soprano), Mrs. Hayward, of the Birmingham Town Hall Concerts, and Mrs. Boulter (contralto); Mr. Owen Davis, of Stourbridge (tenor), and Messrs. A. Cotton and J. Muston (bass). Mr. Fitzgerald conducted.

LIVERPOOL.—On the 1st ult, the choirs representing Liverpool at the National Music Meetings at the Crystal Palace, gave an open rehearsal at the Philharmonic Hall. Mendelssohn, Croft, Schubert, Beethoven, Schumann, Goss, &c., were represented in the works selected for performance, all of which were finely rendered, and reflected the utmost credit upon the training of the choirs. Mr. Jude's accompaniments were excellent, and Mr. Sanders conducted with much ability.

PICKERING.—The series of six district Festivals of the York Diocesan Choral Association, were brought to a close by a gathering here on the 3rd ult., the other places of meeting having been, Church Fenton, Abesford, St. Mary's, Castlegate, York, Normanton and Market Weighton. On the whole the singing has been a decided advance upon that of former years. Mr. E. J. Hopkins's noble unison *Cantate Domino* and *Deus Misereatur* have been sung at each gathering in such a manner as to prove that the best music is that which most successfully draws out the musical intelligence and feeling of choirs—at least of Yorkshire choirs. The novelty of this series of festival services has been the introduction of the old two-part anthem of small "places where they sing," in a modern form. Every one who

has had to do with small choirs knows full well the utter impossibility of obtaining a balance of four-part register. Altos are well-nigh unknown things—their places being generally supplied—if supplied at all—by withdrawing from the trebles the most reliable and useful voices, thus destroying the substance and self-reliance of the first part without supplying an adequate second. The distinctive notes of the tenor are scarcely ever to be heard in small choirs for the simple reason that those distinctive notes can only be produced by very far more practice and care than the small-choir singer can afford to devote to his vocalization. The working compass of the ordinary small choir resolves itself into from about C to E for boys, girls and women, and the lower from C to E for the men. For these two sets of voices has Mr. G. A. Macfarren—always ready as he is to meet a real church musical want when set before him—composed some two-part anthems, two of which “Blessed is the soul,” and “Come ye and let us go up,” have been sung at these choral gatherings. At first of course the country choirs were hurt at the indignity of being reduced to two-part harmony, especially those that had no alto of any sort, and whose third bass generally sang the tenor; but as festival after festival came round, one and all joined in heartiest praise of what originally they had looked upon with disdainful eye. It was found in practice that far firmer singing, far purer tone, far truer expression, in fact far more real music, could be got out of the balanced two parts than out of the incomplete attempts at four-part anthems. On all hands has it been acknowledged that the specimens of two-part anthems that Mr. G. A. Macfarren has supplied, have entirely answered the purpose intended; and it is very greatly to be desired that other of our leading composers will join Mr. Macfarren in supplying the needs of our multitude of smaller churches, which hitherto, for lack of just such compositions, have been kept back from observing the one rubric on which there can be no dispute, “in choirs and places where they sing, here followeth the anthem.”

SHORWELL, ISLE OF WIGHT.—The first of two festival services to be held this year, under the auspices of the Isle of Wight Church Choral Association, took place on Thursday, June 26th, in the parish church. The following parish choirs were represented:—Calbourne, Shorwell, Newton, Arleton, Chale, Holy Trinity, Ryde, and East Cowes, numbering about 120 voices. There was a full rehearsal in the church at 12 o'clock, and afterwards a dinner in the National School-room, at which Sir H. P. Gordon, Bart., of Northcourt, occupied the chair, supported by the Archdeacon of the Isle of Wight, the Hon. Evelyn Ashley, Lieut.-Col. Atherby, the Rev. T. Renwick, vicar of Shorwell, etc., etc. At four P.M. the surpliced choirs and clergy entered the church singing the processional hymn, “Uplift the banner,” to Mr. Baptiste Calkin’s tune from the *Hymnary*, from which valuable collection all the hymns in the service book were selected. The psalms and canticles were sung to Anglican chants (single and double). The Anthem was Sir J. Goss’s “Fear not, O land,” which though somewhat arduous for country choirs, went steadily and well. A sermon was preached by the Rev. G. Williams, B.D., rector of Ringwood, Hants. The priest’s part in the service was sung by the Rev. F. Whyte, vicar of East Cowes; and the organ accompaniments were played by the Rev. H. Bischo, Curate of Brightstone. At the conclusion of the service the choir left the church singing as a recessional, “Onward, Christian soldiers,” to Mr. Sullivan’s very effective tune from the *Hymnary*. The Festival was altogether a success, both as regards the musical performance and general arrangements, thanks to the able and indefatigable pains bestowed by the secretary, the Rev. R. N. Durrant, and by Mr. S. Lake, organist of Holy Trinity, Ryde, the choir-master of the Association.

WARMINSTER.—Mr. Frank Spinney, F.C.O., who has just been appointed organist of Emscote Parish Church, Warwick, has received a most gratifying recognition of his services in the cause of music, from the people of Warminster, by being presented with a purse of gold, and a handsome timepiece, bearing the following inscription:—“Presented to Mr. Frank Spinney, late organist of the Parish Church of St. Denis, Warminster, together with the sum of £30 by his friends of all denominations, in appreciation of his readiness to help on all occasions.”

WEYBRIDGE.—A concert was given on Tuesday evening the 1st ult., at the National School-rooms, by the members of the St. James’s Church choir, conducted by Mr. H. P. G. Brooke, organist and director of the choir. The reception accorded to Mr. Brooke and the choir was very hearty. Several concerted pieces were exceedingly well sung, the choir paying strict attention to the *pianos* and *fortes*. Solos and duets were effectively rendered by the Rev. H. Spyers, and Messrs. J. and C. Morgan, some of which were re-demanded. The great success of the evening was the trio, “The Wood Thrush” (Hatton), which was beautifully sung by three of the choir boys (encored), and reflected the highest credit upon the singers and their teacher. The instrumental pieces, Overture *Così fan tutte* (Mozart), and Bach’s “Meditation,” were well played by Mr. and Mrs. Morgan and Messrs. J. and C. Morgan. Mr. Brooke conducted, and accompanied the songs, etc., with much judgment and skill.

WISBECH.—On Monday, the 21st ult., an entertainment was given at the Working Men’s Club and Institute, on the occasion of laying the foundation stone of the new Gymnasium. Several selections were given by the Philharmonic Band of the Institute, and the singing of Mr. W. H. Jude (of Liverpool) in the “Gambler’s Wife” and “The ship on fire” was much admired, both songs being encored. Some recitations and readings were also included in the programme.

ORGAN APPOINTMENTS.—Mr. Orlando Baker to the Congregational Church, Swindon.—Mr. R. T. Gibbons (Organist, &c., of the Royal Polytechnic Institution) to Holy Trinity Church, South Penzance.—Miss H. C. Sturton (late of St. Stephen’s Mission Chapel, Lewisham), to Morden College Chapel, Blackheath.—Mr. C. Gregory, Organist and Choirmaster to St. Paul’s Church, Bethnal Green.—Mr. C. Kitchen, Organist to Christ Church, Forest Hill.—Mr. J. G. Smith, Organist and Choirmaster to St. Botolph’s (New Church), Worthing.

—Mr. S. K. Hales, to Rams Episcopal Chapel, Homerton.—Mr. Henry Fort, to Holy Trinity Church, Beckenham.

CHOIR APPOINTMENTS.—Mr. Charles Hamford (of Bedford Episcopal Chapel, Bloomsbury), Principal Tenor to St. Thomas’s Church, Orchard St., Portman Square, W.—Mr. Walter J. Markley, Conductor of the Railway Clearing House Musical Society.—Mr. Major J. Smith, Choirmaster to All Saints, Park Road, Brixton, S.W.—Mr. John Nutton (Bass) of York Minster, to Magdalen College, Oxford.

DURING THE LAST MONTH.

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67	He gave them halitones	" 1½	278	Since by man came death	" 1	146	Your harps and cymbals	Solomon 3
68	He sent a thick darkness	" 1½		The Lord shall reign	Israel 4	147	Ye voices of Israel	Alex.'s Feast 1½
69	He smote the thick darkness	" 1½	100	Sing ye to the Lord	" 4	148	Ye house of Gilead	Joshua 2
70	He rebuked the Red Sea	" 1½	36	See the conquering hero	Judas 1	149	Zadock the Priest	Jephtha 1½
71	He led them through the deep	" 1½						
72	Hear us, O Lord	Judas 1						
73	He saw the lovely youth	Theodora 1						
74	Hail! Judea	Judas 1						
75	Hallelujah. Amen	" 1						

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NEW YORK: J. L. PETERS, 599, BROADWAY.

NOVELLO'S OCTAVO CHORUSES,

IN VOCAL SCORE.

HAYDN'S FIRST MASS.

No.		Pence.
290	Kyrie—Hear us, Lord ...	3
291	Gloria—Sing to the Lord ...	1½
292	Gratias—Lord, we adore ...	2
293	Quoniam—Praise the Lord ...	2
294	Credo—O be joyful ...	1½
295	Et incarnatus—O Lord, give ear ...	1½
296	Et resurrexit—Thou hast maintained ...	1½
297	Et vitam—Lord, thine be the power ...	1½
298	Sanctus—Holy, holy ...	1
299	Benedictus—He is blessed ...	2
300	Agnus Dei—God our Father ...	1½
301	Dona nobis—Sing the praises ...	1½

HAYDN'S THIRD MASS.

160	Kyrie—Hear our prayer ...	2
161	Gloria—Glorious is the King ...	1½
162	Qui tollis—Lord, why hast thou forsaken ...	1
163	Quoniam—Sing with joy ...	1½
164	Credo—Lord, thou hast made ...	1½
165	Et incarnatus—O Lord, rebuke me not ...	1
166	Et resurrexit—Thou hast maintained ...	1½
167	Sanctus—Holy, holy ...	2
168	Benedictus—He is blessed ...	2
169	Agnus Dei—Lord, we pray thee	
170	Dona nobis—Hallelujah, Amen ...	2

HAYDN'S SEASONS.

251	Come, gentle Spring ...	1½
252	Be propitious, bounteous Heaven	
253	(Trio and Chorus) ...	2
254	Spring, her lovely charms	
255	(Duet and Chorus) ...	1½
256	God of light, God of life ...	2
257	Behold, on high he mounts ...	2
258	(Trio and Chorus) ...	2
259	Hark! the deep, tremendous voice ...	2
260	Now cease the conflicts (Trio & Chos.) ...	1½
261	Thus nature, ever kind ditto ...	2
262	Hark! the mountains resound ...	2
263	Joyful the liquor flows ...	3
264	Let the wheel move gaily ...	1½
265	A wealthy lord (S. Solo and Chorus) ...	1½
266	Then comes the dawn (Trio & Chos.) ...	2

HAYDN'S CREATION.

150	Awake the harp ...	1½
151	And the Spirit of God ...	1½
152	Achieved is the glorious work	
153	(1st Chorus) ...	1
154	(2nd Chorus) ...	1½
155	By thee with bliss (Duet & Chorus) ...	1½
156	Despairing, cursing rage ...	4
157	Sing the Lord ...	2
158	The marvellous work ...	1½
159	The heavens are telling ...	2
160	The Lord is great ...	1½

MOZART'S TWELFTH MASS.

197	Kyrie—I will call upon the Lord ...	3
198	Gloria—Glorious is thy name ...	1½
199	Qui tollis—Remember thy tender ...	1
200	Quoniam—Praise the Lord ...	2
201	Cum sancto—Thou, Lord, art God ...	2
202	Credo—Nations shall do him service	
203	{ Et incarnatus—Bow down and hear me ...	3
204	{ Et resurrexit—God is gone up	
205	Sanctus—Holy, holy ...	1
206	Benedictus—He is blessed ...	4
207	Agnus Dei—Lord, have mercy	
208	Dona nobis—Praise the Lord ...	3

MOZART'S FIRST MASS.

285	Kyrie—Merciful and gracious Lord ...	1½
286	Gloria—Glorious in thy power ...	3
287	Credo—Nations shall do him service	
288	Sanctus—Holy, holy, holy ...	3
289	Benedictus—He is blessed ...	3
290	Agnus Dei—Lord, we pray thee	
291	Dona nobis—Turn thee unto us ...	1½

GOUNOD'S

MESSE SOLENNELLE.

323	Sanctus and Benedictus ...	2
324	Credo ...	4
325	{ Sanctus ... Communion Service	
326	{ Benedictus ... Communion Service	2

WEBER'S MASS IN E♭.

327	Sanctus—Holy, holy, holy ...	4
328	Benedictus—He is blessed ...	4

BEETHOVEN'S MASS IN D.

No.		Pence.
344	Kyrie Eleison ...	3

MOZART'S LITANY IN B♭.

309	{ Viaticum—O Lord, hear our cry	
310	{ Pignus futuræ—Sing to Jehovah	4

MOZART'S LITANY IN E♭.

310	Pignus futuræ—Lord God, to thee be glory ...	4
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MOZART'S REQUIEM.

213	{ Requiem æternam—Give unto the meek ...	2
214	{ Christe Eleison—Shew thy mercy	
215	Dies Iræ—Day of vengeance ...	1
216	Tuba mirum—Hark, the angel ...	1
217	Rex, tremenda—King, tremendous	
218	Recordare Jesu—Kindly Jesu ...	2
219	Confutatus maledictus—When the cursed ...	1½
220	Lachrymosa—Day of mourning ...	1
221	Domine Jesu Christe—Lord Jesu Christ ...	1½
222	Hostias et Preces—Offering of prayer	
223	Sanctus—Holy, holy, holy ...	1½
224	Benedictus—He is blessed ...	1
225	Agnus Dei—Thou that takest upon thee ...	2
226	Lux Æterna—Shew thy favour ...	1½
227	Cum Sanctus—O shew thy mercy ...	1½
228	O God, when thou appearest	
229	First Motett ...	3
230	Splendete Te, Deus ... ditto	3
231	Glory, honour, praise Third Motett	

BACH'S PASSION.

334	{ My Saviour Jesus ...	3
335	{ Have lightnings and thunders ...	1
336	Now doth the Lord ...	1
337	In tears of grief ...	1½
338	I wrestle and pray (Motett) ...	4

ROSSINI'S STABAT MATER.

232	{ Stabat Mater dolorosa ...	2
233	{ Eia Mater (B. Solo and Chorus) ...	1½
234	{ Thou hast tried our hearts ...	1½
235	{ Sancta Mater (Quartet) ...	2
236	{ I have longed for thy salvation	
237	Inflammatus (S. Solo and Chorus) ...	2
238	Quando corpus ...	2
239	Quando corpus ...	2
240	Hear us, O Lord (Quartet) ...	1½
241	In sempiterna sæcula. Amen	
242	To Him be glory ...	2

SPOHR.

267	Praise the Lord our God ...	1½
268	{ Holy, holy, holy (Solo and Chorus) ...	1
269	{ O Lord, thou art God alone (ditto) ...	1
270	Blessing, power, honour, glory	
271	(T. Solo and Chorus) ...	1½
272	Hail, Lord Almighty ...	1
273	Seek the Lord ...	1
274	Destruction is fallen on Babylon ...	2
275	Blessed for ever are they that die ...	1
276	Great and wonderful art thou ...	3
277	God, thou art great (1st movement) ...	1
278	Thou earth, wait sweet incense ...	1
279	Walk ye, hundred thousands ...	1½
280	God, thou art great (final chorus) ...	1½
281	What threatening tempest ...	4
282	Haughty Babylon ...	3
283	Jehovah, Lord God of Hosts	
284	(The 8th Psalm) ...	4
285	Gentle night, O descend ...	2
286	Though all thy friends prove faithless ...	2
287	His earthly race is run. Calvary ...	2

HUMMEL.

303	Quod in orbe—I will exalt thee ...	4
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CHERUBINI'S REQUIEM MASS

331	{ Requiem æternam—Give unto the pure in heart ...	2
332	Dies Iræ—Day of vengeance ...	6
333	Pie Jesu—God of mercy ...	1

LEONARDO LEO.

347	Dixit Dominus ...	2
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SAMUEL WESLEY.

348	In Exitu Israel ...	4
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BEETHOVEN'S ENGEDI.

No.		Pence.
195	O praise him, all ye nations ...	3
196	Hallelujah ...	2
197	Where is he ...	3

BEETHOVEN'S MASS IN C.

190	Kyrie—When I call upon thee ...	1½
191	Gloria—Praise the Lord ...	1
192	Qui tollis—Give ear to my supplication ...	4
193	Quoniam—Thou alone art holy	
194	Credo—Glory and great worship	
195	Et incarnatus—O Lord, give ear	
196	Et resurrexit—Be thou exalted	
197	Et vitam—O praise ye the Lord	
198	Sanctus—Holy, holy ...	4
199	Benedictus—He is blessed ...	4
200	Agnus Dei—Hear my crying	
201	Dona nobis—Blessed be the Lord ...	2

MENDELSSOHN.

72	All men, all things	
73	Praise thou the Lord	
74	As the hart pants	
75	And then shall your light ...	4
76	All ye that cried ...	4
77	I waited for the Lord	
78	(Duet s.s. and Chorus) ...	3
79	I waited for the Lord (singly) ...	1½
80	Baal, we cry to thee ...	1½
81	Behold, God, the Lord ...	4
82	Be not afraid ...	4
83	Blessed are the men ...	4
84	But our God abideth ...	1
85	Cast thy burden ...	1
86	Come with torches	
87	Come, let us sing ...	4
88	For his is the sea ...	1½
89	For I had gone forth ...	1½
90	Hearts feel that love Thee	
91	Henceforth when ye hear	
92	(T. Solo and Chos.) ...	1½
93	He watching over Israel ...	4
94	He that shall endure ...	2
95	Holy, holy, is God ...	4
96	Happy and blest are they ...	1
97	How lovely are the messengers ...	1½
98	Thus saith the Lord ...	1½
99	I praise thee, O Lord	
100	(B. Solo & Chos.) ...	1½
101	Is this he? ...	1½
102	O thou, the true and only ...	1½
103	Lord, thou alone ...	2
104	Let all men praise ...	1
105	Now this man ...	1½
106	Not only unto him ...	2
107	O great is the depth ...	2
108	O be gracious ...	1
109	O come, let us worship	
110	(T. Solo & Chos.) ...	1½
111	Promised joys ...	6
112	Hearts feel that love Thee	
113	Rise up, arise ...	3
114	Sleepers, wake ...	1
115	To God on high ...	1
116	To thee, O Lord ...	1
117	Stone him to death ...	1½
118	See what love ...	1
119	The nations are now ...	3
120	The gods themselves ...	1
121	This is Jehovah's Temple ...	1½
122	Far be it from thy path ...	1
123	The night is departing	
124	Thanks be to God ...	3
125	Why, my soul ...	1
126	Why, my soul (last Chorus) ...	3
127	Ye nations, offer ...	3
128	Yet doth the Lord ...	4

A. S. SULLIVAN.

357	Domine salvam fac (Festival Te Deum) ...	4
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WEBER'S MASS IN G.

304	{ Kyrie Eleison ...	1½
305	{ I will call upon the Lord ...	3
306	{ Gloria in excelsis ...	3
307	{ Praise the Lord ...	3
308	{ Credo ...	3
309	{ Nations shall do him service	
310	Sanctus and Benedictus ...	2
311	Holy, holy, holy ...	2
312	He is blessed ...	2
313	Agnus Dei and Dona nobis ...	1
314	Shew thy favour unto thy people	
315	Look with favour on thy people	

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| 4. From Yonder Vale and Hill (<i>D'immenso giubilo</i>) | From Donizetti's "LUCIA DI LAMMERMOOR." |
| 5. Here we Rest (<i>Qui la selva</i>) | From Bellini's "LA SONNAMBULA." |
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| 7. Rataplan (<i>Rataplan</i>) | From Donizetti's "LA FIGLIA DEL REGGIMENTO." |
| 8. The Gipsy's Star (<i>Vedi! le fosche</i>) | From Verdi's "IL TROVATORE." |
| 9. War Song of the Druids (<i>Dell' aura tua profetica</i>) | From Bellini's "NORMA." |
| 10. In Mercy, hear us! (<i>Cielo clemente</i>) | From Donizetti's "LA FIGLIA DEL REGGIMENTO." |
| 11. Come to the Fair! (<i>Accorete, giovinette</i>) | From Flotow's "MARTA." |
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| 17. See the Moonlight Beam (<i>Non fav Motto</i>) | |
| 18. On yonder rocks reclining | From Auber's "FRA DIAVOLO." |
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| 3. WE NEVER WILL BOW DOWN. | 7. LIFT UP YOUR HEADS. | 11. BUT THE WATERS OVERWHELMED THEM. |
| 4. HE GAVE THEM HAILSTONES. | 8. LET US BREAK THEIR BONDS ASUNDER. | 12. THE HORSE AND HIS RIDER. |

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THE MUSICAL TIMES, AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1873.

THE LONDON MUSICAL SEASON.

BY HENRY C. LUNN.

No stronger proof of the tyrannical power of fashion over art could be adduced than the fact of the Opera (by which of course we mean the Italian Opera) continuing to occupy so large a share of public attention, and a record of its doings employing so prominent a space in Metropolitan journals. Season after season its real influence upon music is a mere blank—unless indeed it may be affirmed that, by the constant elevation of the executive over the creative artist, it effects a positive harm—and yet a chronicle of the *routine* performances at both houses appears to be considered an absolute necessity, the great musical events of the year being often passed over as comparatively unimportant. The recent performances of works new to this country, and the excellent revivals of almost forgotten old ones, seem looked upon as quite secondary matters in comparison with the announcement that Madame Patti or Madame Nilsson appeared in a character her assumption of which is known to be one of the regular occurrences of the season. Should it happen that one of our petted Queens of Song has not been heard in a part for some time, an additional excitement is manufactured, and the exact date of her last performance of it is hunted up with as much care as if it were a matter of vast artistic importance. When one of the well-worn Operas is played for the first time in the season, each singer is separately criticised almost in the same words that have been employed years before, and will be employed in years to come; and at the conclusion of the season a summary of the works given—accompanied with a few words upon those that were *not*—is as confidently looked for as the Royal speech on the prorogation of Parliament, the complimentary nature of which throws a halo of glory around an equally barren session which cannot but exercise a balmy influence upon those who have been actively engaged in its duties.

The prospectuses of the two Italian Opera Houses for the season just concluded, were singular instances of the mesmeric power possessed by the lessees of lyrical establishments over the public mind. By a system of electro-biology, an intending subscriber seems compelled to believe that a brilliant season is before him, although in fact nothing is promised. As in the catalogues of the late George Robins, the auctioneer—who by the aid of well-worded sentences and judiciously distributed capitals, made a small house with a back garden appear a magnificent mansion standing in its own grounds—an Operatic prospectus so effectually displays the attractions which *can* be guaranteed, and so delicately shades off those which *cannot*, that the season thus graphically described seems unquestionably the very best ever submitted to the notice of confiding readers. Divested of all the inflated eulogium upon artists who least required it, and on works already stamped with public approval, there was but one promise in each prospectus of the slightest interest—at Drury Lane the production of Balfe's Opera, "Il Talismano," and at Covent Garden the revival of Auber's "Diamans de la Couronne,"—and how have these pledges been redeemed? The Opera of our countryman, in which Madame Nilsson was to "create" the principal

character, has not been given at all, and Auber's beautiful work was so mauled about by the singers and conductor that the real admirers of its gifted composer experienced more pain than pleasure in its performance. With these facts before us, are we not driven to admit the truth that our Italian Opera Houses have now degenerated into mere fashionable lounges; that real art is represented outside their walls, and that the lessees of these establishments, who simply cater for the tastes of their aristocratic patrons, neither desire nor deserve to be placed within the pale of that criticism which is not only accorded to, but courted by, those who appeal for support to the general public.

Of the number of singers who came up for trial before the subscribers to the Royal Italian Opera this season, only one has secured a really favourable verdict—M. Maurel, a baritone of undoubted mark, and of exceptionally high qualities as an actor. Madlle. D'Angeri may perhaps be mentioned as the most promising amongst the new lady vocalists; but, like the rest, she has suffered from being placed in parts so long occupied by our established favourites as to suggest comparisons which had better have been avoided. Of Madame Patti we cannot speak too highly, and only hope that the possession of such brilliant powers will not tempt her to peril her reputation by attempting the assumption of characters for the mere purpose of proving her versatility; she has unquestionably many qualifications which fit her for the portrayal of tragic emotion, but it is not in this that she is seen at her best; and in so great an artist we look for nothing short of perfection. Madlle. Albani fully maintains the high position she at once assumed in the establishment, and will be annually looked forward to as one of the most prominent attractions of the season. The custom pertinaciously adhered to by Mr. Gye of having two conductors is of course fatal to the acquirement of that decision so essential in an Operatic orchestra; but we believe that if either Signor Vianesi or Signor Bevnigani were allowed to have unlimited control over the band even for one season, the most beneficial results would follow.

At Her Majesty's Opera we have had some good, if not great, singers introduced to us this season, Madlle. Alwina-Valleria and Madlle. Justine Macvitz have displayed qualities which entitle them at least to a passing line of commendation; and Signor Aramburo, the tenor, is we think likely next season to increase the good opinion he has already gained. Of Madlle. Titiens and Madame Christine Nilsson it is needless to say more than that their performances have been always welcome; and the few appearances of Madlle. Ilma di Murska made us regret that so little use had been made of her, and more especially that no opportunity was afforded her of repeating her admirable personation of *Senta*, in Wagner's Opera, "L'Olandese Dannato." In spite of the promise in the prospectus, Madlle. Kellogg was unheard during the season; and the secession of Signor Mongini—who, to the surprise of most of the subscribers, suddenly made his appearance at the rival establishment—materially weakened the cast of some of the Operas, although his singing is as unequal as ever. The services of Sir Michael Costa have been, as usual, most valuable, and the chorus exhibits decided signs of improvement.

Amongst the events of the year must be mentioned the formation of the "British Orchestral Association," the concerts of which have been uniformly good; but in our opinion the title of the Society narrows its

operations and prejudices a portion of the public against it. Many years ago when English composers had but a slender chance of being heard, it was a fair experiment to establish a channel of communication with the public, and the "Society of British Musicians," even during its brief existence, brought many young writers forward, who, but for its timely help, might have remained comparatively unknown. But this new Society has no such distinctive aim, as its programmes have proved; and merely to show that a first-rate band can be composed of native artists only—to say nothing of the jealous feeling which it excites in the profession—was a totally unnecessary step, for it is a fact which everybody conversant with the matter already freely admits. Let us hope therefore either that the Association will develop into an Institution where British instrumentalists shall perform the works of British composers only, or that it may be established on a more liberal basis, the places in the orchestra, like those in the programmes, being free to all competent artists, and the concerts appealing especially to those who love music for itself alone, by being given at a time which is branded by a certain class of patrons as "unfashionable."

The appointment of Mr. Barnby to the conductorship of the Royal Albert Hall Choral Society has proved a step in the right direction, for it has attracted public attention towards a quarter whence in time may flow the highest results to art. The six subscription concerts of the Association (at one of which Handel's fine Oratorio, "Belshazzar," was resuscitated) the excellent performances at various times in which the Choral Society has taken part, and the daily Exhibition concerts, under the direction of Mr. Barnby—the programmes of which, besides being models of classical selections, have contained the names of many composers and executants who have yet a reputation to make—evidenced an amount of energy and perseverance on the part of the new conductor which cannot fail to be fully appreciated. It may also be mentioned that Handel's long neglected Oratorio, "Theodora" (directed by Mr. Barnby) has been given at the Hanover Square Rooms—the principal parts being most efficiently sustained entirely by amateurs—and we may reasonably hope that so interesting a work may form one of the Oratorios to be performed next season by the Albert Hall Choral Society.

The Recitals of Dr. Hans von Bülow created an excitement which must be partly credited to the fact of his performing entirely from memory, a feat which, from a purely artistic point of view, claims but small acknowledgment. That the German pianist is an artist of mark, and possesses exceptional powers which enable him to throw off with consummate ease the most elaborate works must be universally admitted; but in listening to his readings of the great masters we could not help feeling that we were called upon rather to admire Bülow through the composer than the composer through Bülow. In proof of this it may be mentioned that unless Bach were properly dressed up by the Doctor for presentation at his Recitals, he was rarely, if ever, heard; although it might be reasonably thought that his compositions for a keyed instrument were sufficiently numerous to earn a place on their own merits. That Dr. Bülow brings the very highest reputation from Germany may be accepted as a sign of the time, for if in the acknowledged land of music the individuality of the executive artist is so actively asserting itself, we can scarcely perhaps hope in this country to uphold what we have so long considered the healthy school of pianoforte

playing, more especially when we see Germans and Germanised Englishmen banded together to found an Institution in which what is termed a "higher" class of pianists shall be reared.

The gradual spread, and we might almost say popularity, of Bach's St. Matthew Passion Music since its first performance, under Mr. Barnby's direction, at the "Oratorio Concerts," has given rise to a liberality of feeling with regard to service-music which cannot but prove highly beneficial, in proof of which we may refer to the recent introduction of a large portion of Mendelssohn's Oratorio, "St. Paul," with orchestral accompaniments, at St. Paul's Cathedral. The performance of Bach's St. Matthew Passion Music at the Royal Albert Hall on four consecutive evenings during Holy week (the audience reverently joining in the Chorales), and the presentation of the same composer's Passion Music according to St. John at the Lenten services in St. Anne's Church, Soho, must also be cited as remarkable instances of the change which has been effected in this country by uniting with holy words the sublimest music ever consecrated to the service of the Church. That all these innovations will gradually break down the prejudices which have for so many years been opposed as a barrier to the introduction of works breathing throughout that universal language of devotion which is above all creeds, can scarcely be doubted; and we are convinced that when once fairly tested, the eloquence of Bach in the service of the Church will be found infinitely more effectual than that of the most earnest and truly religious priest who ever ascended a pulpit.

Recollecting that we once attended the concert of a Madrigal Society where not a single Madrigal was sung, we were not surprised when it was announced that the "Wagner Society" intended to devote a portion of its programmes to the works of other composers. During the season, however, it must be confessed that it has done much towards popularising the Operas of the new Prophet; and we only regret that in the full tide of success so enthusiastic a body of artists should partially abandon the very object for which they were banded together, and enter the lists as mere concert-givers. A large portion of the "music of the future," as it has been absurdly named, is now to be found in so many of our concert programmes that unless the new Society can succeed in producing the Operas of this much talked of composer, or at least in establishing a permanent Wagnerian feeling in this country by the performance of his works exclusively, its labours are virtually at an end; and the extinction of the Association will furnish the opponents of the musical reformer with a powerful argument against the impossibility of spreading his doctrines through his compositions.

At the concerts of the Sacred Harmonic Society the revival of Handel's Oratorio "Samson" and the performance of Bach's St. Matthew Passion Music are the only two events of the season worth recording. The first of these, unquestionably containing some of Handel's finest writing, may we trust attain a popularity equal to that achieved by this Society for the same composer's "Israel in Egypt;" but the fact of the Passion Music being given in its entire form—a trial upon the patience of a public audience never attempted even by the enthusiastic Bach-worshipper, Mendelssohn—will, we fear, effectually prevent its occupying a place in the prospectus of future seasons.

The increasing success of the Philharmonic Society is a proof that a more liberal policy in its management was imperatively necessary. Its removal to

St. James's Hall was the first concession made to the pressure from without; and the admission of modern works into its programmes during the past season will do much towards conciliating those who desire that the recognition of the claims of new composers, which was one of the distinguishing features of the Association in its early career, should never cease to be a guiding principle in its administration.

As so much has been said about the negotiations between the Commissioners of the Royal Albert Hall and the authorities of the Royal Academy of Music, and the "liberality" of the proposal to the Institution has been so often dwelt upon, it becomes necessary to mention that the offer consisted of a certain number of rooms surrounding the Albert Hall; and that the cost of removal, as well as that of preparing these rooms for the intended purpose, was to fall entirely upon the funds of the Academy. We do not now wish to do more than simply state this truth: the plan was courteously proffered and as courteously refused. The public will decide whether such refusal was politic; but, in order to do so, it is important that the facts of the case should be distinctly stated.

Our notices of benefit concerts during the season must necessarily become briefer as their numbers increase; but we have always attempted to do justice to those the aim of which has been as much to further the interests of art as of artists. We do not wish to refer to any especial performances in proof of our conviction that good music is now rather the rule than the exception in the programmes of the many Recitals annually given; but there can be no question that the desire of playing down to the level of the comprehension of uneducated listeners, is rapidly giving place to the higher aspiration of lifting up the listener to an appreciation of the compositions performed, and in this good work it should be the pleasure, as it is undoubtedly the duty, of all who report upon these concerts to render every assistance within their power. It will also be seen, by glancing at our reviewing columns, that not only the works of the standard writers are now constantly re-printed, but that many of our best composers are throwing their ideas into a classical form, and that these compositions are slowly, but surely, displacing those meaningless pieces which have retarded the progress of sound music in this country for so many years. We do not of course desire to go back, but history may light us on our path as well in art as in politics; and the true music of the "future" will certainly progress with more healthful vigour if that of the past, as well as the present, is deeply and earnestly studied.

MR. JOHN HULLAH's Report on the Examination in Music of the Students of Training Schools in Great Britain is on the whole highly encouraging, not so much for what it shows us of the state of the art at present existing in these seminaries, as for the prospect it holds out of the gradual improvement likely to be effected now that the subject is considered to be of national importance. Apart from the mere report of the progress of the pupils, we have in this paper many excellent remarks upon the proper method of teaching; and amongst the popular fallacies attacked by Mr. Hullah we are glad to find the notion that the study of music is a "relaxation" included. Defining the difference between the practice and the study of the art, he wisely says that "the exercise of a power already attained and the

process of attaining it are very different things. Assuredly the latter as well as the former can be made interesting, and the degree in which it is made so will depend upon the method and tact of the teacher. But that it can be carried on without trouble, as a kind of play; that the acquirement of anything worthy of the name of musical knowledge or musical skill can be 'made easy,' is an ignorant misapprehension or a wilful misrepresentation." These observations should be taken to heart by all engaged in popular musical instruction. Although it is evident that Mr. Hullah is opposed to the Tonic Sol-fa notation—and indeed to the "Moveable Do" method altogether—his examinations on both systems have been conducted with the utmost fairness; and the Committee of Council on Education may be congratulated upon having secured the services of a musician who brings with him not only a large amount of experience, but a zeal and devotion to the cause which cannot fail to be of the highest value.

THE Daily Orchestral Performances, which are still given in the Royal Albert Hall in connection with the International Exhibition, have, during the past month, fully earned the good wishes of all who are interested in the advance of musical art. Not only have the great masters been amply represented by the performance of such works as Beethoven's *Eroica* and Mendelssohn's *Italian Symphony*, and many other equally well-known compositions; but what is still more important several works by young English composers hitherto unknown have been produced. Most of these, although perhaps lacking originality of design, have been remarkable for clever instrumentation, a symphony by Mr. Hamilton Clarke being perhaps one of the best. A symphony by Mr. Henry Gadsby, the last movement of which is particularly striking, also calls for especial remark. Several young singers have appeared, among whom Madlle. Arnim, Mr. Dalton, and Mr. Melbourne have been most successful; while pianoforte pieces have been very ably performed by Madlle. Le Brun, Miss Marian Rock, Miss Jessie Morison (a promising young pupil of Mr. W. H. Holmes), and especially Mr. Franz Rummel, whose clever interpretation of Schumann's *Concerto in A minor* calls for special mention. Mr. Deichmann, in the absence of Mr. Barnby, has conducted uniformly with great care and intelligence.

THE death is announced of the Rev. W. Mercer, Vicar of St. George's, Sheffield, and editor of the well-known Church Psalter and Hymn Book.

At the last concert given at the Alexandra Palace for the present season, Mr. H. Weist Hill, conductor of the orchestra, was presented with an ivory *baton*, mounted with gold. On behalf of the instrumental performers under Mr. Hill's direction, the presentation was made by Mr. W. Watson (principal second violin), who spoke in the highest terms of the conductor's talent. The *baton*, bore the following inscription:—"Presented to Mr. H. W. Hill, by the Orchestra of the Alexandra Palace, at a farewell concert, on the 4th of August, 1873."

THE prospectus of the National Training School for Music, which is proposed to be established, under the supervision of the Society of Arts, in "certain rooms" connected with the Royal Albert Hall, has been forwarded to us; and by this we learn that the School will provide for the free instruction and maintenance of about 300 scholars, these scholarships being only obtainable by competitive examination. The Royal Commissioners for the Exhibition of 1851 have offered a plot of ground adjoining the Hall, for supplementary suites of practising and lecture rooms; and Mr. C. J. Freaque, a member of the Council, has undertaken, at his own cost, to erect thereon the necessary buildings. It is said, that funds have been already promised for the endowment of scholarships, but further help is solicited. As the gentlemen forming the Committee for the conduct of the School are not in the

slightest degree connected with music, and not one of the staff of professors is mentioned, we are of course not warranted in commenting upon the probable future of the Institution; but we may say that in the prospectus a hope is expressed that it will eventually be transferred to the responsible management of the State.

THE recent death of Herr Ferdinand David, the well-known conductor of the *Gewandhaus Concerts*, and the intimate friend of Mendelssohn, will be long deplored in Germany, for he was one of the sincerest artists of his time. As a violinist, he held the highest rank; and his power of imparting instruction to others has been fully proved by the number of eminent players who were his pupils. He had retired but a short time from the conductorship of the *Gewandhaus Concerts*, and was staying in Switzerland at the time of his death. At his funeral, which took place at Leipzig, a military band headed the procession, and an immense number of spectators, including the representatives of several musical Societies, were present.

THE Promenade Concerts at Covent Garden Theatre, under the direction of M. Rivière, commenced on the 16th ult., with every prospect of brilliant success. An excellent band has been engaged, and the vocalists announced include the names of Madlle. Carlotta Patti, Madame Lemmens-Sherrington, Miss Edith Wynne, Madame Florence Lancia, Madame Patey, Mr. Vernon Rigby, Signor Foli, Mr. Patey, and several other well-known favourites. Popular selections of music will be alternated with sacred and classical programmes, the latter conducted by Mr. Barnby, so that all tastes will be amply appealed to.

A MUCH respected member of the profession, Mr. Charles Bridgeman, died on the 3rd ult., at the age of 95. For a period of 81 years he had held the office of organist at All Saints' Church, Hertford, and had resigned this appointment only in December of last year. He was a skilful organist and an enthusiastic worshipper of the music of the old masters.

WE record with much regret the decease of Mr. Frank Mori (a son of the celebrated violinist, Mori), who was well known as a composer of vocal music, and an efficient professor of singing. The deceased was in his 53rd year.

MR. HENRY JOHN KIRKMAN, pianoforte manufacturer, of Soho Square, has recently brought an action for libel, at the Leeds Assizes, against Messrs. Pohlman and Sons, pianoforte dealers and music-sellers, of Halifax, who at a concert distributed handbills cautioning the public against pianofortes advertised as "Steel Grands," which he stated have no more steel in their construction than any common piano. As Mr. Kirkman was the inventor, and the only person who advertised the "Steel Grands," he demanded a retraction of the allegation of Messrs. Pohlman. This was declined, and proceedings were therefore instituted. During the examination of witnesses, Mr. Seymour, the counsel for the defendants, was requested by his clients to offer an apology, which was accepted by the plaintiff, who stated that he had no vindictive feeling in the matter, but wished that his name as a manufacturer and a gentleman should not be tarnished by so serious a charge. A verdict was accordingly entered for the plaintiff; damages 40s.

At a recent meeting of the "London Welsh Choral Union" it was resolved that a Scholarship be established in connection with the Society, to be called "The London Welsh Choral Union Scholarship," for the purpose of affording a musical education at the Royal Academy of Music to any one of the most talented and promising of the young members of the choir, until that education shall be considered completed. The examination of candidates—male or female, and under twenty years of age—will take place during the present month, so that the successful competitor may enter the Institution upon its re-opening after the summer vacation. We are glad to be enabled to add that the first year's expense of the Scholarship is most generously guaranteed by Mr. John Thomas, the honorary conductor of the Society.

REVIEWS.

NOVELLO, EWER AND CO.

Die Zauberflöte (*The Magic Flute*). An Opera, in Two Acts. Composed by W. A. Mozart. Edited by Berthold Tours, and Translated into English by Natalia Macfarren.

THOSE who wonder how Mozart could have written some of his finest music to such apparently childish nonsense as the libretto of this Opera, will feel deeply interested by Mrs. Macfarren's article upon the subject, which prefaces this edition. From a pamphlet published in Leipzig, in 1865, it appears that the story is confidently presumed to be an allegory, and is intended "as an apotheosis of Freemasonry against the political and ecclesiastical influences that persecuted that fraternity at the time the Opera appeared." This view is confirmed by Goethe, who not only speaks of the "higher meaning" of "Zauberflöte," but wrote a second part to the story, which is unmistakably allegorical. As a students' edition of this fine work, the volume before us will be found most valuable; for not only is it in every respect carefully brought out—the marks of expression, indications of instrumentation, and stage directions being reverently followed—but the German words are prominently displayed under the notes, as they ought to be (the English translation, as usual, appearing above them), so that those who wish to refer to the original may do so without being burdened with an Italian version, which, not being in the language of the country in which it is published, nor in the language to which Mozart wedded the music, can be of no possible service but to aid in perpetuating the fashionable notion that the standard Operas cannot be performed in England save by an Italian company.

Theodora, an Oratorio. By G. F. Handel.

HERE, in "Novello's Original Octavo Edition," is presented, for the first time, in a form universally available, the beautiful work to which tradition ascribes the great author's special predilection. It is issued at a price that must be within the capability of everybody who loves music and wishes to study its masterpieces; whereas, formerly, it could but be bought for guineas, except perhaps by the precarious chance of an old book-stall or a music auction. The Germans have, it is true, been a little before us in making *Theodora* generally accessible. So much the better for the Germans; but this is no reason why we should not profit by their good example. In one respect the publishers have done so; they have issued a copy of the work in admirable print, and with elaborate correctness. In another respect the public have a duty to fulfil in pursuing the precedent, but a short time old, of their neighbours; nay, our English musicians should more than pursue, they ought to overtake German example in the acceptance of this work, and because our forefathers, who witnessed its first production, depreciated and disesteemed it, should take the first step to rendering it widely popular, by making themselves intimate with its merits. A copious preface to the present edition, points out broadly in what these merits consist, and gives a concise history of the oratorio. A recent public performance of *Theodora*, chiefly by amateurs, did more than is possible for words to do to show its beauties. These belong to the Christian and the heathen choruses, quite as much to the solo pieces, and equally to the overture. There are not in it, as is the case in some of the master's greatest works, any weak portions. It extends not to the enormous length of some of the Handelian masterpieces, and on this account particularly, its performance is easily practicable. The Choruses are none of them difficult, and all effective. Until the performance above mentioned, under Mr. Barnby's direction, the complete oratorio has not been publicly given in this country since the time of Handel, and the world at large is consequently ignorant of its contents. What has been practically a secret for a century and a quarter is now laid open; and we hope to hear of the performance of this oratorio by the great Societies in and out of London with whom Handel is the tower of strength, and to whom a newly opened turret should be a station of vantage and a special stronghold.

Chant Te Deum and Benedictus (in C), for four voices. The music by Sir John Goss.

To criticize Chants of Sir John Goss would be like sitting in judgment on the ounce lifting of the Northumbrian (or any other) Hercules: of course one who is famed for feats of strength can raise the smallest quantum in avoirdupois weight; and the certainty is as self-evident that he who holds the respect and esteem of all who worship in the English language, for his eminently distinguished contributions to Church music, can produce successfully any number of specimens of the tiniest form into which musical composition can be moulded. The title page tells who is the author of the Chants before us, and to be told this, is to be assured that the music is good of its kind. Its kind; well, this is decidedly modern. It is characterised as such by the free use of second inversions, unprepared dominant 7ths, even the chromatic concord of the supertonic, and other specialities, that were not only unpractised, but unknown and unforeseen in the Tallisian period, which many are fain to regard as the golden age of the native ecclesiastical style. But then, the Chants are exempt from the chromatic extravagance wherewith some writers of the day disfigure their productions for Church use and, to our liking or disliking, unfit them for their purpose. The Service was composed for the twelfth annual Festival of the Richmond and Kingston Church Choral Association, 1873; whence may be surmised that the said Association approves of and even seeks Chant Services. So do not we. The miniature form of the Chant is exhaustively applied to the Psalms of the day and the Venite, and it becomes tiresome to a degree almost painful, when it is applied also to the Canticles: it is appropriate to the Psalms, it fits better than anything that has been devised to the recitation of our prose version of the Hebrew poetry, the antithetical spirit of which is well represented in the two-part division of the Chant. It is as totally inapplicable to our rendering of the Latin hymn "*Te Deum laudamus*," the words of which are in some instances almost ludicrously distorted to meet the unfitness of this form of music, while the musical form accords with nothing in the construction of the verse, such as that above named, in passages of Hebrew origin. We protest urgently against the use of Chants for the *Te Deum*; but there is an apology for it, if not a justification, in the assumption that persons who cannot read any music nor remember much, may get into their heads a tune of two short strains, and shout it over and over, without regard to its suitability or otherwise for the subject. This argument holds not, however, in the instance under notice, for the frequent changing from one Chant to another, the sometimes recurrence of a chant earlier employed, and even its sometimes partial modification when it re-appears, render the pieces in question very far more difficult to commit to memory than a continuous composition of average simplicity. The accomplished author of these pieces holds, and has fairly won, as much the affection as the reverence of those interested in Church music; let him apply his great and genial talent to other aims than Chant Services.

A Morning Service. By the Rev. Edward Young, M.A.

ACCORDING to a statement on the face of the publication, this Service is "abbreviated" for parochial use. It might have been more exact to say "selected;" for, if we mistake not, the entire work (which was issued some twelve or fourteen years since) comprised more pieces than those now reprinted; but each one in the present edition is here given complete. The selected pieces are the *Te Deum*, the *Jubilate*, and the *Kyrie*. The author opens a novel question, which, with space sufficient, would admit of large discussion. This is, as to the necessity or even desirability for all the pieces in a Service—separated as they are by speaking, or by intoning, or by amens, or by other music—to be in one and the same key. To a great extent we are disposed to support this view, though scarcely to that extent to which it is illustrated in the music under notice, wherein the first piece is in E flat, the next in A, and the last in E. It must be on a future occasion, if we ever enlarge upon this subject; at present let us only consider the three pieces each by each,

regardless of their connection, direct or implied. Of the three, we prefer the two latter to the *Te Deum*. They are melodious, vocal, nicely harmonized—that is, without pretence, or straining at effect, or affectation of a knowledge which would be misapplied—and they declaim the words devoutly and emphatically, a virtue they have in common with the first piece of the series. The preface has some strong words as to the mistaken spirit in which often the composition of worship music is undertaken. Let those wear the cap whom it fits. It is by no means to our measure, so we will leave the implications to speak for themselves, and to be disputed by whomsoever may feel a call to the combat.

Te Deum laudamus. A Chant Service. By Digby Cotes.

WHAT has been urged above, as to the unfitness of the *Te Deum* for chanting, is not invalidated by Sir John Goss having a companion in his practice of so appropriating the hymn, though the Kingston Association have one opportunity the more to indulge their propensity. The inaptitude of the Chant to the originally Latin hymn, is, in the case before us, partly met by the still closer compression of this concisest of all pieces of music. So, several of the specimens in Mr. Cotes's service have but two instead of three bars in the first part, but three instead of four in the second, whereby is avoided the—forgive the word—comicality of having a semibreve and four minims on the word "O," and the effect as of gasping difficulty from expended breath, in uttering the name of the King of Glory at the end of the verse. The Chants before us are good enough of their notes, but are unavailable for any other purpose than the present, by reason of their irregular extent. Let us repeat, have done with Chant Services. The text of the *Te Deum* is that which of all others in the Order for Prayer invites continuous composition; the conveniences, to an ignorant congregation, of the system of chanting, are disregarded in the present treatment, even more than in that by Sir John Goss; and if there be any necessity for such a piece of writing, the sooner it ceases to prevail, the better for art and the better for worship.

Gavotte, in E minor; for the Pianoforte. Composed by Agnes Zimmermann.

MISS ZIMMERMANN appears to have such a hearty appreciation of this class of music, and so much talent for re-producing it, not only in its original form, but in its original beauty, that the multiplication of her works cannot but give pleasure to all who desire rather the resuscitation of the old models than the worship of the new ones. The *Gavotte* before us has a tuneful and characteristic subject, and No. 2, in the tonic major, both in the theme and its accompaniment, is extremely effective as a contrast. Throughout her compositions Miss Zimmermann employs the two hands with much judgment, and this is a feature which cannot be too highly recommended to the attention of teachers who wish to cultivate a classical taste in their pupils.

Danse Folkessange. Original Danish Melodies. Udsatte for Pianoforte, af Niels W. Gade.

THIS collection of Danish Melodies will be liked by all who want genuine tunes unencumbered by embellishments which obscure their beauties. Some of them—especially those in a minor key—are extremely attractive, and all are full of character. No. 2, in G minor, No. 4, in A minor, and No. 8, in E minor, will, we think, be general favourites. The harmonies are excellent throughout, and they are all arranged so easily as to give but little trouble to amateurs.

Berger et Bergère. Idylle, pour Piano.

Le Ruban d'or. Melodie-etude, pour Piano.

Par Jules Egghard.

BOTH these pieces are exceedingly simple in construction, but there is an air of elegance pervading them which cannot fail to make them attractive, if sympathetically rendered. The first has a graceful subject in A flat major, a certain character being given to it by the crossing of the right hand over the left for the continuation of the melody. Little is attempted after the second subject, in the dominant, save the introduction of a few passages which shall agreeably lead back the original theme. There

is more in the second piece—a well constructed study—which may be confidently recommended as good practice for the close playing of *legato* semiquavers in the right hand. The lingering on the dominant harmony of E minor, and the re-entry of the first subject in G major, through the dominant 7th, is an effective point. The title of the composition is somewhat fantastic; but custom seems to have decided that such names shall be given to modern pieces, and there is no reason why M. Jules Egghard should not be in the fashion.

Dropping Down the Troubled River. Sacred Song. Poetry by the Rev. Horatius Bonar, D.D. Composed by Henry Smart.

MR. SMART has here wedded a charming melody to some earnest and thoughtful words, the attraction of the song being materially aided by the truly musician-like manner in which it is harmonised. The flowing accompaniment is in excellent keeping with the character of the poetry; and the theme is so thoroughly vocal as to ensure the sympathy of the singer. We particularly admire the interrupted close on C sharp minor (6th bar, page 2), a very good effect being gained by reserving the harmony of E major until the conclusion of the symphony.

A Soldier's Song. Words by Dr. J. F. Waller. Composed by Charles Oberthür.

WE often wonder who sings those songs which daily appear, the words of which seem to us suited neither for the concert-room nor the drawing-room. At one time we are called upon to review an effusion graphically describing the painful death of a young and loving child; at another our sympathies are aroused for a beautiful and confiding girl, whose heart is breaking through three verses for a personage known only as "him," who has basely deserted her; and in the "Soldier's Song" before us we are told that the "fight is o'er," that the plain is "red with patriot slaughter," and that one warrior still fights, "though deadly wounded." Now, unless composers are compelled to appeal to the public through clap-trap, sensational verses, in order to cover the weakness of their music, we cannot see why such subjects as these should be selected; it cannot be affirmed that the words are rendered additionally attractive by one grain of poetry; and musicians, therefore, who lend the weight of their names to make such manufactures saleable, should be reminded of the responsibility they hold as missionaries of the art in the country where they exercise their talents. M. Oberthür's patriotic effusion is neither better nor worse than the many songs of its class we are constantly expected to notice. The melody is bold, and, if we except a somewhat unpleasant descent of fifths between the voice-part and bass, in the 4th bar of page 3, we have no fault to find with the harmony.

METZLER AND CO.

The Office of the Holy Communion, in G major. By James J. Monk.

THE simplicity of this series of pieces is such as to ensure their good performance and their consequently good effect. We cannot agree with the strong emphasis placed on the first syllable of the word "upon" in the Kyrie. There is abundant precedent for this, it must be owned, in the older Church music: but it must be remembered, too, that when the best specimens of such music were written, the rules of accent were very ill defined or wholly indefinite; now that such matters have a fixed principle, and musicians, as well as the world at large, know how English should be pronounced, the strong exceptionality from general and right use must not pass without a protest. We fail to perceive the purpose which doubtless underlies the repetition of the music for the Responses to the Commandments, on the words beginning, "and peace on earth," in the Gloria. Can it be meant that earthly peace can only arrive to us through our fulfilment of the laws of heaven? If so, the application seems somewhat strained. Again, the pertinence is not evident of the first phrase of Reading's capital tune, "Adeste fideles" to the continuation of the Angel's Hymn, except it may mean that the faithful are invited to

come and join in the praise, and blessing, and worship. A curious technical point occurs in this piece on the word "mercy," when the Lamb of God is deprecated; it consists of a progression from the chord of G to that of A flat and back again, involving the forbidden succession of 5ths, while the note G is sustained, pedal-wise, above the entire harmony and the unisonous melody of the voices. The offertory sentence, "Let thy light," is smoothly and prettily set as an anthem, despite the express rubric that all these passages are to be read by the Minister; there is many a precedent, however, for this breach of Church discipline, and we should be glad to suppose that here, as elsewhere, the merit of the music may justify the dereliction. The interpolated words to come before and after the Gospel differ slightly from those in other settings, and why not? since there is no authority for such a passage in any Prayer Book now in use. There is some harmonic confusion in a phrase much resembling that which opens the Kyrie, and on that same syllable "up," which was there falsely, but is here justly, accented, in the first choral reply in the *Sursum Corda*, the F natural to which is unresolved, and consequently induces a bad effect from the F sharp in another part which presently follows. There is enough merit in the Service to repay the easy amendment of the incidents of which we complain, and we urge the author to take this into consideration.

J. B. CRAMER AND CO.

The Spinning Song, from Wagner's Opera, "Der Fliegende Holländer." Arranged for the Pianoforte by Jules Brissac.

THE various Transcriptions and Fantasias from Wagner's Operas afford undeniable proof of their growing popularity; and the managers of our lyrical establishments may rest assured, that, instead of leading the public taste towards his works,—as they might have done a year or two ago,—the absolute necessity of producing them will shortly be forced upon them by the pressure from without. The characteristic and melodious "Spinning song," which forms the subject of the piece before us, is here excellently transcribed; and although from the nature of the song, the fingers must be somewhat severely taxed, there is nothing in the arrangement, admirably as it recalls the effect of voices and orchestra, which cannot be accomplished by a moderate pianist. As an exercise, as well as a composition well adapted for performance, this pianoforte arrangement of one of the most favourite pieces in the only Opera by Wagner yet heard in this country, may be confidently recommended.

Mysterious Serenade. The Chapel. Nos. 1 and 2 of original songs, with German and English words. The English version by Thomas Oliphant, Esq. Composed by J. L. Hatton.

A FOOT-NOTE in the first of these songs conveys the following hint to amateurs: "The accompaniment to this song must be played with the utmost freedom and lightness of touch, otherwise the effect intended by the composer will be entirely destroyed." We can readily forgive Mr. Hatton for this gentle admonition, the song mainly depending for its success upon the sympathy existing between vocalist and pianist. There is a charming simplicity in the melody of this "Serenade," which is presumed to be heard by a weary child, whilst its mother is watching at the bedside. So delicately is it handled by the composer throughout, that it should not be attempted by any who cannot approach it with an artistic appreciation of its refined and poetical beauty. "The Chapel" is also a happy setting of the words, which are indeed admirably adapted for music. The sudden change in the feeling of the music where the shepherd's merry strain is interrupted by the passing bell, is so thoroughly unlike the conventional trickery of our sentimental ballad-mongers that we cannot but marvel how it is that compositions like this should be comparatively unknown, while, even in our best concert-rooms, mere common-place ditties are received with tumultuous applause: do the rules of the "Royalty" system positively *exclude* songs of a high character?

B. WILLIAMS.

Gentle Maiden, sweetly sleep. Serenade. Composed by Frank Austin.

THIS Serenade contains some pleasingly melodious phrases; but it appears as if it were written by a singer at the pianoforte. The commencement, in E major, changing into the subdominant, sounds somewhat patchy; but this feeling is increased when the whole (including the opening symphony) is repeated for the second verse. The composer seems to have had some indication of this himself, for he marks "lunga pausa," as if to rest the ear awhile before he returns to his original key. There is, however, sufficient merit in the song to make us wish to meet Mr. Austin again.

AUGENER AND CO.

Concertante Duet in A major. For Piano and Harmonium. Composed by Ebenezer Prout.

Overtures. Arranged for Harmonium and Pianoforte by Ebenezer Prout.

WE are glad to find a musician of the ability of Mr. Prout devoting his talent to the composition of an original work for the harmonium and pianoforte, for however clever may be the arrangements for the former instrument (which is now rapidly taking its place in musical drawing-rooms), it can never assert its true position until its capabilities are carefully studied and written for by accredited composers. The first movement of this duet is extremely brilliant, and contains some well contrasted writing for both instruments. The principal theme is effectively worked in various keys, and is sufficiently winning to be welcomed on its re-appearance. The "Larghetto," in the relative minor, is a melodious air, with variations, the passages being pretty equally divided between the harmonium and pianoforte. All the variations have much character, and although perhaps the nature of the duet seems to demand a developed slow movement, both players and listeners will doubtless find this cleverly varied theme attractive. The "Finale" marked "Presto," shows the composer's contrapuntal power to great advantage. The subjects are well studied, and treated with much skill throughout, the movement forming an animated and effective close to a duet, which reflects great credit upon its composer. The Overtures are Auber's "Zanetta," Rossini's "Guillaume Tell," Weber's "Der Freischütz," Beethoven's "Egmont," and Rossini's "Siege of Corinth." All these are most ably arranged, and will be found exceedingly effective in performance, the passages being most judiciously adapted for both instruments.

SIMPkin, MARSHALL AND CO.

Te Deum laudamus. Set to music for three voices, in the key of B flat. By Henry Hugo Pierson.

OUR regret is much that our saying can be but little of this work. The voices to which it is appropriated are called two trebles, the extreme compass of both being limited to the 10th (from C to E flat), and a baritone (whose path ranges within the octave B flat). Thus, as to extent, the vocal portion presents no difficulty, and the passages are all practically easy. We cannot but ask, however, is facility the sole object in music? A sort of meandering melodiousness wanders through the whole, while there is no portion of it that can be defined as a melody, or a theme, or a subject, or anything which fixes the attention, or emphasizes the words, or can be admired for its technical beauty or textual illustration. It passes step-wise to and fro between the keys of C and E flat, showing again and again how the addition or subtraction of a flat raises or lowers the key by a 4th—but surely folks may learn this from their instruction books, without going to church for its exemplification. It has as much meaning as a large amount of ecclesiastical music of the eighteenth century, which holds a place in our cathedrals because it gained one when twaddle was the highest standard; but the harmonies in this setting are a little more erudite, or, at any rate, less common-place than in those time-

honoured nullities. It is on works of higher aim than the present that the reputation of the late Mr. Pierson will rest.

WEEKES AND CO.

Bluette, pour le Piano. Polonaise, par Henri Lütgen.

HERR LÜTGEN has here given us a Polonaise, which, if not very original, is at least melodious and characteristic. The part marked "Trio" (whatever that may mean) is somewhat better than the opening theme; but the piece is too simple in construction to call for much critical judgment.

Addio. Romance for the Piano. Composed by F. V. Kornatzki.

THE subject of this little Romance seems like a paraphrase of "Ah non credea," from "La Sonnambula," put into the major key. It is, however, treated gracefully enough to please a drawing-room audience, and this is, we imagine, all that its composer desired. Let us warn those who attempt this piece for the first time that a ♮ is unfortunately omitted before the A in the 7th bar, for the sound of an A flat in such a position would have a serious effect upon any sensitive listeners.

Think of me. Words, from the French, by Sir John Bowring, Bart. Music by Cantor.

PRESUMING that "Cantor" is an "amateur," we hope that he is not averse to receive a word of advice which might draw upon us an indignant letter from a "professor." Candidly, then, although we like the melody of this song, we cannot reconcile ourselves to the chord of A major in the 5th bar of page 2, but should have preferred the harmony of A minor, reserving the C sharp for the following ¾. Then the sudden rush from the dominant of D minor to the ¾ on C natural, in the key of F major, in the 3rd bar of page 3, is to us particularly unpleasant. These remarks are offered in a kindly spirit; for there is really much in Cantor's composition that we admire.

R. MILLS AND SONS.

Classical Gems. A Series of Compositions for the Pianoforte. Edited and carefully fingered by Charles J. Hargitt.

ON the title-pages of these pieces it is announced that "the series will include many works hitherto unpublished, or almost unknown in this country, selected from the best sources." Here, then, we have one more of the many laudable attempts to rescue from oblivion those exquisite smaller compositions of the standard writers for the pianoforte which have been allowed to die out simply from the apathy of professors who have permitted the choice of pieces to be dictated by their pupils. Three Sonatinas by Steibelt appear to be the only numbers which have yet been published in this series; but small as they are in construction, "gems" they unquestionably are, and of the highest value to those who desire to cultivate a classical and refined taste. No. 1 commences with a short and melodious "Adagio," in E flat, followed by an "Allegretto," in the same key, the subject of which is sufficiently tuneful to become a favourite with all young players. No. 2, in G major, containing a "Moderato Grazioso," followed by an "Allegro" movement, is somewhat more simple; but the passages demand good phrasing, and will be found exceedingly useful in teaching juvenile students to watch with care the various shades of tone. No. 3 begins with an "Adagio non troppo," in C, ending on the dominant and leading to an "Andante," with four variations, all of which are full of character, and will prove excellent practice. This movement is, of course, cut according to the old pattern, with the conventional "Minore" in its right place; but, after all, it is a very good pattern; and although this Sonatina may not be so much liked as the others, it is sound and healthy music, and we heartily recommend it both to masters and pupils.

Galop Militair; for the Pianoforte.

Serenade; for the Pianoforte.

Composed by E. Pauer.

HERR PAUER'S Galop is a vivacious composition which

deserves the recognition of pianists who devote their attention to such pieces. The subjects are bold and well contrasted, and the passages lie comfortably under the hands. We prefer, however, the "Serenade," which is full of character, and cannot fail to please either a musical or non-musical audience. It commences with a quaint and attractive theme, in G minor; this is succeeded by a placid melody in E flat major, which is accompanied by quiet *arpeggios* in both hands, the return to the original subject and key being well managed and extremely effective. This little sketch will make only moderate demands upon the powers of the performer; but it is better than half the pretentious pieces which daily come before us for review.

Der Abschied. Marche Militaire, pour Piano.

Marche Orientale; pour Piano.

Par Polydore de Vos.

CONSIDERING that both these Marches appeal merely to amateurs, we think it a pity that the composer has chosen keys which create a certain difficulty in reading—the first being in D flat major and the second in E flat minor—for the natural modulations from these starting points involve the necessity either of using a number of double flats or of making enharmonic changes, which are always perplexing to those whose notion of the connection of keys is, to say the least, extremely limited. "Der Abschied" is a good military March, but we scarcely see in what manner it justifies its title. The subjects are bold and effective, the theme in the subdominant, with the *arpeggio* accompaniment, contrasting well with the vigorous opening. The passages throughout, although brilliant, will be found to lie well under the hand, and the March may be recommended to those in search of a dashing and spirited piece. We do not discover any especially "Oriental" character in the second composition; but it is melodious, and not very difficult of execution. The theme in the tonic major (in which key the March concludes) seems to us to demand a return to the original subject for its due effect; but, apart from this objection, we have nothing whatever to say in disparagement of a piece which bears the unmistakable stamp of being written by a good musician.

KNOTT.

Mass in D (with "O Salutaris"). By Edmund Rogers.

It is for the ecclesiologist, or perhaps for the etymologist, certainly not for the poor musical critic, to define the meaning of the word Mass. Mean what it may, it is rarely applied to such a selection of texts as is here before us, which would usually be designated "the office of the Holy Communion," as celebrated in the Church of England, with two interpolations from other parts of our Prayer Book, which of late have been inserted by some ministers in the Service, besides the hymn named in the title page, which has no place in our Order for Prayer. The words are entirely English, though, according to the practice of our church, the Greek or Latin title of each piece is retained. Use leads one to invest the term Mass with Roman associations; but the Ten Commandments are never read to the people in the Roman Service, consequently there is no prayer for inclination to keep them, yet a setting of what are generally called the Responses, constitutes the first number of the work under notice. The Credo follows, which is the authorized version of the Nicene Creed.

Then comes the Sanctus, our familiar "Holy, Holy, Holy," ending with the words "To Thee, O Lord most high," and not having the "Hosannah," which is the amplification of the hymn in the Roman Liturgy. After this there is the Benedictus, an extract, namely, from the Collect for the first Sunday in Advent. Next in order there is the Agnus, that is to say, two sentences from the English Litany. Sequent thereon, we have "O salutaris hostia," in its modern English form, of "O saving victim" an Offertory Hymn, that belongs as little to the Latin Mass as to the English Service, but is inserted therein on particular feasts, by due prescription, not by the will of the Minister as occasionally in the English Office. Lastly, there stands the Gloria in excelsis, set to the

orthodox English version. Our duties are not to discuss the propriety of this selection, any more than to dispute the fitness of the definition under which it is presented. Let us however regard the assumption of the title, Mass, from a musical point of view, and under this aspect it seems to catch a light that may explain the composer's purpose. Folks in this country are habituated to associate the term Mass, artistically, with the settings of the Latin text by Haydn and Mozart, to consider these works as constituting a distinct class of music, and to describe the specialities of the class as "the Mass style." The present work obviously emulates this style, in the general character of the phraseology, in the sometimes ascendancy of florid passages in the accompaniment over the importance of the vocal parts, in the occasional allotment of portions of the words to a single voice almost in the shape of a song, in the more frequent repetition of some words than is common in English use or under the more severe rule of the Roman Church, and in several other particulars. Greatly as certain adaptations from the Masses of Haydn and Mozart have succeeded in particular places—adaptations at one time to totally irrelevant English words, but later and less objectionably to translations from the Latin—it has been a subject for wonder, that composers have not heretofore applied the "Mass style" (let us call it) to original compositions for our Church. It is here so applied, and with very considerable success. The Responses varied in some respects for each Commandment, we admire greatly. The Treble solo, beginning "And was incarnate," and closing "And was buried," is a plaintive, simple, and charming melody; its effect is a little impaired by the closing of what precedes it, and the opening of what succeeds, in the same key of D wherein it opens and closes. More practice in writing will cure the author of such weakness in the art of structure. There is solemnity in the commencement of the "Holy, Holy," which is pertinent to the words, though not universal in their treatment. The movement that follows, "Heaven and earth are full," unluckily reminds one of the music to the Latin version of the same text in the Imperial Mass, in the same key, of Haydn; the likeness is in the first phrase, and in the manner of the whole, but not in the merit. This is indeed the most exceptionable portion of the present work: witness some florid passages of passing notes, that ill accord with the harmony, the duplication of some sensitive bass notes, and even a long succession of chords occurring twice over. Curiously enough,—how all parents love most fondly their crippled offspring!—this entire movement is repeated to the words beginning "Hosanna" in the next piece. This next is a Solo, Quartet, and Chorus of great charm up to the recurrence of the former matter. "Lamb of God," is a Solo with Chorus; it has much melodious grace; but we dislike the leap from the second inversion of the chord of B flat in bar 2, to the C bass in bar 3, and this unpleasant incident is several times repeated. "O saving victim" is a tenor solo, having the first verse in D minor, and the second in D major, and it is, to our liking, the best piece in the entire series. The seventh number "Glory be to God," is bright, and proportionably effective, and it has for some purposes an advantage over many of its Latin prototypes, in its far greater conciseness. There is an affectionate dedication of the work to the author's teacher, Mr. Edward Brind, which does honour alike to the master and pupil.

METHVEN, SIMPSON AND CO., DUNDEE.

Feodora, Morceau de Salon.

Fairy Fountain Valse.

Composed by W. H. Richmond.

THE first of these pieces has a graceful subject in E flat major, with themes in the subdominant, which are sufficiently pleasing to ensure a welcome with those who desire mere *tune*. But beyond these detached melodies, we have nothing to interest; and, as a composition therefore, "Feodora" falls tamely on the ear—not more so, however, let us do Mr. Richmond the justice to say, than nine-tenths of the "Morceaux" daily launched upon the fashionable world. We do not know whether the composer or

Good Night, Good Night, Beloved!

September 1, 1873

Words by H. W. LONGFELLOW.

PART SONG.

CIRO PINSUTI.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: J. L. PETERS, 599, Broadway.

Andante Cantabile.

TREBLE. *pp* *cres.*

ALTO. *pp* *cres.*

TENOR (8ve. lower). *pp* *cres.*

BASS. *pp* *cres.*

Accomp. *pp* *cres.*

Good night, good night, be - lov - ed! I come to watch o'er thee! . . good

Good night, good night, be - lov - ed! I come to watch o'er thee! . . good

Good night, good night, be - lov - ed! I come to watch o'er thee! . . good

Good night, good night, be - lov - ed! I come to watch o'er thee! . . good

f *p* *sf* *pp* *un poco rit.*

night, good night, be - lov - ed! I come to watch o'er thee! I come to watch o'er thee!

f *p* *sf* *pp* *un poco rit.*

night, good night, be - lov - ed! I come to watch o'er thee! I come to watch o'er thee!

f *p* *sf* *pp* *un poco rit.*

night, good night, be - lov - ed! I come to watch o'er thee! I come to watch o'er thee!

f *p* *sf* *pp* *un poco rit.*

night, good night, be - lov - ed! I come to watch o'er thee! I come to watch o'er thee!

f risoluto. *cres.* *f* *rf*

To be near thee, to be near thee, a - lone is peace for me, to be near thee, to be

f risoluto. *cres.* *f* *rf*

To be near thee, to be near thee, a - lone is peace for me, to be near thee, to be

cres. *f* *rf*

To be near thee, a - lone is peace for me, to be

cres. *f* *rf*

To be near thee, a - lone is peace for me, to be

f risoluto. *cres.* *f* *rf*

near thee, a-lone is peace for me! Good night, . . be-lov-ed! I come to watch o'er thee!
 near thee, a-lone is peace for me! Good night, . . be-lov-ed! I come to watch o'er thee!
 near thee, a-lone is peace for me! Good night, . . be-lov-ed! I come to watch o'er thee!
 near thee, a-lone is peace for me! Good night, good night,

Tempo 1mo.
pp *cres.*
 Good night, good night, be - lov - ed! I come to watch o'er thee, good night, good night, be - lov - ed! I
pp *cres.*
 Good night, good night, be - lov - ed! I come to watch o'er thee, good night, good night, be - lov - ed! I
pp *cres.*
 Good night, good night, be - lov - ed! I come to watch o'er thee, good night, good night, be - lov - ed! I
pp *cres.*
 Good night, good night, be - lov - ed! I come to watch o'er thee, good night, good night, be - lov - ed! I
 Tempo 1mo.
pp *cres.*

sf *pp* *un poco rit.* *dolce con grazia.*
a tempo.

come to watch o'er thee, I come to watch o'er thee! Thine eyes are stars of morning, Thy

p *sf* *pp* *un poco rit.* *a tempo.*

come to watch o'er thee, I come to watch o'er thee! Thine eyes are stars of morning, Thy

p *sf* *pp* *un poco rit.* *a tempo.*

come to watch o'er thee, I come to watch o'er thee! Thine eyes are stars of morning, Thy

p *sf* *pp* *un poco rit.* *dolce con grazia.*
a tempo.

come to watch o'er thee, I come to watch o'er thee! Thine eyes are stars of morning, Thy

lips are crim-son flow'rs, thy lips are crimson flow'rs.

lips are crim-son flow'rs, thy lips are crimson flow'rs.

lips are crim-son flow'rs, thy lips are crimson flow'rs. Good

are crim-son flow'rs, Thine eyes are stars of morn-ing, Thy lips are crimson flow'rs,

rall. *molto ritenuto.*

Good night, be-lov-ed! the weary hours, while I count the wea-ry hours.

rall.

Good night, be-lov-ed! the wea-ry hours, while I count the wea-ry hours.

rall.

night, be-lov-ed! the weary hours, while I count the wea-ry hours.

rall.

While I count the wea-ry hours, while I count the wea-ry hours.

rall. *molto ritenuto.*

Tempo 1mo.

Good night, good night, be-lov-ed! I come to watch o'er thee! good night, good night, be-

Good night, good night, be-lov-ed! I come to watch o'er thee! good night, good night, be-

Good night, good night, be-lov-ed! I come to watch o'er thee! good night, good night, be-

Good night, good night, be-lov-ed! I come to watch o'er thee! good night, good night, be-

Tempo 1mo.

The musical score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in 3/4 time and B-flat major. The score is divided into three systems. The first system contains the first two stanzas of the song. The second system contains the third stanza. The third system contains the fourth stanza. The piano accompaniment is written for the right and left hands. The score includes various musical notations such as notes, rests, and dynamic markings.

animando a poco a poco.
 lov - ed! I come to watch o'er thee! I come, I come, I come to
 lov - ed! I come to watch o'er thee! I come, I come, I come to
 lov - ed! I come to watch o'er thee! I come, ... I come, ... I come, ... I come to
 lov - ed! I come to watch o'er thee! I come, I come, I come to
animando a poco a poco.
 watch, to watch o'er thee, I come, ... I come to watch, to watch o'er
 watch, to watch o'er thee, I come, I come to watch o'er
 watch, to watch o'er thee, I come, I come to watch o'er
 watch, to watch o'er thee, I come, I come to watch o'er
 watch, to watch o'er thee, I come, I come to watch o'er
rall. e dim.
 thee. Good night, . . . good night, . . . good night! . . .
 thee. Good night, good night, good night, good night! . . .
 thee. Good night, good night, good night, good night! . . .
 thee. Good night, . . . good night! . . .

the engraver is to be held responsible for the directions to the performer in this piece; but assuredly the phrases "Scherz et delicato," "Veloce" (which is printed twice over) "Con legerament," and "Cantabile con grazioso" are scarcely correct enough to pass muster, even with those whose knowledge of Italian is limited to the "Dictionary of Musical Terms," usually to be found in young ladies' schools. The "Valse" is melodious and simple, two important qualifications in this kind of music; but what it has to do with a "Fairy Fountain," we are at a loss to comprehend.

G., STEPHENS AND CO., CHELTENHAM.

Music: its value and importance in education; with hints to parents and others respecting early musical training.

AN earnest appeal to parents and guardians, in favour of early musical training for those committed to their care. There can be little doubt that this is a question now engrossing a large share of public attention; and we are inclined to believe that in a very few years singing will be considered almost as necessary a portion of education as reading and writing. We can scarcely perhaps agree with Marianne Farningham, whose opinion is cited at the commencement of this book, that children will be delighted to sing "when the afternoon's weariness overcomes them, and their feet are restless, and their cheeks flushed," unless they are permitted to sing themselves to sleep; but we really think that it can be made a source of much pleasure to them, under the supervision of talented and judicious teachers. The numerous quotations from the books of those who have written on the subject will, we think, do more to recommend this little pamphlet than the observations of the author; for many of these, although containing much truth, are carelessly written; as, for instance where, in speaking of the absurdity of curtailing expenses in a family at the expense of a child's progress in education, it is said that afterwards the work must be gone over again, and "perhaps habits acquired, be once more unlearned." Though not directly advocating the adoption of the Tonic Sol-fa method for teaching children, the author is doubtless a disciple of Mr. Curwen, for in a foot-note it is suggested that "there should be hung up in every nursery, the alphabet of tune, or Sol-fa musical ladder." From the multiplicity of systems applicable to class tuition now before the public, it is very evident that dissatisfaction with the present notation for that purpose is widely spread; and whatever reform in this matter may eventually obtain, there can be no question that the "fixed Do" has had its day.

TO CORRESPONDENTS.

* * * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. H. FIELD.—The information can be obtained by applying to the Professor of Music at either Oxford or Cambridge University.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

CAPE TOWN, CAPE OF GOOD HOPE.—The following were the musical selections performed at the celebration of the Confession of Augsburg, in the Evangelical Lutheran Church, Strand Street, on Sunday, June 30th. Morning service—Anthem, "Blessed be Thou" (Kent); Anthem, "How beautiful upon the mountains" (Woodbury); Chorus, "To Thee Cherubim" (Handel). Evening service—Anthem, "O praise God in His holiness" (Scarisbricke); Solo and Chorus,

"Thou art full of compassion" (De Monti); Chorus, "O be joyful" (Haydn). The choir was under the direction of Mr. J. H. Ashley, and Mr. J. B. Smithers presided at the organ.

CARTMEL.—The first annual festival of church choirs in the Rural Deanery of Cartmel was held in Cartmel Church, on Tuesday, July 29th. A body of 16 or 18 clergy, in surplices, moved in procession from the vestry, down the Piper Choir, and up the Centre Aisle, headed by the Rev. H. R. Smith, Rural Dean of Cartmel, and the Rev. Canon Stock, Rector of Windermere, with the Bishop of Carlisle, accompanied by his Chaplain, the Rev. Canon Ware, and the Rev. Canon Hubbersty, Vicar of Cartmel, brought up the rear. The prayers were intoned by the Rev. T. Remington, Vicar of Arkholme, and the lessons read by the Rev. Canon Hubbersty and the Rev. H. R. Smith. An admirable sermon was preached by the Bishop, from 1 Corinthians, xiv. 15, and was listened to with great attention. The number of singers was a little over 150, belonging to the choirs of Cartmel, Grange, Haverthwaite, Lindale, Staveley, and Windermere. Music of a simple character was purposely chosen, as this first festival was to a great extent experimental, and in accordance with this, instead of the Anthem usual on such occasions, a hymn was selected, "To the Name of our Salvation." Everything was sung with more accuracy than could have been expected at a first attempt, and the organ was played by Mr. Lamb, of Cartmel, with much efficiency. The collection at the end of the service amounted to £30 15s. At the tea, which was given after the service, Canon Hubbersty proposed a vote of thanks to the Bishop, which was responded to with great good will, and the Rural Dean asked for the thanks of the meeting to be given to Mr. Bath, the instructor, to whose diligence and energy the very efficient singing of the choirs is mainly due.

CORK.—A successful amateur performance of Flotow's opera *Maria*, was given in English on Friday night, the 8th ult., at the well-known Hydropathic Establishment, St. Ann's Hill. The audience numbered nearly three hundred persons, composed partly of the residents and partly of the surrounding gentry, to whom the proprietor, R. Barter, Esq., had issued invitations. The young lady who sustained the principal character is a local amateur, possessing an excellent voice and highly cultivated style. The part of Nancy was entrusted to a visitor, who by her correct vocalization and unaffected manner, achieved a complete success. The other characters were also admirably sustained. The "Spinning Quartet," was well rendered, and won an encore. The choir had been carefully trained, and the orchestra was most efficient. The opera was conducted by Dr. Marks (organist of the Cathedral), who exerted all his musical talents to make the performance successful. After the opera a ball and supper were given, and when the hour for breaking up came, expressions of delight were heard on all sides at the entertainment which had been so liberally provided by the talent of the amateur vocalists of St. Ann's, and the hospitality of its spirited proprietor.

DILTON MARSH, WILTS.—On Thursday the 14th ult., a new organ was opened in Holy Trinity Church, by Mr. H. J. Stark, F.C.O., organist of Grey Friars' Church, Reading. The instrument is built by Messrs. R. Allen and Co., Bristol, and is fully worthy of their high reputation, both as regards tone and mechanism. The Rev. Sir F. A. G. Ouseley, Bart., M.A., Mus. Doc., preached at morning service, and also gave a performance on the organ, in conjunction with Mr. Stark, during the afternoon. Sir Frederick extemporised, and played a chorus from his new Oratorio *Hagar*, Mr. H. J. Stark performed Mendelssohn's First Organ Sonata, Bach's Fugue in G minor (with an extempore introduction), and the War March of Priests, from Mendelssohn's *Athalie*. The performance gave the greatest satisfaction to a numerous and appreciative audience. The organ has two complete manuals, swell and great; compass, CC to G, with two and a half octaves of pedals. The total number of stops is twenty-one.

DUDLEY.—Very commendable performances of the masterpieces of Handel have been given on different occasions by the Dudley Choral Society, in aid of charitable institutions, and having thus fully established its claim to public favour, it was no surprise that a numerous and fashionable audience should have assembled in the Public Hall on Tuesday, July 29th, to listen to the fine Oratorio, *Samson*. Considering the short time the Society had been engaged on the work, its execution was in every respect most satisfactory, and reflected much credit upon Mr. Eyland, the conductor, who had so earnestly exercised his acknowledged capacity for teaching. The overture elicited the heartiest applause, and the accompaniments throughout were thoroughly efficient. The principal soprano was Mrs. Sutton, whose singing of the airs, "Ye men of Gaza" and "Let the bright Seraphim," was warmly appreciated. Miss Blower gave the contralto music with much taste, and Mr. G. Mainwaring was highly successful in the bass part. The most marked applause was gained by Mr. Bywater, who was in excellent voice, and gave a refined and artistic interpretation of the whole of the music allotted to the character of Samson. The choruses were rendered with decision and intelligence.

LIVERPOOL.—The concert given on the 12th ult. by the Representative Prize Choir at the Philharmonic Hall, was one of the finest choral performances ever heard in Liverpool. Compositions by Mendelssohn, Schubert, Schumann, Beethoven, J. L. Hatton, Gibbons, Sir John Goss, &c., were faultlessly sung by the choir, and the solo parts were excellently rendered by Messrs. T. Foulkes, T. J. Hughes, and Robinson. Mr. J. Sanders conducted with much skill, and the warmest praise must be awarded to Mr. W. H. Jude for the efficient manner in which he accompanied the music on the pianoforte.

MORETONHAMPTSTEAD.—An organ has been built for and erected in the Cross Chapel, by Banfield, of Birmingham, which is considered by many competent judges, to be the most complete and beautiful instrument of its size to be met with anywhere in England. The metal pipes are made of three-quarters pure tin, to one-quarter lead, a very brilliant and durable composition, but rarely adopted on account of its expense. The organ is perfect in every respect, and worthy of imitation, both in design and workmanship.

MALVERN.—In the Lyttelton School-room, a meeting, called by circular, was recently held to discuss the desirability of forming an Orchestral Union for the Malverns. There was about a score of gentlemen present, and after mature deliberation, it was resolved that such a Union be formed. Mr. Philip Klitz was unanimously elected conductor, and Mr. Whitehouse secretary and treasurer. The object of the Union is fully described in the term "Orchestral." Of the ability of Mr. Klitz to conduct there can be no two opinions, as he has had many years' experience in connection with the bands of the Hampshire Rifles, and the Southampton Choral and Philharmonic Society, from both of which he has received valuable testimonials, consisting of a handsome silver cup from the Rifles, and an elaborately worked silver bâton from the Choral Society. There can be no doubt that a sufficient quantity of musical talent is in existence in Malvern; and if it can only be managed with judgment, and the members attend the practice regularly, the Orchestral Union ought to be a great success.

OTLEY.—The seventh annual Festival of the Otley Choral Union, was celebrated on Saturday afternoon, the 26th July, at the Parish Church. The choirs from Arthington, Burley, Horsforth, Baildon, Kirkstall, Menston, Otley, Yeadon, and Guiseley, met at the Parish Church about eleven o'clock in the forenoon, and having rehearsed the musical portion of the service, adjourned to the National Schools, where a cold collation had been provided. The various choirs assembled at Messrs. Walker's new Printing Works, which were kindly lent by that firm to answer the purposes of a vestry. The grand total of voices taking part in the festival was 172, divided as follows: treble, 90; alto, 15; tenor, 30; bass, 37. About three o'clock the male portion of the choristers formed into order and proceeded to church, commencing as they entered the sacred edifice, the processional hymn, "Come, ye faithful, raise the anthem." The prayers were well intoned by the Rev. J. Seaton, of Cleckheaton; and the Rev. W. F. Asbridge read the first lesson, and the Rev. W. Pearson the second. The chants and responses on the whole were carefully rendered. The Anthem, "Blessed be Thou, Lord God of Israel," by Kent, called into requisition all the power of the choir, and each part was well sustained throughout. The Rev. J. H. Carr, curate of Kirkstall, preached a very appropriate sermon on the devotional merit of music from the words of the Psalmist, "It is a good thing to give thanks unto the Lord, and to sing praises unto Thy name, O most High: To shew forth Thy loving kindness in the morning, and Thy faithfulness every night." A collection was made, amounting to upwards of £8. The Vicar having pronounced the benediction, the recessional hymn, "O God, our help in ages past," was sung by the choir on leaving the Church. Mr. W. Stables, of Kirkstall, conducted, and Mr. W. Brown, of Otley, officiated as organist. Both gentlemen ably performed their respective duties, and it is in a great measure owing to their indefatigable exertions that the festival was brought to a successful issue.

RACINE, WISCONSIN.—The Students of Racine College gave their second annual concert in the large new refectory of the Institution on Monday evening, the 7th July. The first part of the programme was devoted to Locke's *Macbeth* music, and the second part, which was miscellaneous, comprised several choruses, part-songs, and glees. The choir consisted of 90 picked voices from the total number of Students, 240. C. Bach's orchestra from Milwaukee, accompanied the *Macbeth* music (Hutton's Orchestral arrangement being used), and Professor Heyer, of Racine, presided at the pianoforte in the second part. Mrs. James Bosuston (better known in West Cornwall as Miss Ellery), sang the soprano solos, and Mr. G. J. Rowe conducted.

SHEFFIELD.—The organ which has just been erected in the Parish Church, Chapeltown, by Messrs. Brindley and Foster, was recently opened by Mr. Best, the organist of the Royal Albert Hall, London. Special choral services in connection with the event were held, the sermon after the morning service being preached by the Rev. R. W. Marriott, Vicar of Aldborough, and that in the evening by the Very Rev. the Dean of York. Several of the clergy of the neighbourhood also took part in the services. The organ, which has cost nearly £1,000, is the gift of Mr. Chambers, of Thorncliffe Works, and is a work of more than ordinary excellence; it is, however, like many other good instruments, confined in an organ chamber which has been specially built for its reception, the consequence being that the grandeur of tone and effectiveness of the organ is not as fully realised as would have been the case had the instrument occupied a more exposed position. Mr. Best's reputation as a player had the effect of drawing to the church large congregations at both services, and besides accompanying the services, he gave several exquisite voluntaries, all of which were quite calculated to display to the fullest extent the great variety of the stops and power of the organ. The following are the contents of the instrument:—Great Organ—Trumpet, 8 ft.; mixture, three ranks; mixture, two ranks; flote-traverse, 4 ft.; principal, 4 ft.; robe gedact, 8 ft.; gamba, 8 ft.; open diapason, 8 ft.; double diapason, 16 ft. Swell Organ—Clarion, 4 ft.; horn, 8 ft.; oboe, 8 ft.; contra fagotti, 16 ft.; mixture, 3 ranks; principal, 4 ft.; vox angelica, 8 ft.; violin diapason, 8 ft.; bourdon, 16 ft.; tremulant. Choir Organ—Clarinet, 8 ft.; piccolo, 2 ft.; dulcet, 2½ ft.; salicet, 4 ft.; harmonic flute, 4 ft.; lieblich gedact, 8 ft.; salcionel, 8 ft.; dulciana, 8 ft. Pedal Organ—Flute bass, 8 ft.; quint, 10½ ft.; principal bass, 8 ft.; sub-bass, 16 ft.; open bass, 16 ft.; trombone, 16 ft.; trumpet, 16 ft. Couplers—Swell sub-octave, swell to great, swell to choir, swell to pedal, choir to pedal, great to pedal. Two composition pedals to swell; three to great.

ORGAN APPOINTMENTS.—Mr. E. H. Birch, late of S. Gabriel's Warwick Square, to All Saints, Kensington Park.—Mr. Charles Jacobs (late organist of St. Michael's Mitcheldean), organist and choirmaster, to the Parish Church, Metheringham, Lincoln.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO.

OUSELEY, REV. Sir F. A. G., Bart.—Hagar. An Oratorio. The words selected from Holy Scripture, by the Rev. J. R. G. Taylor, M.A. Composed for the Hereford Festival, 1873. Vocal score. Folio, 31s. 6d.

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READ, J. F. H.—Psyche. A Dramatic Cantata for Solo Voices and Chorus, with Accompaniment for Piano. The Words by V. A. C. Amcotts. Paper covers, 5s.; cloth gilt, 7s.

SMITH, THOMAS.—A short Practical Method for Teaching Singing. 1s.

PEARMAN, JAMES.—A Short Mass in A major for Four Voices with Organ accompaniment. Paper covers, 2s. 6d.

OKELY, W. SEBASTIAN, M.A.—Sequentiæ, harmonised, for Four Voices. "Nello stile osservato." Vocal part, 5s. Organ part, 2s. 6d.

HUSBAND, REV. EDWARD.—Missa S. Michaelis, containing Kyrie, Credo, Sanctus, Benedictus, Agnus Dei, Ave Verum, and Gloria, with a Hymn, to be sung during the Ablutions. For Treble Voices, or Voices in Unison. Octavo, 6d. For Four Voices, Octavo, 1s.

MATTHEWS, T. RICHARD, B.A.—Te Deum laudamus, in G. A Village Te Deum. Octavo, 6d.

ADAMS, EDGAR.—Te Deum harmonised, on the 7th and 1st Gregorian tones. Octavo, 6d.

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SWEET, REV. J. H., M.A.—Dies Iræ: two translations, one set to a Chant (by E. E. J.), as a Hymn for Advent. Octavo, 6d.

HATTON, J. L.—God giveth the increase. Hymn of Thanksgiving for Harvest. Words by FIDES. Octavo, 2d.

GOSS, SIR JOHN.—There is beauty on the mountain. Glee for Four Voices. Octavo, 4d.

PRENDERGAST, A. H. D.—When for the world's repose. Serenade, for A.T.B.B. Octavo, 4d.

OAKEYLEY, HERBERT S.—Tears, idle tears. Song, written by ALFRED TENNYSON. Sung by Madlle. TIETJENS, at the Birmingham Festival, 1873. 2s.

HANDEL.—Belshazzar. String parts. 42s. 9d.

BEST, W. T.—Arrangements from the Scores of the Great Masters for the Organ, No. 96. 2s. Contains, Grand March, Op. 40, No. 2: F. Schubert. Bourée, Pastor Fido: Handel.

ST. MARY'S, ALDERMANBURY.—Two TREBLES (Boys), two ALTOS, and a BASS are REQUIRED for the Surpliced Choir of this Church. Two Services on Sunday, and Friday evening Rehearsal. Stipend £5 to £10 per annum. Address the Organist, as above.

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THE MUSICAL TIMES, AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1873.

THE BIRMINGHAM AND HEREFORD MUSICAL FESTIVALS.

BY HENRY C. LUNN.

WE sincerely hope that the many thousand persons who attended the Birmingham Festival of 1873, and diligently studied the details of its musical proceedings in the general prospectus, found time to glance at the opening page, for there it is shown that, in addition to the many compositions produced at the festivals which have done honour to musical art, the pecuniary aid rendered by means of these meetings to the Birmingham General Hospital has been almost beyond what the most sanguine enthusiast could have anticipated. When it is stated that in 1768—the year in which the festivals were commenced—the sum realised was £299, and that in 1870 it reached the enormous amount of £6,195, some idea may be formed of the growing estimation in which these musical celebrations are held; and the gross sum of £100,000, the whole of which has been paid over to the hospital, is indeed a contribution to its funds which cannot but be regarded as a noble reward for the unwearied exertions of the many who have given their valuable time to promote the success of the undertaking.

The Festival of this year has been signalised by the performance of many new works by composers who have already earned their right to the confidence of the public; and if their success has been unequal, no fault can be found with those whose duty it was to endeavour to sustain the reputation of the meeting by taking advantage of the acknowledged talent of the day. Were it not that it is the critic's duty to look beyond the excitement of the hour, he would have little to do but record a series of triumphs; for in every modern audience there appears to be so little judgment, or so much good nature, that scarcely any difference can be perceived between the reception of a piece destined to endure for ever, and one which passes into almost instant oblivion. If, therefore, irrespective of immediate results, an opinion is fearlessly spoken, credit should at least be given to the speaker for his attempt to arrive at truth, in spite of the distracting influences which surround him.

On Tuesday the 26th August—the very day of the same month in 1846, upon which the Oratorio was produced here, under Mendelssohn's direction—the Festival opened, at the Town Hall, with one of the finest performances of "Elijah" ever heard, even in this town, where it is so fondly cherished, and where many of the choristers boast of knowing it by heart. As usual, and without regard to dramatic propriety, the solos were divided, Madame Lemmens-Sherrington, Madame Trebelli-Bettini, and Mr. Vernon Rigby singing in the first part, and Madlle. Titiens, Madame Patey, and Mr. Sims Reeves in the second, the music of the Prophet, however,—thanks to custom, which we trust has now become too sacred to be set at defiance—being assigned throughout to Mr. Santley. With the exception of the trio "Lift thine eyes" (sung by Madlle. Titiens, Mesdames Trebelli-Bettini and Patey), in which the voices flattened so perceptibly that the chord of D major, with which the orchestra announces the following chorus, somewhat disturbed the serenity of the audience—the whole of the solo and concerted music with the principals was

absolute perfection; and the choruses, especially "Thanks be to God," "Be not afraid," and "Behold! God the Lord passed by," were the most marvellous examples of decision, power, and command of tone we ever listened to. We must not omit to mention that the services of Mrs. Sutton, Messrs. J. A. Smith, W. T. Briggs, and Smythson were most valuable in many of the concerted pieces, although we have certainly heard the double quartett, "For He shall give His angels," go better. The Oratorio (which was preceded by the National Anthem) was directed by Sir Michael Costa, who, as for many years past, conducted the whole of the music at the Festival, except when the composers of new works presided. The Oratorio was listened to with the utmost attention throughout; and his Royal Highness the Duke of Edinburgh, who was with the party of the President, the Earl of Shrewsbury, set a noble example to the audience by remaining in his seat until the conclusion of the work.

The first novelty of the Festival, Signor Schira's Pastoral Cantata, "The Lord of Burleigh," was produced at the concert on Tuesday evening, before a large audience, the Duke of Edinburgh again being present. The story of Tennyson's poem on the subject is perhaps scarcely well adapted for musical treatment, as two characters only are the actors in it; but Mr. Desmond L. Ryan, the author of the *libretto*, has remedied this difficulty by adding two more, Constance and Trueman, the former, we presume, a friend of the heroine, and the latter steward to the disguised painter, Cecil. In the setting of this Cantata, Signor Schira has shown but little appreciation of the character of the story, but simply using his experience of orchestral and choral resources, to the best advantage, and throwing in a few highly melodious vocal solos, which belong rather to an Italian Opera than an English Pastoral, has succeeded in producing a composition which, regarded only as abstract music, has many points worthy of commendation, but tested by that higher artistic standard by which the work of so mature a composer must inevitably be judged, can scarcely take that high rank which the indiscriminate applause bestowed upon it would seem to warrant. The instrumentation throughout is so crushing to the voices as to render obscure many parts which might with more judicious treatment have been highly effective, for there is much good vocal writing in the concerted portions of the work, as samples of which may be cited, the Villagers' Chorus, at the commencement of the Cantata, and the opening of the Chorus of Priests: if it were necessary to show that our impression of the excessive weight of the orchestration was shared by the general audience, we might allude to the fact that the only two pieces encored—the Trio "O'er seas of life," and the Quartett and Chorus, "How changed her state"—were unaccompanied. Besides those choral numbers already mentioned, there is much knowledge of dramatic effect in the Chorus of Villagers, "Haste to the Church," the welcome of the bride and bridegroom to the mansion, commencing "Hail to thee," and the Angels' Chorus, with harp accompaniment. The best song in the Cantata is one in 9-8 rhythm, "The grey dawn steals," which has a charming subject, and was given by Mr. Vernon Rigby in his best style. There is also merit in the soprano solo, "A simple village maid," which was done amply justice to by Madlle. Titiens. Madame Trebelli-Bettini and Mr. Santley threw their best energies into the music allotted to them; but their solos, although warmly received, created no special demon-

stration of enthusiasm. The Overture and Pastoral Processional March are favourable examples of the composer's orchestral writing, and both were much and deservedly applauded. At the conclusion of the work, Signor Schira, who conducted, received a perfect ovation, being recalled for renewed congratulations after he had left the orchestra. The only new composition in the miscellaneous part which followed was Rossini's Chorus, "The Song of the Titans" (one of the four posthumous works of this composer announced at the Festival), written for basses alone, and containing some fine choral and instrumental effects. Had we not positive knowledge, however, that it is signed by so great a name, we should never have imagined its origin; for, although boldly written and brilliantly scored, it can scarcely be deemed worthy of the reputation of its author. Madlle. Albani, who made her first appearance before a Birmingham audience, created a perfect *furore* by her singing of an air by Donizetti, and of course received a decisive encore for her expressive rendering of "The last Rose of Summer," which, to judge by the heads around us nodding sympathetically to the tune, must have been placed in the programme "by desire." The other vocalists were Madame Sherrington, Madame Patey, Mr. Sims Reeves, Mr. Cummings and Signor Foli; and in justice to the fine orchestra, we must mention that the selection included Beethoven's Overture to "Leonora," and Cherubini's to "Anacreon," both of which, as might be imagined, were given to perfection.

On Wednesday morning Mr. Sullivan's Oratorio, "The Light of the World," written expressly for the Festival, was produced. From the antecedents of its composer we need scarcely say that much was anticipated from this work, for although it is undoubtedly true that so important a composition tests the highest qualifications of its author, it should also be remembered that no person who feels the responsibility which he thus takes upon himself should accept it without a firm confidence in his powers. That Mr. Sullivan has fully realised public expectation is more perhaps than can be truly said; but that he has written a work which must sustain his reputation as a thoughtful and earnest musician there cannot be a doubt. To speak first of the *libretto*, we may unhesitatingly record our conviction that however well an author may handle such a subject, the result can hardly be satisfactory. True it is that in order to steer clear of the many settings of the spiritual life of our Saviour, it becomes positively necessary to adhere closely to the incidents of His career upon the earth—or as the librettist says, the "Human aspect of His life"—but the opening scene of the Oratorio, in which "The Shepherds watch their flocks by night, when an angel appears to them and brings 'good tidings' of the birth of the promised Saviour," is a proof that the temptation to trespass upon the ground already occupied by Handel is too great to be resisted. The same amount of talent exercised upon any portion of the Scriptures hitherto untouched by those who have deepened the sacred character of the words by their undying music would, we are certain, have been not only more acceptable to an audience, but would have lightened the task to a composer upon whose first great essay in sacred writing so much of his future depended. Speaking generally of Mr. Sullivan's music we may at once say that although its want of contrast is inseparable from the nature of the subject, the effect must inevitably be to induce a sense of weariness in the listeners, which cannot fail to detract from the due appreciation of many portions unquestionably masterly, both in conception and treat-

ment. Of pure melody, especially in the solos, we have but little—although much of the baritone music is deeply sympathetic with the feeling of the words—but for conscientious treatment of the text we may instance the devotional air for the soprano, "My soul doth magnify the Lord," the tenor solo, "Refrain thy voice from weeping" (the charm of which is greatly enhanced by the delicacy of the accompaniment), and the contralto air, leading to a chorus, "Weep ye not for the dead," a pathetic strain most appropriately harmonised. The real strength of the work is undoubtedly in the choruses, many of which are of so high a character that we regret being compelled to dismiss them with such brief lines of commendation. Passing over the chorus, "Glory to God" (for female voices only), two choruses of Shepherds, "Let us now go," and "The whole earth is at rest,"—the former accompanied with the usual angelic harps, and the latter chiefly remarkable for the conventional pastoral characteristic, a pedal bass—a chorus occurs, commencing "I will pour my spirit" upon which it is evident that the composer has concentrated the whole of his powers. Commencing *forte* in full harmony, we have on the words "He shall stand and feed," some exceedingly clever points of imitation, led by the tenors, and answered by altos, sopranos, and basses, the instrumentation sustaining, without overpowering, the voice parts throughout. The *coda* of this chorus is extremely fine, and its success was of so decisive a character that an encore was demanded by the usual signal from the President. There is true dramatic feeling in several of the choruses in the Synagogue, particularly in the restless movement, "Why hear ye Him?" the answers of the voices on the words "Away with Him," however, somewhat recalling "Stone him to death," in "St. Paul." The final chorus in this scene, "He maketh the sun to rise," may also be mentioned as a good example of powerful writing, the harmonies of the concluding phrases, especially, being exceedingly appropriate and effective. Another chorus, "The grave cannot praise Thee," is remarkable for scholarly treatment; but the three-part chorus of children (for female voices), "Hosanna to the Son of David," was the greatest success of the morning, and is indeed fully deserving of all the commendation that can be bestowed upon it. Opening in unison for the voices, unaccompanied, the marked subject, led by the contralto, follows with fine effect; and the addition of the harps to the orchestral accompaniment, on the words, "Peace in Heaven," contrasts so exquisitely with the stately ecclesiastical theme assigned to the voices that the listeners could scarcely refrain from giving audible expression to their admiration, and a sign for the repetition of the movement gave general satisfaction. The second part of the Oratorio affords but little scope for the exercise of the composer's powers; but we may say that Mr. Sullivan has made fair use of his materials, and that the want of interest, therefore, is chiefly due to the librettist. The long descriptive solo for the baritone contains much clever writing, and delivered as it was by Mr. Santley, the whole of it was listened to with reverential attention; but we much question whether an inferior vocalist would be enabled to produce the same result. The chorus, "Men and Brethren," contains some bold and effective modulations, and is written throughout with an artistic appreciation of the text, the phrase, "They have taken and by wicked hands have crucified and slain," being an especially noticeable point. An unaccompanied six-part chorus, "The Lord is risen," has some fine harmonies, but produced little effect; and the final chorus, although

evidencing much experience in the severest style of choral writing, betrays signs of haste excusable perhaps at the conclusion of a task for the accomplishment of which only a limited time could be allowed. We have only mentioned some of the most striking choruses, but there are many other pieces which must not be passed over, the first, a soprano solo, with chorus, "In Rama was there a voice heard"—in which the choral parts are most effectively combined with the solo voice, although the harmonies strike us as being somewhat too chromatic—and a very beautiful unaccompanied Quartett, "Yea, though I walk," which although not remarkably well sung, was encored. Of the two purely instrumental movements, the Pastoral Introduction and the Overture to the second Part, we prefer the first, a charmingly instrumented, simple and melodious piece, which accomplishes all it aspires to, and prepares the audience for the character of the work. The Overture strikes us as fragmentary, although, as in all Mr. Sullivan's orchestral music, we have the evidence of matured skill in the management of the instruments. No praise can be too great for the manner in which the principal soprano, tenor and bass solos were sung by Madlle. Titiens, Mr. Sims Reeves, Mr. Cummings and Mr. Santley; and although we should have infinitely preferred Madame Patey in the contralto part, Madame Trebelli had evidently well studied the music, and rendered it throughout with an earnest desire to do justice to the composer. In the secondary parts Mr. Briggs rendered valuable aid; and band and chorus were alike faultless, notwithstanding the few rehearsals which could have been given to the work. The rule at these Festivals that the power of demanding an encore shall rest solely with the President possibly limited the repetitions of pieces during the morning—no doubt to the advantage of the general effect of the work—but that the Earl of Shrewsbury should think it necessary at the end of the first part to apologise to Mr. Sullivan for not having multiplied the encores struck every one as so utterly absurd that we much doubt whether on a future occasion the general body of listeners will rest satisfied with the exercise of a privilege which virtually takes away from them the right of expressing the slightest opinion upon a work submitted for their judgment. The Duke of Edinburgh sat with the President's party, and joined with the entire audience in the overwhelming applause with which Mr. Sullivan, who conducted his Oratorio, was greeted at the conclusion of the performance. Congratulations upon the success of the work were loud and frequent amongst those in authority at the Festival; and if the composer—in imitation of his great predecessor Mendelssohn, who left the hall after the production of "Elijah" twenty-seven years ago, with the same sound ringing in his ears—can re-consider and calmly analyse the merits and demerits of his Oratorio, when removed from the flattery of his friends, he is truly in the right road to attain that eminence which he covets, and which, with his exceptional talents, he has a right to aspire to.

A fine performance of Beethoven's Symphony in C minor commenced the miscellaneous concert on Wednesday evening; and Mr. G. A. Macfarren's Overture to "St. John the Baptist," and that of Rossini to the "Siege of Corinth" were also included in the selection of orchestral pieces. The only novelty was the posthumous "Hymn of Peace," by Rossini, which was finely given by Mr. Santley and the choir. The bold and tuneful character of the subjects, the brilliancy of the orchestration, and the effective manner in which the solo voice is interwoven

with the chorus, ensured for this piece an enthusiastic reception; but again we confess to a feeling of disappointment when we recall the many encomiums we have heard passed upon these posthumous compositions. The programme also contained a popular selection of vocal music, which was rendered with much success by Mesdles. Titiens and Albani, Mesdames Sherrington, Trebelli, and Patey, Messrs. Sims Reeves, Vernon Rigby, Cummings and Santley, and Signor Foli.

The "Messiah," on Thursday morning, attracted, as usual, an audience filling every part of the Town Hall, an additional excitement being produced by the presence of the Duke of Edinburgh, who had unexpectedly returned to Birmingham in order to attend both the morning and evening performances. No especial comment upon the rendering of this Oratorio is called for, save that, in spite of Mr. Sims Reeves's public protest against the pitch of the organ (which certainly seemed somewhat high), he sang as finely as ever. The rest of the solos were entrusted to Madlle. Titiens, Madame Sherrington, Mesdames Trebelli and Patey, Messrs. Vernon Rigby and Santley. It is worthy of remark that Sir Michael Costa adheres to his system of having the opening of the chorus "For unto us" sung in a whisper; but as no conductor has, as yet, followed this reading, we may reasonably hope that it will not be perpetuated.

Signor Randegger's Cantata, "Fridolin," the third work written for the Festival, occupied the first part of the miscellaneous concert on Thursday evening. Schiller's poem, "Der Gang Nach dem Eisenhammer," has already formed a subject for musical setting by more than one of our native composers, but never has it been so thoroughly well adapted for the purpose as by Madame Rudersdorff on this occasion, and never has the theme been so faithfully and sympathetically treated as by Signor Randegger. For creative power, dramatic feeling, and masterly command of the legitimate effects of the orchestra, this work will unquestionably be known and appreciated long after the occasion which called it into being has been forgotten: and we sincerely congratulate its composer upon a success so decisive and so deservedly earned. To those who do not know the story of the "Message to the Forge," it may be briefly stated that Hubert, who is in the service of the Count of Saverne, having aspired to win the affections of the Countess, conceives a hatred to his fellow-servant Fridolin, whom he fancies an obstacle in his path, and, by exciting his jealousy, prevails upon the Count to write to some mechanic serfs ordering that whoever comes with a certain message to the forge shall be thrown into the furnace. Fridolin is entrusted with this message, but, by desire of the Countess, he enters a chapel on his road to offer up a prayer for her, and thus saves his life. Hubert, meanwhile, goes to the forge, and himself asking the fatal question, "Is obeyed your lord's command?" is thrown into the furnace. The Count, Countess, and Fridolin afterwards arrive on the spot, and mutual explanations conclude the work. In giving a musical colouring to this highly dramatic story, the composer has fully realised the fact that, although called a Cantata, it is in truth an Opera, and has therefore not only given us descriptions of the scenes as they occur, but has actually introduced all the necessary stage directions. The brief instrumental opening to the "Prologue" is chiefly remarkable for the introduction of the notes to which the "message" is set in the Cantata; and the actual commencement of the work is a recitative and song for Fridolin, the principal theme of which is charm-

ingly in sympathy with the words. Hubert's scena, which follows, is one of the most thoroughly dramatic numbers in the Cantata; the contrasts of feeling being depicted with such true artistic power as to leave no room for doubt that its composer would achieve the highest success in Opera. Apart from its vocal merits, this piece shows a true command over the resources of the orchestra, and its fine delivery by Mr. Santley produced a profound impression upon the listeners. After the passionate close, in G minor, the effect of the clear-ringing notes of the horns, on the chord of D major, is exceedingly good; and the hunting chorus which follows, full of real life and positive tune, elicited an encore as spontaneous as it was well-merited. The duet between the Count and Hubert is not only good as a musical composition, but is excellently placed for the purpose of dramatic contrast. Amongst the several noticeable points in this piece may be mentioned the clever manner in which the interest is sustained by the introduction of a melodious theme in the orchestra whilst Hubert endeavours to arouse the Count's jealousy in notes which, with a less skilful treatment, might have become wearisome; and praise must also be given for the very ingenious figure in the accompaniment to the "message," dictated by the Count in monotone phrases. The bright and tuneful Chorus of Hand-maidens, "Calmly flow the equal hours," is no doubt destined to achieve a lasting popularity. As the singers are presumed to be sitting "around the loom," the composer may be pardoned for some slight reminiscences of previous "spinning choruses;" but the music is graceful, characteristic, and so delicately and fancifully coloured with the orchestral accompaniment that the encore with which it was greeted fully represented the wish of the entire audience. Passing over a song for the Countess (which scarcely pleases us as much as most of the solos), a duet for the Countess and Fridolin (containing an exceedingly clever canon on the octave, which we almost wonder was not encoored), and a well-written quartett, we come to a characteristic chorus of villagers, in C major, which is suddenly interrupted by a holding E flat for the horn, succeeded by a deeply religious phrase in 3-2 rhythm. Fridolin's solo, "Oh holy sounds," and the choral, "Sancta Maria," which succeeds it, conclude one of the most dramatic and effective scenes in the work. A word of praise must suffice for the Count's ballad, "O woman with the pure and guileless face," and a well-wrought duet for the Count and Countess which follows. The "Forge Scene" opens with a powerfully descriptive instrumental prelude, in D minor, leading to a vigorous Chorus of Smiths, in the treatment of which the composer has employed with most legitimate effect the resources both of voices and orchestra. The impetuous character of this piece was so admirably sustained by choralists and instrumentalists, and produced such a sensation with the audience that it narrowly escaped an encore. From the entrance of Hubert, who is seized and thrown into the furnace, the dramatic action is finely continued, the choral phrase "Quaff the goblet's madd'ning tide," the *andante* movement, "Dread Lord," and the religious chorus, "Let your voices anthems raise," accompanied by the organ, being equally deserving of the warmest praise. The "Epilogue," a thanksgiving, in which the principal characters are combined with the full chorus, forms a fitting termination to a Cantata which, as we have already said, cannot fail to attain a lasting popularity, and the reception of which must have been highly gratifying to the composer and to those authorities of the Festival who had re-

posed such thorough confidence in his powers. The execution of the work was everything that could be wished, the principal vocalists—Madame Sherrington, Messrs. Cummings and Santley, and Signor Foli—exerting themselves to the utmost to give the best effect to the music assigned to them, and the choir singing throughout with a precision and energy which cannot be overpraised. Signor Randegger, who conducted his Cantata, was greeted with the warmest applause at the conclusion of the performance, the Duke of Edinburgh being amongst the foremost to express his approbation of the work. The second part of the concert included the Overtures to "William Tell" (Rossini) and "Ruy Blas" (Mendelssohn), the former of which was encoored and repeated from the March. Madlle. Titiens, Madlle. Albani (whose final bravura from "La Sonnambula" was re-demanded), Madame Trebelli, Mr. Vernon Rigby, and Signor Foli contributed the vocal pieces, Mr. Sims Reeves (who was announced), from some unexplained cause, not appearing. The only novelties in this selection were a song by Professor Oakeley, to Tennyson's words, "Tears, idle tears," and a trio, by Mr. Anderton, to the same poet's verses, "Break on thy cold grey stones, O sea." The first of these was finely sung by Madlle. Titiens, and deservedly applauded. Mr. Anderton, being a local celebrity, had a local welcome; and, having the satisfaction of conducting his own composition,—a handsome piece of smooth harmony,—and hearing it rendered by such artists as Madlle. Titiens, Madame Trebelli, and Mr. Vernon Rigby, must, we think, have been thoroughly well gratified.

On Friday morning, the last day of the Festival, the performance commenced with Spohr's Cantata, "God, Thou art great," the many beauties of which were fully revealed, both by the choir—to which music of all styles seems equally welcome—and the principal singers, Madlle. Titiens, Madame Trebelli, Mr. Vernon Rigby and Signor Foli. The duet for contralto and tenor, "Children, pray this love to cherish," was especially effective, and the fugue in the last chorus was finely given. It may certainly be urged against this work that it is scarcely sufficiently sacred in character; but the beauty of its melody, the charming manner in which the voices are treated throughout, and the delicacy of its instrumentation, will always ensure its favourable acceptance. Rossini's "Ave Maria," which followed Spohr's Hymn, is undoubtedly the best of the four posthumous compositions of this writer selected for the Festival. It is, as might be expected, a purely Italian melody, harmonised in four parts; but the effect is striking when sung as well as it was on this occasion, and the instrumentation (written as we understand by Sir Michael Costa) is most appropriate. Charming as Madlle. Albani vocalised Handel's "Angels ever bright and fair," we confess not to care about her in sacred works. Singers who nightly revel almost exclusively in the florid and ultra-dramatic music of Verdi, Bellini and Donizetti, cannot walk from the stage into the concert-room and interpret Handel; and whenever such operatic "stars," therefore, are engaged at these Festivals, we should recommend that they shall be heard only in the "bravura" portion of the miscellaneous concert. By a signal from the President, the air was encoored; but Madlle. Albani, who had left the orchestra, *could* not see it, and Sir Michael Costa *did* not see it; consequently it was not repeated. Haydn's "Imperial Mass"—the principal parts by Mesdames Sherrington and Patey, Mr. Cummings and Signor Foli—was a real treat to all who love the genial and melodious style of this master. The "Kyrie," "Et Incarnatus,"

"Et Resurrexit" and "Benedictus," although perhaps somewhat too secular in character for the subjects, are so charmingly written, both for voices and orchestra, as to render them, at least as abstract compositions, ever welcome to an audience. If at these Festivals a Mass is to be treated as a religious service, we wish it could be decided in what portions of it the audience may remain seated, for certainly to see persons bobbing up and down throughout the "Credo" and "Benedictus"—as was the case on this occasion—is scarcely in consonance with the sacred character of the words, and becomes even more glaringly absurd considering that the principal vocalists never moved from their seats except to sing a solo. All that can be said of Rossini's double Chorus, "Cantemus" (which was given for the first time), is that its author has succeeded in producing a tolerably successful imitation of a style which is completely foreign to his own—the severe school of the early Italian sacred writers—and although interesting on this account, it can scarcely take its place, we think, amongst the accepted religious music—or at least music to religious words—which thoroughly represents the individuality of the composer. The selections from "Israel in Egypt," which concluded the morning's performance, tested the full power of the choir to the utmost advantage, the whole of the double choruses in the first part being given with a decision and effect which produced a profound impression upon the audience. Mr. Sims Reeves's fine rendering of "The enemy said," elicited a sign from the President that he would like it repeated; but neither this official command nor the applause which, contrary to rule, resounded through the Hall, could induce the singer to comply with the request. The other vocalists were Madame Patey, Mr. Santley and Signor Foli, the two last-named artists giving the florid duet, "The Lord is a man of war," with wonderful precision and energy.

The concluding evening concert was devoted to the performance of Handel's Oratorio, "Judas Macabæus," the principal vocalists being Madlle. Titens, Madame Sherrington, Madame Patey, Messrs. Sims Reeves, Cummings and Santley. The choruses throughout this work were magnificently rendered, and Mr. Sims Reeves created much effect by his singing of "Sound an alarm," although the pitch of the orchestra seemed in this, more than in any other of his solos, to distress him. After the National Anthem had been sung, Sir Michael Costa received that ovation which his untiring zeal and energy so thoroughly entitled him to, the vast audience reluctantly quitted the Hall, and one of the finest bodies of choral and instrumental artists ever assembled together gradually dispersed—not again to be united for three years.

A recognition of the services of those engaged in the musical portion of the Festival would not be complete were we to omit to record the names of Mr. W. C. Stockley, Chorus Master to the General Festival Choir, Mr. A. J. Sutton, Conductor of the Birmingham Amateur Harmonic Association, and Mr. Stimpson, the organist, all of whom have laboured most heartily to ensure the success of the meeting. The courtesy of the Stewards, too, must not be forgotten, for to their excellent management we can individually testify. It gives us, also, much pleasure to conclude our notice of this Festival by announcing that its pecuniary results are in the highest degree satisfactory, the total receipts being £15,660 9s. 7d., showing an increase of £1,529 10s. 4d. over the amount realised in 1870.

The 150th Meeting of the three Choirs of Hereford, Gloucester and Worcester commenced at Hereford on the 9th ult. The special sermon, preached by the Chancellor of the Cathedral, the Rev. Archer Clive, was listened to with profound interest by a large congregation, and the music selected for the occasion, Goss's Service in D, and Wesley's Anthem, "The Wilderness," was excellently given. The Service was intoned by the Rev. Sir Frederick Gore Ouseley; and Dr. Wesley, who presided at the organ, in addition to the efficient discharge of his ordinary duties, gave an extempore performance which rivetted the attention of all musical listeners. At 1 o'clock Mendelssohn's "Elijah" was given in the Cathedral, the principal singers in the first part being Miss Edith Wynne, Miss Enriquez and Mr. Montem Smith, and in the second part Madlle. Titens, Madame Trebelli-Bettini, and Mr. E. Lloyd, Mr. Santley, as usual, sustaining the whole of the music of the Prophet. The Oratorio commencing at so late an hour, five minutes only was allowed between the parts, so that both the scramble for lunch which generally accompanies the concluding portion of the chorus "Thanks be to God," and the scramble back again which usually mars the whole of the solo "Hear ye, Israel," were in this instance avoided. The choral music went with much decision and effect throughout, the Baal choruses especially being remarkable for vigour and precision of attack. Little need be said of those solo singers whose names are a guarantee of excellence; but we may mention that Miss Enriquez made a decidedly favourable impression, her phrasing, especially in the eloquent recitatives, showing much musical feeling. A good word must also be given to Miss Crichton, Miss L. Broad, the Revs. A. Robinson and W. D. V. Duncombe, and Mr. J. H. Lambert, who always sang carefully and well in tune wherever their services were required in the somewhat trying concerted music. The few persons who assembled at the evening concert in the Shire Hall were roused to enthusiasm by the exquisite singing of Madlle. Titens and Madame Trebelli in a selection from "Semiramide," which occupied the first part: indeed we scarcely remember ever to have heard Madlle. Titens in finer voice, and her perfect rendering of the two duets "Serbami ognor" and "Ebben a te ferisci" (with Madame Trebelli) was an event not likely to be forgotten, especially by that portion of the audience not in the habit of attending the London Italian Opera houses. The singing of Signor Agnesi in the music of *Assur* must also be praised in the highest terms, his fine voice being displayed with much effect in the *Scena* "Ah! la sorte." The second part, opening with the Overture to "Der Freischütz," contained a number of vocal pieces contributed by Miss Edith Wynne, Madlle. Bartkowska, Miss Enriquez Messrs. Cummings, Lloyd, Montem Smith and Santley. No comment on the exertions of the tried artists in this list is at all called for; but we can scarcely see why Madlle. Bartkowska should be put down for such an air as "In questo semplice," even supposing that it were considered advisable to place her in such company at all. She has a good voice, and has obtained some freedom in execution; but nervousness and a want of feeling for time prevented her doing herself the slightest justice; and certainly the concert-room at the Hereford Festival is hardly the place for a *débutante* to gain confidence before the public. A great success was created by the fine singing of the Bradford Choral Society in Pinsuti's Part-song, "The Sea hath its pearls," the piece, notwithstanding the late hour at which it was sung, being re-demanded;

and we must also mention the artistic performance of M. Sainton, in a violin Fantasia on Scotch airs, which so delighted the audience that he was compelled to repeat it.

There was a somewhat violent contrast in the style between the two works chosen for the morning performance on Wednesday—Handel's "Jephtha," and Rossini's "Stabat Mater"—but the selection was interesting, for both are thoroughly representative compositions of two great writers. The beauties of "Jephtha," since the performances of the Oratorio in London, under Mr. Barnby's direction, are becoming widely known and appreciated, and the thanks of all Handel lovers are due to Mr. Townshend Smith for affording them the opportunity of hearing this music in a building the surroundings of which so materially enhance its effect. But whilst admitting the necessity of excisions in the performance of this work, we must regret that the privilege of making them was so mercilessly exercised. To say nothing of other "cuts," we cannot forgive the omission of the whole of the important music lying between the Recitative "Deeper and deeper still," and the Air "Waft her, angels;" for not only is the Chorus "How dark, O Lord, are Thy decrees"—with its fine *Larghetto* movement, including the thrilling phrases "Whatever is, is right"—one of the finest choral pieces in the Oratorio, but it is absolutely essential for the continuity of the dramatic interest. Respecting the execution of the choruses in this work we must speak in the highest terms of praise. "No more to Ammon's God," "When His loud voice," and "Cherub and Seraphim," more especially, were rendered with an accuracy alike creditable to the conductor and the choir, and their effect upon the listeners was distinctly perceptible, although the fact could not be audibly demonstrated. Miss Edith Wynne was thoroughly successful in the music of *Iphis*, particularly distinguishing herself in the airs, "The smiling dawn," and "Farewell, ye limpid springs; but Miss Enriquez, although careful and conscientious, was deficient in that depth of feeling so essential in the rendering of the solos allotted to *Storge*. Mr. Cummings had an arduous task, but acquitted himself to the satisfaction of all hearers, and Mr. Santley gave much effect to the small portion of music entrusted to him. The excellent additional accompaniments of Mr. Arthur Sullivan were used on the occasion, and appeared to be so integral a portion of the Oratorio that we doubt whether in future performances they will ever be dispensed with. When we say that the principal vocalists in Rossini's "Stabat Mater" were Madlle. Titiens, Madame Trebelli-Bettini, Mr. E. Lloyd and Signor Agnesi, we need scarcely add that Rossini's florid and melodious music was finely given—indeed we may say without hesitation that it was the most superb performance of the work that we have ever listened to; and, excited by the secular character of the composition, it was with extreme difficulty that the listeners could refrain from expressing their delight by repeated rounds of applause.

The performance of Mendelssohn's "St. Paul" at the Cathedral in the evening was a repetition of the innovation upon established custom commenced at the last Festival here, when Mr. Barnby's "Rebekah" was given. The fact of every available place in the building being occupied, may, we trust, be accepted as a sign that the experiment has proved thoroughly successful; and there is every hope therefore that from this time the evening Oratorio may be one of the recognised attractions of the Festival. The solo vocalists were Madlle. Titiens, Miss Enriquez, Mr. Montem Smith and Signor Agnesi. The soprano

music was of course, very finely sung, but we scarcely think that it was wise to assign the contralto part to Miss Enriquez whilst the services of Madame Trebelli were available. Signor Agnesi is rapidly raising himself to the foremost rank as an Oratorio singer; his rendering of the whole of the music of the Apostle was impressive in the highest degree; and Mr. Montem Smith left nothing to be desired in the tenor solos, his singing of "Be thou faithful" (with Mr. Pettit's charming violoncello *obbligato*) being an unqualified success. The choir showed occasional signs of fatigue in some of the choruses, but many of them went excellently, especially "Stone him to death," "Happy and blest are they," and "The nations are now the Lord's." The Rev. W. D. V. Duncombe and Mr. J. H. Lambert lent efficient aid in the subordinate parts, and Dr. Wesley presided with his usual skill and judgment at the organ.

On Thursday "Hagar," a new Oratorio, composed by the Rev. Sir F. A. Gore Ouseley, M.A., Mus. Doc., Professor of Music at the University of Oxford, commenced the morning performance at the Cathedral. The *libretto* of this work, supplied by the Rev. J. R. Gleig Taylor, M.A., has been compiled chiefly from the Holy Scriptures; and, considering the nature of the subject, is perhaps as good as might be anticipated. But why such a history as that of Hagar should be made painfully prominent by being set to music, so that those words which we should prefer to be passed over lightly, become declaimed with that reiteration demanded by fugue, canon, and other artistic forms of composition, surpasses our comprehension. True it is that the story has interest; but the aim of a composer in selecting a portion of the Bible for musical illustration should be to glorify an event which has already a firm hold upon human sympathy; and, by the use of his art, to deepen that sacred feeling induced by the reading of the words alone. Considered in this light, Oratorio is a contribution by a musical priest to the service of the Church, and must fail therefore in its object either when a noble theme is feebly treated, or an episode which excites not to holy thought is chosen for the subject. The story of Hagar is too well known to need repetition here; but as a proof that the librettist has felt the difficulty of forming an Oratorio from such unpromising materials, we may mention that the vocal portion of the work begins with the hymn "Jerusalem on high," that various other words which have been repeatedly set to music are constantly introduced which have no real connection with the narrative, and that the tenor part, not being one of the characters in the story, is merely brought in as a sort of "Chorus" to comment upon the incidents as they occur. In the composition of "Hagar," we may at once say that the scholarly treatment of the words entrusted to him unmistakably proves that Sir Frederick Ouseley brings no ordinary mind to the task he has undertaken. As might be expected from one who has so ably laid down rules for the guidance of students, he writes with the hand of a master throughout; and if in parts we feel the predominance of mere abstract science, it must at least be conceded that he seeks not for popular approbation at the expense of his art. Fugues of course are plentiful, for it is in these compositions that the writer is strongest; but a "Trio a Canone" (with an effective harp accompaniment) must especially be mentioned, not only for the excellent manner in which the voice parts are written, but for the extreme melodiousness of the subject: indeed there can be no question that, but for the words, this little gem would speedily find its way to popularity. The solid ecclesiastical style

of much of the choral music is also deserving of warm commendation; but detached pieces of this class will not make an Oratorio: Choruses, to be worthy of the name, must be neither Hymn-tunes nor Anthems; and solos must be so stamped with the individuality of the characters that the dramatic interest of the work is never allowed for an instant to flag. We doubt not Sir Frederick Ouseley's power to fulfil these conditions were he so inclined; but it may be possible that "Hagar" is an embodiment of the composer's conviction as to what an Oratorio should really be; and, if so, although we differ from him in opinion, we can only say that from his point of view he has written a work thoroughly worthy of his high position. The Oratorio, commencing with a marked subject in E minor, passes to an Allegro in the same key, and closes in the tonic major. In this Prelude, which is brightly instrumented, we have phrases introduced in various parts of the work, the most important of which is the tenor solo, "Walk before me." The Overture is followed by the Choral, "Jerusalem on high," the clever instrumentation of which adds much to its effect. After a short tenor solo, the chorus "His seed shall endure for ever" occurs, in which a well-developed fugue is started by the tenors, on the words "It shall be established." An air for contralto (Sarah), in A minor, has but little interest; and the following chorus, "Trust in the Lord," is based upon a theme scarcely in sympathy with the words. Really good writing, however, occurs in the bass solo, "I will lift up mine eyes," the melody, harmony and accompaniment of which present many points for commendation. But little more arrests our attention until we come to the chorus, "The Angel of the Lord," the fugue in which, for five voices, is unquestionably one of the best in the Oratorio, although we cannot say that we think the "più mosso" movement, which concludes it, by any means in character with the dignity of the preceding portion of the piece. This chorus closes the first part, the second opening with an instrumental prelude which, although melodious and pleasing, seems somewhat out of place. Passing over the tenor solo, "Walk before me," and an unimportant choral piece, we come to a vigorous chorus, "Praise the Lord, O my soul," which contains a well-wrought fugue, commencing with a bold subject given out by the basses. A good point is gained by the introduction of a short quartett for solo voices, which temporarily interrupts the fugue and makes the choral climax additionally effective. A bass air, "O that Ishmael," must be commended for its truth of expression; but the canon, for three tenor voices, already mentioned, made the most decisive impression upon the audience. An air for the contralto, in D minor, "Cast out this bondwoman," is a highly characteristic setting of the words; and there is also some clever and effective writing in the chorus, "They went astray;" but the best solo in the work is without doubt the soprano air, "O God, Thou art my God," a charming melody, accompanied in so masterly a manner throughout as to enlist the sympathy of all hearers and to excite a desire for its repetition which could scarcely be controlled. The fugal chorus, "He turneth the wilderness," is the next important piece; but we certainly care not for the showy air, "The Lord hath not cast out my prayer," which even the exquisite vocalisation of Madlle. Titiens could scarcely make effective. From this point to the conclusion of the work we have few pieces of much strength, the final chorus, "O sing praises unto the Lord," although evidencing much contrapuntal power in the composer, being hardly suffi-

ciently developed to form a fitting climax to an Oratorio of such pretension. Miss Edith Wynne (to whom all the best soprano music was assigned), Madlle. Titiens, Madame Trebelli, Messrs. Cummings, Lloyd, Montem Smith and Santley gave the solo parts with excellent effect, and the choruses were sung with as much confidence and decision as if the work had been familiar, instead of comparatively new to the choir, a result in a great measure attributable to the earnest attention of Mr. Townshend Smith, whose *baton* has been steadier at this Festival than at any one within our recollection. The orchestra was thoroughly efficient, and praise must be given to Miss Trust for the artistic manner in which she played the harp *obbligato* to the "Trio a Canone."

The Oratorio was followed by the fourth and fifth movements of Spohr's Symphony, "The Consecration of Sound," which were excellently played, but scarcely perhaps seemed to tone with the character which should distinguish the Cathedral performances at a Festival. The same composer's Cantata, "The Christian's Prayer," afforded a real pleasure to the lovers of Spohr's music. Written for four solo voices, chorus and full orchestra, it has infinite variety for so small a work; and sung as it was on this occasion by a thoroughly trained choir and such principal vocalists as Miss Edith Wynne, Miss Enriquez, Mr. Montem Smith and Signor Agnesi, the luscious stream of melody which runs throughout the solos, and the delicacy of the choral effects delighted every listener, and made us once more wonder how it can be that such an exquisite creation as this should be so rarely heard. Presuming that we are mainly indebted to Mr. Townshend Smith (whose love of Spohr's compositions is well known) for this treat, whilst acknowledging our obligations to him, let us return thanks also for a hearing of the work which concluded the morning's performance—Handel's Sixth "Chandos Anthem"—the opening chorus of which at least should preserve it from the neglect with which it has been so long treated. The solos, too, are full of true religious feeling; and the chorus, "Ye boundless realms of joy," is a thoroughly representative composition. The additional accompaniments by Mr. E. Silas, which were used on this occasion, gave much richness to the orchestral effects, and materially enhanced the enjoyment of the music. The Anthem was finely sung—Miss Edith Wynne, Miss Enriquez, Mr. E. Lloyd and Signor Agnesi being principal vocalists—and produced a marked effect upon the listeners, most of whom—to their credit be it said—remained to the end.

At the evening concert Beethoven's Symphony in C minor was excellently given, and received with an enthusiasm which shows that there is more danger of the authorities of the Three Choir Festivals under-rating than over-rating the musical capacity of their audiences. Mendelssohn's Overture to the "Midsummer Night's Dream" was also included in the programme; and a popular selection of vocal pieces was contributed by Madlle. Titiens (who volunteered to sing Professor Oakeley's song, "Tears, idle tears," which was not set down for her), Madlle. Bartkowska, Miss Edith Wynne, Madame Trebelli, Miss Enriquez, Mr. W. H. Cummings, Mr. Montem Smith and Signor Agnesi. During the evening Lord Bateman, President of the Festival (who had previously announced Madlle. Titiens's offer to sing Professor Oakeley's song), appeared upon the platform and said that he had been deputed by the choir and members of the orchestra, as well as by several other persons, to express their high appreciation of the merit of Sir Frederick Ouseley's Oratorio "Hagar," which had

been performed for the first time that morning. Of course, as it was understood that Lord Bateman shared in the general enthusiasm, the compliment brought forward the composer, who, after bowing his acknowledgments, said that if he lived to write another work, he hoped that it might be more worthy of acceptance. Remembering the Earl of Shrewsbury's address to Mr. Sullivan between the parts of his Oratorio, "The Light of the World," at Birmingham, we begin to fear that this speech-making by persons in authority upon the merits of new works may become chronic at the Festivals; and, if so, a protest should be at once made against such a custom. Much as we respect the services rendered to these meetings by the Presidents, we do not admit that either Lord Shrewsbury or Lord Bateman are entitled to announce their opinions upon compositions in public; and we are certain that, if such a practice is persevered in, the effect of this aristocratic patronage, thus oracularly given forth, will be to materially deteriorate the artistic character which has hitherto distinguished these gatherings, and which it should be the earnest desire of all interested in their continuance to foster.

Friday morning, the last day of the Festival, was devoted to the performance of the "Messiah," the Cathedral, as usual on this occasion, being filled in every part. The principal vocalists were Madlle. Titiens, Miss Edith Wynne, Madame Trebelli, Miss Enriquez, Mr. Cummings, Mr. E. Lloyd, Signor Agnesi and Mr. Santley, who according to custom, divided the solos. The choruses were sung with much vigour and precision; and the audience being of one mind as to the proper places for standing during the performance, there was nothing to distract the attention from a really fine rendering of the work, which we may say was given without the usual omissions.

In the evening an excellent Chamber Concert took place in the Jury Room at the Shire Hall, and the proceedings closed with a Ball, which was so thinly attended as to afford a significant proof of the incongruity of such a climax to an important Musical Festival in a Cathedral town.

We have only incidentally mentioned that Dr. Wesley presided at the organ during the performance of "St. Paul," but must add that his services were equally valuable in accompanying several vocal pieces on the pianoforte at the evening concerts. A recognition of the efficient manner in which the organ parts were played at the morning selections in the Cathedral is also due to Mr. Done, of Worcester.

Before taking leave of this Festival, we cannot refrain from again expressing our gratification at the change which has been effected by the substitution of an evening performance in the Cathedral for a miscellaneous concert in the Shire Hall. A programme composed of scraps from Operas and "Royalty" songs has no interest for a cultivated audience, and is unfitted for a great musical meeting like this. If secular pieces must be given therefore, we sincerely hope that the character of the selections may be raised, so as to place these concerts on an artistic level with the sacred performances in the morning. There can be no more reason why the singers should be allowed to rule at the Shire Hall than at the Cathedral; and if the well-known sympathy of the conductor towards classical music were allowed to be freely exercised, we feel that a reform would be instituted which could not fail to lead to the highest results. Mr. Townshend Smith—whose talent is only equalled by his courtesy to all with whom he is brought into contact—may be safely entrusted with

any amount of power; and judging from what he has already effected by his own individual exertions, there is every reason to believe that he might still further elevate the tone of these triennial gatherings over which he has so ably presided for thirty years.

As further donations may still be received, the exact amount realised by the Festival for the Charity can scarcely yet be known; but the sum at present collected is, we are glad to say, upwards of £1070.

ALTHOUGH the Exhibition Concerts at the Royal Albert Hall are rapidly approaching their termination—the last day of the present month, when the Exhibition closes, being also the final musical performance—there has been no diminution in the interest of the programmes. The principles announced in the opening prospectus—that of producing new works, as well as those already stamped with public approval, and of occasionally introducing comparatively unknown vocalists and instrumentalists—have been rigidly adhered to, and with a result which we believe to have been highly beneficial both to art and artists. Amongst the compositions given during the past month have been Mozart's "Jupiter" Symphony, Gade's Symphony in B flat, Beethoven's "Pastoral Symphony" and Overture to "Coriolanus," G. A. Macfarren's Overtures to "Chevy Chase" and "Robin Hood," and a new Concert Overture by M. Duvivier. Mr. Arthur Barth's excellent rendering of Dr. Hiller's Pianoforte Concerto in F sharp minor must also be mentioned; and the following vocalists—Miss Emrick, Mr. Albert James, Mr. F. Penna and Mr. Charles Beckett—have been received with warm and well deserved applause. Mr. Barnby, in addition to the arduous duties of conducting, has shown so much energy in producing these constantly varied attractions, and has evinced such sound judgment in the selection of new works for performance, that we cannot but hope for a renewal of concerts which, although at first an experiment, have proved so thoroughly enjoyable.

We understand that Mr. Barnby has accepted the offer to read a paper on Church Music at the Church Congress, to be held in Bath during the present month.

As the recent letter of M. Gounod to the Paris "Figaro" respecting the case "Littleton v. Gounod," might lead to the supposition either that the plaintiff had given up his claim for damages and costs, or was acquainted with the person who had satisfied the demand, we think it right to state that the full amount was paid, in cash, by a solicitor to Messrs. Shaen and Roscoe, "on behalf of M. Gounod's friends," and that neither Mr. Littleton nor his professional advisers have received the slightest intimation as to the name of the donor.

THE prospectus of the eighteenth series of Saturday concerts at the Crystal Palace announces that there will be twenty-five concerts, eleven before and fourteen after Christmas, the first being fixed for the 4th inst. The band and chorus will be of the same strength as heretofore, and the conductorship will remain in the able hands of Mr. Manns. Among the works intended to be performed are the following, many of them produced at the Crystal Palace for the first time:—Handel: the Oratorio of "Theodora," with additional accompaniments by Dr. Ferdinand Hiller; Bach: Pianoforte Concerto in F minor; Haydn: two Symphonies not yet performed, and Selection from the "Seven Last Words;" Mozart: Symphonies in C major (No. 6) and G minor, Pianoforte Concerto, in E flat (1785); Beethoven: Symphonies Nos. 3, 6, 7, and 9, the Septett, the "Praise of Music"—a Cantata for Solos, Chorus, and Orchestra—Chorus for female voices from "King Stephen," the Egmont Music; Schubert: Symphony in C (No. 9), the Octett (for Strings and Wind); Men-

Sweet is Thy Mercy.

ANTHEM FOR TREBLE SOLO AND CHORUS.

Rev. J. S. B. MONSELL, LL.D.

J. BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: J. L. PETERS, 599, Broadway.

VOICE. *Larghetto.* TREBLE SOLO. *p*

Sweet is Thy mer-cy, Lord! Be-fore Thy mer-cy -

ORGAN. *Molto legato.* *Sw. Diaps.* $\text{♩} = 60.$

cres. *dim. e rit.* *a tempo.* *p*

- seat, My soul a-dor-ing pleads Thy word, And owns Thy mer-cy

mf piu mosso. *p*

sweet. Wher-e'er Thy Name is blest, Wher-e'er Thy peo-ple

Gt. Op. Dia.

Gt. Op. Dia.

f *dim. e rit.* *p a tempo.*

meet, . There I de-light in Thee to rest, And find Thy mer-cy

Sw.

pp *rit.*
sweet, and find Thy mer-cy sweet, Thy mer-cy sweet,

TREBLE. VERSE. *a tempo.*
Light Thou our weary

ALTO.
Light Thou our weary

TENOR.
Light Thou our weary

BASS.
Light Thou our weary

rit. *a tempo.*

Lead Thou my wand'ring feet; Sweet, sweet is Thy

way, our wand' - ring feet; That while we stay on earth we may Still

way, Lead Thou our wand' - ring feet; That while we stay on earth we may Still

way, Lead Thou our wand'ring feet; That while we stay on earth we may Still

way, our wand' - ring feet; That while on earth we may

add Reed.

Accel. *Allegro moderato.*

mer - - cy, Lord!

Accel. *Allegro moderato. FULL.*

find Thy mercy sweet. Thus shall the heav'n-ly host . . Hear all our songs re .

Accel. *Allegro moderato. FULL.*

find Thy mercy sweet. Thus shall the heav'n-ly host Hear all our songs re - -

Accel. *Allegro moderato. FULL.*

find Thy mercy sweet. Thus shall the heav'n - ly host Hear all our songs re - -

Accel. *Allegro moderato. FULL.*

find Thy mercy sweet. Thus shall the heav'n - - ly host Hear all our songs re -

Allegro moderato.

Accel. *Gt. to 15th.*

Ped.

My joy . .

- peat, To Fa-ther, Son, and Ho - ly Ghost, to Father, Son, and Ho - ly Ghost; Thy

- peat, To Fa-ther, Son, and Ho - ly Ghost, to Father, Son, and Ho - ly Ghost; Thy

- peat, To Fa-ther, Son, and Ho - ly Ghost, to Father, Son, and Ho - ly Ghost; Thy

- peat, To Fa-ther, Son, and Ho - ly Ghost, to Father, Son, and Ho - ly Ghost; Thy

Full Sw.

Thy mer-cy sweet, my joy, . . Thy mer-cy sweet, my joy, Thy mer-cy
 mer-cy sweet, Our joy, . . our joy, . . Thy mer-cy
 mer-cy sweet, Our joy, our joy, Thy mer-cy, mer-cy
 mer-cy sweet, Our joy, our joy Thy . . mer-cy
 mer-cy sweet, Our joy, our joy, Thy mer-cy

sweet. *mf* A - men, . . . *f* A - men, *ff* A - men.
 sweet. *mf* A - men, *ff* A - men.
 sweet. *mf* A - men, *ff* A - men.
 sweet. *mf* A - men, *ff* A - men.
 sweet. *mf* A men, *ff* A - men.

Gt. Diaps. with Sw. Reeds coupled. *cres.* *add to Sw.*

A Folio Edition of this Anthem is published by Novello, Ewer and Co., price 6d.

delssohn: Symphonies in C minor and Scotch, the 95th Psalm for Solos, Chorus, and Orchestra, Hymn for Contralto solo, Chorus, and Orchestra (op. 96), the Midsummer Night's Dream Music, and the "Lobgesang;" Schumann: Symphony in E flat, Selection from the Music to "Faust;" Berlioz: the Garden Scene and the Queen Mab Scherzo, from "Romeo and Juliet;" Felicien David: "Le Desert," Ode-Symphonie for Orchestra and Chorus; Macfarren: Overture (MS.) to "St. John the Baptist;" Sir W. S. Bennett: "The Maid of Orleans"—Sonata for Pianoforte Solo; Sir Julius Benedict: Symphony in G minor (MS.); Brahms: "Schicksalslied" for Chorus and Orchestra; Gounod: "Meditation" for Violin Solo and Orchestra; E. Prout: Symphony (MS.) in C major; J. F. Barnett: Overture (MS.) to "A Winter's Tale;" Arthur S. Sullivan: some Vocal pieces, with Orchestra, specially composed for these Concerts. Engagements have already been made with Madame Lemmens, Madame Alvsleben, Madame Patey, Mr. Sims Reeves, and Signor Foli; Madame Schumann, Herr Joachim, Mr. Charles Hallé, Mr. Pauer, Herr von Bülow, and Signor Piatti. We much regret to hear that Mr. G. Grove, who has so worthily filled the office of Secretary since the formation of the Crystal Palace Company in 1852, is about to retire from the position. By electing him on the board of Directors, however, we trust that his valuable counsel and advice, especially on musical matters, may still be retained.

THE Railway Clearing House Musical Society, under the conductorship of Mr. Walter J. Markley, F. C. O., commenced its weekly practices on the 9th ult., in the Dining Room of the establishment, with every prospect of success. The Committee has decided to put into rehearsal Handel's "Alexander's Feast" "Ode on St. Cecilia's Day" and "Acis and Galatea," Mendelssohn's "Loreley," Sir Sterndale Bennett's "May Queen," Rossini's "Stabat Mater," and, if time will permit, Mendelssohn's "Elijah." Four concerts will be given during the season, at each of which one of the above-named works will be performed. The post of accompanist has been accepted by Mr. W. T. Box.

THE competition for the Welsh Choral Union Scholarship, the particulars of which were given in our last number, took place at the Royal Academy of Music on the 22nd. ult. There were five competitors, and the successful candidate was Miss Mary Davies, daughter of Mr. William Davies, the Welsh sculptor.

THE Worcester Musical Society, established in 1870, for the practice and performance of vocal and instrumental music, has issued the prospectus of its fourth season, with a list of works which it is said will "probably" be performed. Amongst these may be mentioned the Cantatas "Fridolin" (Randeegger) "The Crusaders" (Dr. H. Hiles), "The Song of Miriam" (F. Schubert), and "The Wreck of the Hesperus" (Thomas Anderton); besides several new choruses, part-songs, &c., and instrumental trios and quartets. Mr. Alfred J. Caldicott is the Honorary Conductor of the Society, and Mr. A. R. Quarterman the Honorary Organist. The first concert will take place at the Music Hall on Tuesday the 25th November.

THE prospectus of the Brixton Choral Society for the season 1873-4 proves that its spirited conductor, Mr. William Lemare, is resolved to support the high character which the Association has already attained, not only by the performance of the standard compositions, but by the introduction of successful modern works. During the coming session four public concerts will be given, at which the Oratorios "The Light of the World" (Sullivan), "St. Peter" (Sir Julius Benedict), and "St Paul" (Mendelssohn), and the Cantatas "Fridolin" (A. Randeegger) and "The Bride of Dunkerron" (H. Smart), are promised. The season will commence on Monday the 6th inst., at the Angell Town Institution.

THE five guinea prize for the best musical setting of the Rev. E. H. Haskin's new Whitsuntide hymn has been unanimously awarded to Mr. H. G. Trembath (Cornwall), Mus. Bac., Oxon. There were about 50 competitors, the umpires being Sir Fred. A. Gore Ouseley, Sir W. Sterndale

Bennett and Sir George Elvey. A second prize of five guineas has been offered for the best setting of a new Advent hymn, and as the music has gone in, we shall probably give the verdict in our next number.

FOLLOWING closely upon Mr. Sullivan's "Light of the World," produced at Birmingham, and Sir F. Ouseley's "Hagar," performed at Hereford, Mr. Macfarren's new Oratorio "St. John the Baptist" is to be given for the first time at the approaching Bristol Festival. We shall thus have three new Oratorios by English composers, performed within as many months, which shows an evident readiness on the part of the promoters of our great musical festivals to encourage to the utmost extent native talent. The intended performance of "St. John the Baptist" at Bristol is exciting great interest not only in that city, but throughout the west of England. The subject is one affording the composer great scope for graphic and declamatory vocalisation, and Mr. Macfarren has devoted his best energies to the work. We must congratulate the Bristol committee on having engaged the most eminent artists for the Festival, and the public on the fact that the majority of the soloists are English singers.

THE success of Mr. Carl Rosa's English Opera Company at the Theatre Royal, Manchester, is a proof that out of London, at least, there are audiences always ready to patronise native compositions sung by native artists. Balfe's "Satanella," with Miss Blanche Cole in the principal part, has attracted large audiences; and the local press speaks in high terms of the singing of Mr. William Castle, who has already proved himself a reliable tenor at some of our metropolitan concerts. The company also includes Miss Catherine Lewis, Mrs. Aynsley Cook, Messrs. Maurice de Solla, Arthur Howell, Aynsley Cook, Arthur Stevens and H. Jackson. The band and chorus are said to be most efficient, and, as in every work placed upon the stage under Mr. Rosa's management the dresses and scenery are in the highest style of art.

THE Dalston Choral Association, which obtained at the late Crystal Palace competition a Certificate of Merit and a very high expression of approval from the judges, will, at the commencement of the ensuing season, change its name to "The Borough of Hackney Choral Association," and will be under the immediate patronage of the Borough Members (C. Reed Esq., M.P., and J. Holms, Esq., M.P.), with a large list of influential inhabitants as subscribers. The programmes will, as heretofore, include new and important works, and the concerts will be given in the best obtainable public rooms in the district, under the conductorship of Mr. Richard Payne.

MR. C. CASTELL, Organist of St. John's Church, Waterloo Road, London, has been recently presented with a massive gold pencil-case, for his assiduous attention in training the Choir.

THE decease of Mr. Meadowcroft, of Manchester, which occurred at Scarborough on the 28th August, has caused a widely spread feeling of regret amongst his pupils and a large circle of friends. He was an excellent organist, a good pianist, and as a teacher held a high position. He was only 46 years of age at the time of his death.

THE concerts to be given by the Royal Albert Hall Choral Society, under the direction of Mr. Barnby, during the coming season, will be in the highest degree interesting. Handel's Oratorio, "Theodora" (with additional accompaniments by Dr. Hiller), and Bach's Christmas Oratorio may be mentioned as amongst the most important works selected for performance, not only on account of their intrinsic excellence, but because they are great novelties in this country; and we are also glad to find that Mendelssohn's "St. Paul" is included in the prospectus. There will be a repetition of the Passion week performances, which were commenced last year, the only alteration being that on two evenings Bach's "St. John" Passion Music will be given. The first concert, Handel's "Theodora," will take place on Thursday, the 30th inst.

A RECORD of the excellent organ performances at the Royal Albert Hall is due to those artists who have so

zealously laboured to bring into more prominent notice an instrument which, up to a very recent date, has been so strangely neglected in this country. In addition to the interesting Recitals given on Sundays, Mr. W. T. Best has played most of Bach's organ works, the Concertos of Handel, the six organ Concertos of Mendelssohn, besides several adaptations, including Bach's Concerto in the Italian style, Schumann's Allegro Brillante in D flat major (Finale to his *Etudes Symphoniques*), and Liszt's new March "Von Fels zum Meer." On the 4th and 5th ult., Dr. Charles Maclean, organist of Eton College, gave Recitals on behalf of Dr. Stainer. His programmes contained extracts from authors not often heard upon the organ, among which should be specially noticed an Allegro from Rubinstein's Pianoforte Sonata in F, and an "Andante espressivo" by Brahms. With these exceptions Dr. Stainer has occupied his post at the organ on Thursdays, Fridays and Saturdays. Besides many well-known classical works, he has included movements by Merkel, Sir W. S. Bennett, Henry Smart, J. B. Calkin, Sir F. Ouseley, Agnes Zimmermann, &c., and an older school of music has been represented by Corelli, Couperin, Murshhauser, D. Scarlatti, and others.

THE following is a complete list of the works which have been performed at the series of Daily Exhibition Concerts, given by Messrs. Novello, Ewer and Co., in connection with Her Majesty's Commissioners, under the conductorship of Mr. Barnby, in the Royal Albert Hall:—

BACH, J. S. Sinfonia in D major, Overture and Suite in B minor, for Flute and Strings, and Concerto in C minor, for two Pianofortes (Messrs. Bird and Goodban).—BEETHOVEN. Overtures: Egmont, Die Weihe des Hauses, Fidelio (No. 4), Leonora (No. 3), King Stephen, Prometheus and Coriolanus. Symphonies Nos. 1 to 8, and the Pianoforte Concerto in C minor (Miss E. Busby).—MOZART. Overtures: Die Zauberflöte, La Clemenza di Tito, Figaro, Così fan tutte and Idomeneo. Symphonies: in D, G minor and Jupiter. Concerto in C major (Mr. W. H. Thomas).—HAYDN. Symphonies: No. 8, in B flat (Salomon's Set), and Surprise.—HANDEL. Organ Concerto No. 1 (Mr. W. T. Best).—MENDELSSOHN. Overtures: Ruy Blas, Midsummer Night's Dream, Hebrides, Calm sea and prosperous voyage, Melusine, St. Paul and Trumpet in C. Symphonies: Scotch, Reformation and Italian. Concertos: G minor (Miss E. Barnett, Mr. E. H. Thorne), D minor (Miss Le Brun). Capriccio Brillant in B minor (Madame N. Voarino). Cornelius March, and March in Athalie.—SPH. Overtures: Jessonda and Faust, and Historical Symphony.—SCHUMANN. Overture: Manfred. Symphonies: No. 1, in B flat, and No. 3, in E flat (Rhenish); and Concerto in A minor (Mr. F. Rummel).—SCHUBERT. Overture: Rosamunde. Unfinished Symphony in B minor, Ballet Air in G, Rosamunde; Fantasia in C major, arranged for Pianoforte and Orchestra by Liszt (Madame E. Oswald), and March, E flat, arranged for Orchestra by E. Hecht.—WEBER. Overtures: Oberon, Der Freischütz, Jubilee, Euryanthe, Turandot, Peter Schmoll; and Concertstück for pianoforte (Chev. de Kotski, Miss M. Rock).—AUBER. Overtures: Exhibition, E major; Les Diamans de la Couronne, Fra Diavolo, Masaniello, Le Cheval de Bronze, Zanetta.—ROSSINI. Overtures: William Tell, Siege of Corinth, Semiramide, Tancredi, Cenerentola.—GOUNOD. Overture: Le Medecin Malgré lui; March, Reine de Saba, and Saltarello.—WAGNER. Overture: Flying Dutchman and Selection from Lohengrin (arranged by Signor Arditi).—HILLER. Symphony: E minor (Op. 67), and Concerto in F sharp minor (Mr. A. J. Barth).—RIETZ. Overture: Lustspiel in B flat.—CHERUBINI. Overtures: Les deux Journées, L'hôtelier Portugaise, and Anacreon.—HÉROLD. Overtures: Le pré aux Clercs and Zampa.—BENNETT, Sir W. S. Overture: Les Naiades; Concerto, No. 4, in F minor (Mr. W. Carter).—FLOW. Overture: Stradella.—MEYERBEER. March, Prophète.—GADE. Symphony in B flat.—BERLIOZ. Overture: Waverley.—THOMAS, A. Overture: Mignon.—CUSINS, W. G. Concerto in A minor (Miss Jessie Morison).—BARNETT, J. F. Symphony in A minor.—LITOLFF. Concerto No. 3, National Hollandais (Mr. W. Coenen).—BENEDICT, Sir J. Overture: Macbeth.—BOELDIEU.

Overture: La Dame Blanche.—MACFARREN, G. A. Overtures: She Stoops to Conquer, Robin Hood, and Chevy Chase.—SULLIVAN, A. S. Tempest Music.—ELVEY, Sir G. J. Festal March.—LISZT. Fest Marsch.—MEHUL. Overture: Le Jeune Henri.—DUVIVIER. Concert Overture, in A major.—NICOLAI. Overture: Merry Wives of Windsor.—OBERTHUR, C. Overture: Rubenzahl.—COWEN, F. H. Symphony in C minor.—BRION, R. FORSEY. Concert Overture, in C minor.—BARRY, C. A. Birthday March.—GADSBY, HENRY. Overture: Andromeda, and Symphony in C minor.—THOULESS, A. H. Concerto in E flat (Mr. A. H. Thouless).—SUMMERS, J. L. Concert Overture in F.—CLARKE, J. HAMILTON. Symphony in F.

Many highly interesting works, which do not appear in the above list, will be performed during the present month, which concludes the season. Amongst these may be mentioned—Sir W. S. Bennett's Caprice in E major (Mr. E. H. Thorne), and his Concerto in F minor (Mr. George Wheelton); Brahms's Second Serenade in A, for Small Orchestra; Beethoven's Pianoforte Concertos in G major and E flat, also his Triple Concerto for Pianoforte, Violin, and Violoncello; Liszt's Hungarian Fantasia for Pianoforte and Orchestra (Mr. W. Coenen), &c., &c.

In the course of the series of Concerts the following singers have appeared; Miss Spiller, Miss Dones, Madlle. Bartkowska, Madame Suchet-Champion, Miss Lucy Franklin, Mr. Raynham, Mr. Thurley Beale, Miss Katherine Poyntz, Miss Adelaide Newton, Miss Blanche Reives, Madame Poole, Miss Walton, Miss Dalmaine, Madlle. Gips, Miss Emrick, Mdme. Maria de Gourieff, Miss Helen Standish, Mdme. De Waldeck, Madlle. Anita Leoni, Mr. Melbourne, Mr. J. T. Dalton, Mr. Kenningham, Madlle. Helene Arnim, Miss Isabel Weale, Mr. Albert James, Mr. W. J. Winbolt, Miss M. Stringer, Mr. Charles Beckett, Mr. F. Penna, Mdme. Plaschsky-Bauer, Mdme. Sauerbrey, Signor Tesseman, Miss Alice Barnett, Mdme. Billinie-Porter, Miss Georgina Maudsley, Mr. Wyndham, Mrs. Sicklemore, the Misses Siedle, Miss Bertha Griffiths.

REVIEWS.

MACMILLAN AND CO.

Sound and Music. A non-Mathematical Treatise on the Physical Constitution of Musical Sounds and Harmony, including the chief Acoustical Discoveries of Professor Helmholtz. By Sedley Taylor, M.A.

THAT so lucid a treatise on a subject of such importance to musicians should be "non-mathematical" is a proof that its author appeals rather to a number than to a chosen few of those who desire to investigate the laws which govern the physical basis of the art of music. Mr. Taylor has already shown by his lectures at the South Kensington Museum, and at the Royal Academy of Music, that his style of teaching has the important element of popularity; and in the volume before us, which contains many portions of these lectures, he has laboured zealously and most successfully to explain in an equally clear manner the many discoveries in acoustics made by Professor Helmholtz, and has super-added much valuable matter which he acknowledges to be the result of independent study. It would be perfectly useless to attempt within the space at our disposal to follow the author through any portion of his Treatise with sufficient clearness to enable our readers to judge of the truth of his deductions from the premises laid down: but we may say that not only in his descriptions, but in the excellently drawn illustrations which he has prepared of the method by which waves of sound are transmitted to the ear, he conveys a more perfect idea of the matter to an ordinary reader than can be found in any other work with which we are acquainted. One of the most interesting portions of the book is that in which the subject of *timbre* is treated, and more especially its assumed effect upon the

consonance or dissonance of a chord. Even our composers, as a rule, know but little of this; but the instinct which guides many sound-poets to select the best combinations is no doubt founded upon laws which it should be our duty and pleasure to study. In a treatise so essentially theoretical we think it a pity that anything so thoroughly practical as the advocacy of the Tonic Sol-fa notation should find a place. Although we may agree with Mr. Taylor that "as an instrument of vocal training, the new system is enormously, overwhelmingly, superior to the old;" considering he himself acknowledges that "it is no part of the plan of the present work to go into technical details," and that "only so much has been said about Mr. Curwen's system as was necessary to enable the reader to grasp its essential principle," we much doubt whether it is any more than this "essential principle" that he admits the abstract truth of: indeed, we may say that this supposition is almost confirmed when we find that he afterwards writes "I am doubtful whether its time-notation, when applied to very complicated rhythmic divisions, does not become more difficult than the system in ordinary use, and I consider the notation adopted for the minor mode to be capable of decided improvement." He might have gone on to say that, however ingenious is the method for deciding that a modulation has taken place, by giving to a note its name in the key you have quitted and writing also its name in the new key, the difficulty of carrying it out thoroughly in practice is almost insurmountable, a fact proved by Mr. John Hullah, who, in his late Report as Musical Examiner at the Training Schools, says that he puzzled the Tonic Sol-fa pupils by adhering to this very principle in a piece submitted to them as a test. In concluding our notice of Mr. Sedley Taylor's valuable contribution to our limited store of English works on Acoustics, we must bear testimony to the admirable manner in which it is got up; and there can be little doubt that the graceful Dedication "To Sir William Sterndale Bennett (Principal) and to the Professors and Students of the Royal Academy of Music" will be cordially welcomed and most earnestly appreciated.

NOVELLO, EWER AND CO.

"*Like as Christ was raised up.*" Easter Anthem, by Charles Joseph Frost.

THEY who entertain the opinion that the Church is not an arena for the display of solo singing will welcome a choral Anthem for one of the most festive occasions, which abounds in musical interest and vocal effect. This piece is brief in extent and more solemn than jubilant in character. Being in the key of E, it has good effect of contrast from the digression into G natural for an episode, to the words "Even so we also should walk in newness of life," and the return thence to the original E makes an equally pleasant tonal variety, on the resumption of the opening theme. We have had frequent occasion to commend Mr. C. J. Frost's compositions, and we look forward to his taking higher ground as a writer than he has yet essayed, and maintaining it to his own honour and the enrichment of music.

Te Deum laudamus, in B flat. By Edward Lawrance.

THIS setting of the canticle is grammatical and smooth. It contains some instances of the use of the dominant harmony in the key of the 6th above that which is generally prevalent, without establishing any modulation into the new tonic. The chord of the 7th on D to the second word of "All the earth" is one of these, and the effect is to disturb the clearness of the tonality of B flat, and give undue prominence to an insignificant syllable. Otherwise the harmony is generally pure. There is nothing to note in the musical design, nor in the illustration of the text.

Te Deum laudamus. A service in the key of A. By Frederick Iliffe.

A GOOD steady piece of harmony is this, with nothing to prove its author a profound student of the contrapuntal school, and as little to show that he has deeply probed the springs of modern harmony. There is no attempt at musical expression, beyond a general solemnity of cha-

racter, and the employment of a minor key on the words, "When Thou tookest," and of another on the passage beginning, "We believe that Thou." An ancient savour is given to the music in one or two places by the succession of two major chords at the descent of a major 2nd, as for instance, the chords of E and of D on the words, "Of heaven," when the pathway is named to that reward of the faithful. Mr. Iliffe is a member of the College of Organists, and it is such musicians as he that will do credit to the institution, and give its diplomas authority with the world.

The Office for the Holy Communion, with Benedictus and Agnus Dei. Set to music for treble voices, or voices in unison, in A. By Rev. Herbert Woodward, B.A., Mus. Bac., Oxon.

THIS is a setting of all the passages which, in the Prayer Book, are directed to be sung in the course of the Communion Office, together with two texts that some ministers interpolate, as also the words (which vary according to clerical fancy) to precede and follow the Gospel. It is the work of one who has obviously a fluency, almost infinite, in improvisation. It abounds in graceful melody, which, however, is for the most part of a secular rather than a sacred character—that is, it consists of such elegant phraseology as we find in drawing-room Nocturnes more than in Church Hymns that have the same definition. The fluency of production, we assume, is evinced in the author's unconsciousness of when he is writing his own ideas and when those of another; and again, of when he is repeating foregone matter, whether original or select. Thus the first phrase of the Kyrie for the first four Commandments is set (we are sure unwittingly) to the melody of the last Quartet in Elijah, "O come, every one that thirsteth;" and this strain is repeated in the Credo, to the words, "He shall come again with glory," we strive in vain to guess with what pertinence. Again, the setting for the six following Responses, or something unmistakably like it, is repeated, with equal seeming inapplicability, to the words, "Thou that takest away," in the Gloria in excelsis. We may be charged with inconsistency in describing the style of melody as non-ecclesiastical which mainly prevails, and citing a theme from "Elijah" as the prototype of one of its most salient features; but let our explanation be that "Elijah" is not a work for the Church, and that the beautiful strain adduced, while a fair sample of the company in which we here find it, has nothing to stamp it with specially sacred character. The author has either no idea of musical accent, or a very strange one; for in his music to the first four Responses, he places the strong emphasis of the first of the bar on the word "this," as though to distinguish each of those four Commandments to which this music applies, from every other "law." In other places he assigns the second syllable of the words "also," "Father," and the like, to this strongly marked first of the bar. Despite such shortcomings, a great charm pervades the work, that will prevail with a large class of hearers; and we own ourselves so delighted to meet with definite tunefulness in a composition of the class, that we are inclined to waive all objection for the sake of this too rare merit.

Two easy Settings of the Kyrie, together with a Gloria, Gratia, and Sanctus, for Parish Choirs. By the Rev. George Mackness, D.D.

THIS tiny publication is not so harmless as it is short. The augmented 4th, C F sharp, in the bass to the words, "our hearts," is bad melody, which gives an inconsequent effect to the harmony. Yet the author seems to be satisfied with the same—if he can be said to be satisfied with a thing, who knows not when he has had too much of it—for he repeats the interval, D G sharp, on the words, "Hosts," "heaven." The progression of the treble part, A G, against the ascent of the tenor, G B, on the word "keep," defies an obvious rule of propriety. In the same place the employment of the second inversion of G on the unaccented second minim of the bar, and its sequence by the strongly marked chord of the 7th of D, on the next stronger accent, is as much opposed to the relation of harmony to rhythm, as is the prominent emphasis on the word "this"

at variance with usual practice, in reading the prayer for inclination to keep each law—surely not *this* more than the others. There is nothing remarkable in the music to the interpolated words to be sung before and after the Gospel, which words slightly differ, of course, from those used in the two settings by the Rev. H. Woodward, noticed above, and Mr. J. J. Monk noticed in our last number. The chord of $\overset{11}{9}$ has a really fine effect on the first syllable of “Amen” after the Sanctus, and it takes us not a little by surprise in a composition of the character of the present. Did the author mean this for a display of erudition, or has he written A instead of G bass, by mistake?

An Evening Service. By the Rev. Edward Young, M.A.

THIS is described, in the course of the publication, as “the complement” of the Morning Service noticed in our last number. The principle enunciated in what we may regard as the earlier portion of the work, the principle of non-connection between the several pieces in the Church Service, is here abrogated; for not only are the Cantate and Deus both in the same key of A, and so connected by tonal identity, but the employment of the same music for the “Glory” in both pieces, establishes a still more generally obvious connection of purpose between the two; and in the former Canticle the repetition of the same music that is at first fitted to it, when the verse recurs, “Let the people praise Thee,” makes the words and the notes throw light upon each other, and thus have a common share in the musical design. Simplicity is the main strength of the music, the hardest thing to which a composer can attain, and the most valuable for good effect when reached. The author seems, however, to have small regard for any melody save that of the top part, wherein complexity of intervals would be less difficult to the singers than in any of the others. Let him look, for instance, to the melody of the bass on the words “have seen the salvation,” which begins with the descent of a major seventh, and has presently the ascent of an augmented fourth. We would gladly that the preface were not included in this, any more than in its companion publication. It speaks much of “Liturgical music,” a subject fairly open for discussion; but it seems to imply that the true character of the class of composition is presented, and only presented, in the work before us. Let us give the writer full credit for the earnestness of his views and their sincerity; let us commend him, also, for the merit of his music; but we must still aver that other works are extant, written quite as much as these from the heart of the musician, and having at least as great merit as the pieces before us, in respect of melody and harmony, musical design, and devotional spirit. Oh authors, beware of prefaces! If the purpose of a publication will not explain itself, an essay on the subject can make it but little clearer, while it may render the author liable to remarks that would be unworthy of his lofty aim.

The Organist's Quarterly Journal, Part 19 for July 1873, edited by Wm. Spark, Mus. Doc.

THIS is not the best number that has been issued of a work whose circulation is constantly on the increase, and whose interest is attested better by the world's acceptance than by the critic's censure. Still, there is merit enough in some of its contents to satisfy any reasonable purchaser. *A Solemn March*, by Mr. C. E. Horsley, is earnest in manner and substantial in matter, and it pleasantly reminds us of a composer who won many laurels before he left his native land, and of whose subsequent productions we in England know far too little. Dr. C. G. Verrinder contributes an *Introductory Voluntary*. There follows a *Postlude* by Mr. Berthold Tours, which, call it what you will, is veritably a March with a Trio, a Da Capo, and a Coda; it is decidedly tuneful, though its phrases are not of the most refined character, and it has about it much spirit and animation springing from its strong accent—yes, accent, even for the organ, a consequence of its very clearly marked rhythm. Next comes a *Romance* by Mr. R. F. Brion, of which the first phrase is the least meritorious part; it is cleverly continuous, melodious throughout, and nicely disposed for the instrument. Then we have an avowed

March by Mr. J. H. Wallis. After this is an *Andante Pastorale* by Mr. Jas. Tomlinson, which we prefer above all the other pieces in the collection; the rhythm in the fourth bar (and at the recurrence of the strain) is confused by the use of a second inversion on an unaccented note, which is followed by another chord with the same bass on the next stronger accent. Composers are not always sufficiently careful about the delicate niceties of rhythm. Lastly there is yet another *March*, and this the production of Mr. J. Pattinson.

Theme with variations, for the Organ, by Francis Edward Gladstone.

MR. F. E. GLADSTONE is a prolific composer, and his productions prove his devotion to the instrument on which he is an esteemed executant, and to the Service he has, in his capacity of Cathedral organist, to direct and accompany. The present piece shows his ability in writing for the organ. The theme which is his own, is not so attractive as its after treatment is interesting and musicianly. It has four Variations, the third being in a minor key, and the last being prolonged into a Coda, which includes the recurrence of the first phrase in the simple form of the melody. The pedal part is particularly easy throughout, but adds essentially to the effect of the whole, while it identifies the music with the instrument for which it is designed.

Chanson du Chaudronnier (Song of the Blacksmith). Morceau Caractéristique; pour Piano, par Jules Egghard.

AT last we have a “Morceau Caractéristique” which thoroughly fulfils its title. There is a rough jollity about the opening theme, in G minor, which cannot fail to make itself felt by every listener; and it will lose none of its effect when placed at the top of the semiquaver accompaniment, provided the performer can manage to stretch the 11th without disturbing the melody. The second subject, in E flat major, played with the left hand and accompanied with the right, is a good, honest song without words, which would gladden the heart of a bass vocalist like the late Mr. Weiss, whose “Village Blacksmith” was a happy specimen of English composition and English singing. We conscientiously recommend this sketch to all admirers of music with a hearty tune, to which young and old would nod their heads; and have only to warn those who attempt its execution that if the 11th already mentioned (which repeatedly occurs) is in the slightest degree jerked, the effect of the piece will be marred.

Les Etincelles. Capriccioso for the Pianoforte. Composed by Willem Coenen.

A LIGHT finger and delicate touch are imperatively demanded for the due rendering of this spirited little piece, which is certainly one of the most graceful and melodious of the many compositions by this writer which have come before us. The introduction well shadows forth the character of the principal theme; and the second subject, in the subdominant, consisting of *legato* arpeggio, and scale passages, forms a good contrast with the opening melody. After the return to the first subject, we have a brilliant coda which, not being lengthened out for mere display, and, moreover, being in strict keeping with the nature of the piece, has not that effect of patchiness which so often disfigures this kind of music. We have rarely seen a mere “drawing-room” composition upon which we can bestow such unqualified praise, for it aspires to no more than is thoroughly accomplished.

Warinka. Polka de Concert, pour le Piano.
Galop Brillant, pour le Piano.

Par C. Baronius.

WE are glad that this writer, whose name is new to us, has had the courage to declare that he has composed dance music, for he may be assured that in so doing he has many eminent men to keep him in countenance. Gavottes, Sarabandes, Bourrées, &c., if they are worth anything, live long after the dances for which they are written have passed away; and there can be no reason therefore why Galops, Polkas and Quadrilles should not have the same vitality. We cannot say that we think this likely to be the case with the two before us; but they are

both sprightly and melodious, although we are inclined to think the Galop by far the better of the two. The Polka is somewhat laboured.

Tears, idle tears. Written by Alfred Tennyson. Composed by Herbert S. Oakeley.

THIS song, given with so much success by Madlle. Titiens at the Birmingham and Hereford Festivals, will no doubt become popular as a drawing-room composition, for although the orchestration materially aided its effect when sung at Birmingham, the impression it created at Hereford, when Dr. Wesley played the pianoforte accompaniment, was quite as great. Commencing with a short Recitative, we have a charmingly melodious leading subject in E flat, the placid accompaniment to which is thoroughly in sympathy with the poetry. At the recurrence of the theme, rapid arpeggios are introduced for the first time, which, in spite of the temptation, are not sufficiently prolonged to become tedious. An enharmonic change from E flat to B major gives much freshness to the latter portion of the song; and singers who can take the high B flat with the ease of Madlle. Titiens will find the final phrases (with the occasional alterations of time marked by the composer) highly effective. Professor Oakeley writes so well for the voice that we are certain his compositions will be welcomed by singers as well as listeners.

The Fall of the Leaf. Duet, for Soprano and Contralto. Written by Henry Farnie. Composed by G. A. Macfarren.

A FLOWING and appropriate melody in 9-8 rhythm is here wedded to some placid and thoughtful lines admirably adapted for a musical setting. The voice-parts are so carefully written as to give but little trouble to the singers. Some beautiful points are gained by the broken phrases to the words "the falling of the leaf," the union of the voices on a *forte* passage afterwards producing an excellent effect. The harmonies, as might be expected, add much to the charm of the composition; and vocalists who wish for a simple duet thrown off by one who has proved that he can be elaborate enough when occasion requires cannot do better than possess themselves of the "Fall of the Leaf."

J. B. CRAMER AND CO.

Valse Sentimentale; pour piano; par Frederick Rogers.

THE name of Rogers is so unmistakably English that we may be forgiven for asking why the title-page of this composition is not in the language of the country in which its author was born and the piece is published. Surely it is time that this affectation had an end; for it is scarcely to be expected that we should form a National School of Music whilst British composers are ashamed of their mother-tongue. It may be imagined that we think well of this trifle by bestowing so much attention to the fashion in which it is put forth; and indeed we may say that we hardly know when so elegant and melodious a Waltz has come before us. The graceful *appoggiaturas* give a character to the opening theme which lifts it above the ordinary Waltz tunes; and the subjects in the subdominant form a good contrast with the calm flow of the principal melody. We shall be glad again to meet with Mr. Rogers, and doubly so if he do not invite us to approach him as "Monsr. Roger."

Beside the old Corn Mill. Words by Louisa Gray. Music by Henry Smart.

AMONGST the many charming compositions of this most charming song-writer the refined and melodious ballad before us should take high rank, and we cordially commend it to the attention of vocal amateurs who are anxious to escape from the maudlin sentimentality of the day. There are phrases in the melody which positively haunt us; and we need scarcely say that the beauty of the voice-part is materially enhanced by the artistic manner in which it is harmonised. A highly interesting point is, near the conclusion of the song, where after a modulation into D minor, the opening theme (originally in F major) is introduced in the pianoforte part on the harmony

of the dominant seventh in B flat, the voice merely singing, upon F, the words "She smiles," until the return to the key. A few songs like this would do much towards elevating the taste both of singers and listeners.

Brunetta. Ballata. Parole e Musica di F. Rizzelli.

THIS song appears to have been well tested in public for the title-page tells us that it has been sung by Madame Sinico, Signor Cotogni, Signor Caravoglia and Signor Gardoni. It is certainly full of character, melodious, and evidently written by one who thoroughly understands vocal music. The change into the tonic minor and the modulations which follow are extremely effective, and give much point to the words. A good Italian singer might, we think, make this "Ballata" highly attractive, for it has all the elements of popularity.

WEIPPERT AND CO.

Minuet and Gavotte. Composed by Lindsay Sloper.

THESE two pieces are said to have been "composed expressly for and performed by Madame Arabella Goddard," but we have no recollection of having heard them in the concert-room. Wherever they were played, however, we trust that they were received as warmly as they deserve to be; for sterling music like this should command something more than the mere conventional marks of recognition. Both compositions are well written, but we prefer the Minuet, which has a characteristic melody in G minor, the two hands being well employed throughout. The change into the tonic major is fresh and effective, and the subject forms a good contrast with the opening theme. The "Gavotte," although, as we have said, scarcely to us as attractive, in every respect fulfils its title, the character of the dance being well preserved: the modulations are natural, and the passages, though demanding careful playing, are by no means difficult.

Love will shine all through. Song. The words from "The Afterglow."

The Fairest Maiden led the Dance. Song. The words by Frederick Enoch.

Composed by Ciro Pinsuti.

SIGNOR PINSUTI always writes like a musician, and his melodies are usually sufficiently tuneful and vocal to render them attractive both to singers and listeners. Of the two songs we think No. 1 is destined to be the more popular. It has a charming theme, in A minor, a good effect being gained by the left hand taking the melody, in unison with the voice, whilst a *staccato* quaver accompaniment is played with the right hand. The alteration to the tonic major, with the legato bass and triplets in the upper part, is exceedingly effective. The song is intended for a contralto voice, and is in every respect well adapted for the register. "The Fairest Maiden led the Dance," has a cheerful subject, with an accompaniment which may give some amateurs a greater amount of trouble than they care about bestowing upon the pianoforte part of a song. The last phrase will be more effective with the low B rising a roth, than with the upper F (as written above it), but, curiously enough, this alteration is not suggested until the second verse.

HENRY FARMER, NOTTINGHAM.

The Singer's Guide to Pronunciation; with an Appendix, consisting of a Pronouncing Dictionary of Musical Terms and the Rules of Italian Pronunciation; by John Adcock.

THE author of this little book has well studied his subject, and writes with an intelligence and earnestness deserving the highest commendation. Not only the errors and defects in the pronunciation of vocalists are ably treated of, but some valuable hints are given as to the proper method of learning a vocal piece, the words and music of which it is truly said should be considered separately, before attempting them in combination. The justice of the following observation, too, will we think be universally admitted: "To be able to make himself heard is the first requisite in a public singer; but for this purpose

not mere loudness is required. It is a fact easily proved that a moderate voice, with distinct articulation, will be better heard, even in a large hall, than a much stronger voice without it." We particularly admire the author's remarks upon the method of singing the vowels, and recommend them to the attention both of solo and choral vocalists. Of course it is difficult to give anything like the correct pronunciation of the Italian words by means of the English alphabet, but on the whole Mr. Adcock's attempt to do so is tolerably successful. We do not, however, agree with the author in believing that the last syllable of *Adagio* is pronounced like *jo*, nor that the sound of *Questo* is correctly represented by *kway'sto*. But these are matters of opinion; and there are so many undoubted facts of the highest importance to learners to be found in every page of the work that we are by no means inclined to dwell on any minor defects.

LEAMINGTON (NO PUBLISHER).

O be joyful in God. Psalm xvi. Anthem for four voices. By Edwin Aspa.

A MOST meritorious little composition. Its littleness, albeit, lies in its length, or in the absence of length, to be observed as to its number of pages and its effect. It consists of a singularly bright movement in E, the repeat of which is welcome after an intervening portion in E minor, to the words beginning "come hither," and this has the beauty of great simplicity, which helps in the genuine pathos of its expression. The slow movement begins as an alto solo, and presently swells into a chorus, which is nicely voiced. There is an indispensable but not an independent part for the organ, since it doubles the voices throughout, but has some interludial points between the phrases.

ORIGINAL CORRESPONDENCE.

THE "MOVEABLE DO."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In your impression for this month you notice a report upon the Examination of the Musical Students in the Training Colleges of Great Britain, by Mr. John Hullah, and you allude to that gentleman's opposition to the Tonic Sol-fa method, and the "Moveable Do." Upon this latter point, I should like to say a word or two, if you will kindly afford me space in your next month's issue. While acknowledging Mr. Hullah's superiority as a teacher and a musician, I must differ with him a little, and avow myself in favour of the "Moveable Do." As far as my experience goes, change of key is a greater obstacle to the young musical student, than any other part of his studies. Indeed there are those who pass as sight readers, but who are unable to make the most simple transition from one key to another. I think that by the "Moveable Do" system this uncertainty is prevented. Take any key with either flat or sharp signatures, by the system I advocate the pupil at once sees clearly that certain notes are sharpened or flattened, as the case requires, in order to make the new scale equivalent to that of the scale of "Do," i.e., by reproducing the half tones in their true position, viz., between the third and fourth, and seventh and eighth. Then, taking the new key note as "Do," we sing on, as in the open key. I have sung by this system myself for years, and I have taught it to those who can now with confidence read correctly at sight, whereas by other methods they have been all uncertainty and fluttering about in the dark. However I do not profess to be able to handle the subject as it should be, but in conclusion, I will venture to say that the "Moveable Do" system, applied to the old notation, is far easier than any other, and certainly the result attained in its practical use is all that can possibly be desired. Then why object to it?

Yours truly,

September 4th, 1873.

ORPHEUS.

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. F. SCHOFIELD, Ipswich, Queensland.—It is not so effective as Dr. Dykes's tune to the same words.

J. WATSON MORRISON.—Tenor.

A CORRESPONDENT wishes to know where the music is published to Scott's verses from "Rokeby," commencing "While the dawn on the mountain was misty and grey." Can any of our readers supply the required information?

S. S. K.—We believe that the sole power is vested in the clergyman.

AMATEUR.—For an ordinary 6-8 the beats should be as follows: Down, left, up; down, right, up.

C. M. B.—Christ, Heinrich Rink (or, more properly, Rinck) was born in 1770 and died in 1846. He was a pupil of J. C. Kittel, of Erfurt, and held the office of organist at Giessen.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BARBADOS.—The ceremony of the Installation of the new Bishop of Barbados, the Right Reverend John Mitchinson, took place in the Cathedral on Friday, the 15th August. There was a large muster of the clergy, Rectors and Curates from all parts of the country. They assembled in the room beneath the adjacent Masonic Lodge, and while the processional hymn, "Onward, Christian Soldiers," was sung by the united choirs of St. Mary's, St. Leonard's and the Cathedral, marched up through the central aisle of the church, the Curates of the rural parishes leading, followed by their Rectors, the Curates of St. Michael, the Chaplains of the Forces and the Society for Propagating the Gospel, the Rural Dean of St. John's, Bishop Parry, and the Rector of St. Michael's (bearing the Bishop's crozier), Dr. Mitchinson closing the procession. The Litany was intoned by the Rev. Mr. Drayton, Curate of St. Paul's, the responses being sung to music in Mercer's Psalter. The *Te Deum* was taken to single chants, and Mendelssohn's "How lovely are the Messengers" sung as an anthem. In the Communion Service, the responses to the Commandments were sung to music by Dr. Arnold, and the Nicene Creed to music by Sir John Goss.

BELFAST.—At the Monday Popular Concert, on the 8th ult., in the Ulster Hall, there was a very large attendance, every seat being occupied, and many being obliged to stand. The concert opened with Handel's Overture to *Julius Maccabeus*, and ended with the March from Costa's *Elvi*. The vocalists were Miss Bessie Emmett and Mr. Connell. Miss Heilbron made a very favourable impression by her rendering of several pianoforte pieces, and was compelled to respond to one encore. Mr. Mellor was the accompanist.

DUBLIN.—Lady Jenkinson, who, with commendable enthusiasm, has started the idea of founding a "Thalberg Scholarship," having for its object the promotion of musical art in both England and Ireland, gave a concert on the 22nd ult., at Mr. Cecil Guinness's mansion, Stephen's Green, under the able conductorship of Professor Glover, at which Madame Sinico, Madlle. Justine Macvitz, Madlle. Rose, Signor Urio, Signor Borella, and Signor Giulio Perkins appeared, and sang a choice selection of their best known pieces. Some distinguished amateurs also assisted, and Mrs. Mackay, the eminent harpist, and her pupils contributed to make up a concert charming of its kind, and admirably calculated to raise the tone of appreciation of musical art in Dublin. Lady Jenkinson was herself one of the most favoured pupils of Thalberg, and in style, brilliancy, and expressive power, she fully justifies the confidence which her master reposed in her abilities. It is to be hoped that Lady Jenkinson's admirable idea will prove fruitful in inducing a study of the science to which her life has been devoted, and which she so admirably illustrates in her own person.

KNIGHTON.—Miss Woodward, the organist of the Parish Church, gave an evening concert at the Assembly Rooms, on Wednesday the 17th ult. The programme included pianoforte solos by Miss Woodward, pianoforte duets by Miss Woodward and Miss Smith, and violin solos by Mr. J. T. Willy (of London), all of which were well rendered and favourably received. Mr. George Green sang two songs in good style, and Mr. E. Ravenscroft contributed two comic songs. The "Spring Chorus" from *Babil and Bijou*, and the glee "Softly fall the shades of evening," were given by the choir in a very satisfactory manner, and the National Anthem brought this pleasing entertainment to a close.

NEWCASTLE.—At the opening of St. Dominic's Roman Catholic Church, on Wednesday, the 11th ult., the musical arrangements were under the direction of Mr. R. R. Ainsworth, organist of the church. There was a full band, composed of the leading instrumentalists of

the town; Mr. W. Rea, organist to the Newcastle Corporation, presiding at the organ. The principal vocalists were Mrs. Rippon, soprano; Miss Emmeline Moore, contralto; Messrs. Patrick and Gibbon, tenors; and Mr. David Ainsworth, bass. The music in the morning comprised Stadler's "Tu es Sacerdos," Haydn's Imperial Mass (No. 3), Buhler's "Jesu Dulcis Memoria," "Achieved is the glorious work," and "The Heavens are telling" (Haydn), and Gregorian Repones. There was also a good selection of music at the evening service. The church at present contains one organ, the choir organ, a fine toned instrument, built by Messrs. J. Nicholson and Son, which is in the gallery in the west transept; but it is intended to have a chapel organ, to be placed in a gallery at the north end, for which funds are being raised.

PLYMOUTH.—The Vocal Association inaugurated another season on Wednesday, the 17th ult., in the Albert Hall, which promises to be as successful as any predecessor. Haydn's Oratorio the *Creation* was the work selected. The choir numbered over two hundred; the band of eighty members was ably led by Mr. H. Reed, and Mr. F. N. Löhr conducted. The solo singers were Madame Florence Lancia, Mr. W. H. Cummings and Mr. Brandon, who were highly effective in all their solos, Mr. Cummings being compelled to accept an encore for his singing of "In native worth." The choruses were well sung, especially "Awake the harp," "The heavens are telling," and "The Lord is great." Between the parts Mr. Löhr informed the audience that the Association intended giving a concert in aid of the families of the poor men who were killed by the falling of the wall at Stonehouse, when *Israel in Egypt* will be performed. The announcement was received with loud applause.

RATHFARNHAM, DUBLIN.—The Lord-Lieutenant of Ireland and Countess Spencer honoured St. Columba College with a visit on the 18th ult., when the prizes gained during the past year were given away by the Warden. The College Choir, led by the organist, Mr. C. L. Williams, sang several glees in the College grounds with excellent taste. Service was held in the chapel at 6.30, the music selected being Walmisley in D minor, and Dr. Stainer's anthem, "Sing a song of praise," which were given with great precision and effect.

READING.—The Reading Philharmonic Society, conducted by Mr. W. H. Strickland, meets for its eleventh season on the 3rd inst. The pieces chosen for rehearsal are Handel's *Israel in Egypt* and Barnett's *Raising of Lazarus*. This Society was formed for the practice of music of the great masters, and has been most successful.

SCARBOROUGH.—An evening concert was given at the Spa Saloon on the 12th ult., in aid of the liquidation of the original debt on the building of All Saints' Church. A feature in the programme was Dr. Naylor's performance of Mendelssohn's pianoforte Concerto in G minor, which elicited warm and well-deserved applause. Mrs. Neumanns, Mr. G. B. Thackway and Mr. Brown-Borthwick lent efficient aid with Dr. Naylor in two eight-hand duets for two pianofortes; and a violoncello solo was effectively played by the Rev. T. Percy Hudson. The principal vocalists were Miss Eleanor Armstrong, Mrs. Neumanns, Mr. W. Sanderson and Mr. Brown-Borthwick; and instrumental selections were well performed by Herr Lutz's orchestra. The concert was in every respect highly successful. — A RECITAL was given by Dr. Sloman on the grand organ in St. Martin's Church, on Monday the 22nd ult. The pieces performed were chiefly classical, and were much appreciated by an audience of several hundred persons. We must specially notice Bach's fugue in E minor, and must remark also on the talent displayed by Dr. Sloman in his Cantata *Supplication and Praise*, from which he played, among other pieces, an elaborate fugue. His extemporaneous voluntary displayed to advantage the various qualities of the solo stops contained in this fine organ.

SEACROFT.—The new organ for Seacroft Church, built by Mr. Abbott, of Leeds, under the superintendence of Mr. Walker Joy, was opened on the 10th ult., by Mr. J. V. Roberts, Mus. Bac., Oxon, organist of the Parish Church, Halifax.

ST. MINVER, CORNWALL.—On Thursday the 4th ult., a concert was given in the School-room by Mr. Arthur Thomas and Mr. F. A. Bridge (of London), assisted by several talented local friends. The performance was so successful that it was decided to give a similar concert on the Thursday following (after the Harvest Festival), when the room was again filled to overflowing, and several pieces were demanded. The proceeds were presented to the fund for the completion of the restoration of the Church.

WOOLWICH.—Miss Mascall gave a ballad concert on Tuesday, the 2nd ult., in the Alexandra Hall, assisted by Mrs. F. H. Lester, Mrs. G. H. Baker, Miss Rice, Miss Wheeler, Mr. Parkes, and Mr. W. C. Bell, who were highly successful in their rendering of some popular vocal music. Miss Mascall conducted with her usual ability, and, with her pupil, Miss Rice, presided at the pianoforte. She also played two of Mendelssohn's "Songs without Words" and Thalberg's "Home, sweet home."

ORGAN APPOINTMENTS.—Mr. William C. Dyer, organist and choir-master to Holy Trinity Church, Weston-super-Mare. — Mr. J. D. Kennard, organist and choir-master to Holy Trinity Church, Margate. — Mr. E. A. Sydenham (late organist of St. Martin's, Dorking) to St. Andrew's, Farnham. — Mr. William Edward Runaces, to Christchurch, Eaton, near Norwich.

CHOIR APPOINTMENT.—Mr. Henry Dubber (tenor) to the choir of St. Paul's, Upper Norwood, S.E.

TO MUSICAL AUTHORS.

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MADAME LAURA BAXTER (Member of the Royal Academy of Music, first principal Contralto, Royal Italian Opera, Drury Lane, Royal English Opera, Covent Garden, Sacred Harmonic Society, Exeter Hall, &c.) begs to request that all communications respecting ENGAGEMENTS for Oratorios and Concerts may be addressed to her at her private residence, 53, Bedford-square, W.C.

MISS CLELLAND (who, as Principal Soprano, had the honour of appearing before the Prince and Princess of Wales at Lady Crawford's Grand Reception at Wigan), will SING at Pendleton Nov. 10th, Cheetham 17th, Burslem 19th, Leeds 22nd; Warrington (Dr. Hiles' "Crusaders") Dec. 16th, Church, Accrington ("Messiah") 22nd, Cheetham Dec. For critiques and terms, address 51, Elizabeth-street, York-street, Manchester.

MADAME THADDEUS WELLS begs to announce her RETURN to TOWN for the season. All letters respecting Engagements or Pupils to be addressed to 30 (removed from 15) Percy-street, Bedford-square, W.

REMOVAL.—MR. EDWIN BARNES to 107, Belsize-road, St. John's-wood, N.W.

MR. STOKOE has REMOVED to 72, Mayall-road, East Brixton, S.

MR. THORNTON WOOD (Bass) will SING at Stockport Oct. 27th, Sheffield Nov. 4th, Ditto 5th ("Judas"), Oldham 8th, Bradford 17th ("Lay of the Bell"), Heckmondwike 28th Batley Dec. 8th ("St. Paul"), Ossett 9th ("St. Paul"), Heywood 16th ("Messiah"), Sheffield 24th and 25th ("Messiah").

BRIGHTON.—ARTICLED PUPIL.—MR. R. TAYLOR, Organist of Brighton College, and Conductor of the Sacred Harmonic Society, has a VACANCY for an ARTICLED PUPIL. Great advantages offered. For particulars, address 17, Upper Rock Gardens, Brighton.

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THE MUSICAL TIMES, AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1873.

CHURCH MUSIC.

A PAPER READ AT THE CHURCH CONGRESS, BATH, 1873,
By JOSEPH BARNBY.

BEFORE entering upon the consideration of the subject on which I have to ask your kind attention, I must be permitted to express my personal regret at the fact that Professor Oakeley is unable to officiate here this evening. We have all at various times enjoyed the genial and scholarly descriptions of musical doings at home and abroad, which have appeared from time to time in a well-known journal, until we have learned to look with pleasurable anticipation for the recurrence of the well-known initials, H. S. O. And thus no common interest was aroused by the announcement of the Professor's name in connection with a subject so interesting and important as Church Music. We all deplore the circumstances which have operated in preventing Professor Oakeley from fulfilling his intention of reading a paper here this evening, and while I endeavour to supply, as best I may, the void caused by his absence, I ask in the fullest measure for your kind indulgence, while I put before you, simply and briefly, my views on Church Music in its bearing and influence on public worship. The magnitude of the subject, and the limits to which I must necessarily confine myself, forbid my offering more than a mere outline for your consideration. But even a slight sketch may contain matter for future development; and faint as the outline may be which I shall lay before you this evening, it nevertheless represents the fruit of much earnest thought on my part, and the result of a concentrated labour and experience. What must necessarily be merely touched upon now may, I hope, be more satisfactorily elaborated at some future opportunity.

I do not propose this evening to consider the question in its historical or antiquarian aspect, except so far as it may be found necessary for the clear stating of certain points. My object is to say briefly what I consider to be the present condition of the musical service of the Church—to point out certain particulars in which that service may be thought to have fallen short of the high aim it is intended to fulfil, and briefly to indicate, so far as I am able, the means by which a greater completeness of result may be attained.

It may safely be asserted that there has been no want of interest, in our generation, in the musical services of the Church. Choral services have been established alike in Metropolitan Churches and in places of worship in remote rural districts. Surpliced Choirs have been set up, and much pains bestowed on their training and development; musical compositions for Church use, from the elaborate Anthem to the single Chant, have been multiplied in almost bewildering profusion. Hymnals and Pointed Psalters, carefully arranged and edited, have taken the place of the old collections, wherein the process of collecting seemed to be carried on upon the principle of picking up what was nearest to hand. These particulars only indicate a part of what has been done with infinite zeal and pains for the improvement of musical worship. But how much remains still to be accomplished. How often has not the zeal which prompted changes outrun the discretion which should have rendered them consistent in themselves, and proportionate to the aim in view. Have not the

alterations introduced in some instances in certain parts of a Church service served, like patches of new cloth in an old garment, only to expose in a more glaring light the loop-holed raggedness of the rest? Speaking under correction, as a layman, I frankly consider, that on certain points, the Clergy, praise-worthy and valuable as their efforts in the direction of Church Music have been, might with advantage have availed themselves of the advice of a musician, or, to use a technical term, have procured a professional opinion. No man in a matter of importance in law or medicine would dream of being his own advocate, or his own doctor; at least, a very outspoken opinion has been expressed as to the mental status of him who adopts such a course. Why then should the man who would never consider himself independent of forensic and medical skill aspire to emancipate himself altogether from the influence of the technical knowledge which has reference to a difficult and elaborate art? But let me be not misunderstood. There are many curious shades of theological opinion in the English Church, and it is the province of the clergyman to determine the tone that shall be represented in any separate place of worship. But equally clearly I consider it to be the office of the musician to see that the tone of worship is consistently carried out in its musical phase, without exaggeration on the one hand, or incompleteness on the other. And here it is that difficulties often occur. Advice has been sought and given, and deliberately admitted to be good. Then comes in some little vexatious objection. "The choir would be disappointed if they were deprived of their part-singing"—"Our people are not accustomed to have the Psalms chanted"—"However bad the Tune may be, the congregation likes it, therefore it must stand;" and thus the arrangements made, having no unity of plan or definite purpose, simply bewilder the congregation, and give rise to much discussion and perhaps not a little heart-burning, without producing an effect at all proportionate to the forces set in motion.

In the valuable Preface in our Prayer Book, concerning the Service of the Church (luminous with the plain wisdom of common sense), the intention of the Service is stated to be—"that the Clergy, and especially such as were Ministers in the congregation, should (by often reading, and meditation in God's word) be stirred up to godliness themselves and be more able to exhort others by wholesome doctrine, and to confute them that were adversaries to the truth; and further, that the people (by daily hearing of Holy Scripture read in the Church) might continually profit more and more in the knowledge of God, and be the more inflamed with the love of His true religion." The musical part of the Service ought surely to conduce to this end; and thus it seems to me, that in laying down a general scheme of the manner of conducting musical worship, the chief point to be kept in view should be the complete identification of the whole congregation, with the three great elements of which the Service consists,—Prayer, Praise and Thanksgiving. Matters of detail would have to be settled in accordance with the general tone of the worship. But surely the main point to be kept in view in the arrangement is to secure unity of design and purpose in the whole—to avoid the bewilderment and doubt that will surely arise from any inconsistency or contradiction in the various parts; above all to regard, as a most important element, that the plan of the musical Service should not remain a mystery to those who form the congregation; that it

should speak for itself, and be, to use the homely old English phrase, "Understanded of the people."

The question now arises—What is to be the basis of the musical service in a particular church? I unhesitatingly answer that the basis on which the musical service, to be really efficacious, must be built up, is a patient and intelligent consideration of the requirements, and wants (not always the wishes) of the congregation. I speak with deference as a layman, but I hope to have the suffrages of my audience, when I say that of the various phases of zeal without discretion, one of the most lamentable appears to me the persistency which endeavours to force upon a congregation a musical service utterly unsuited to its capabilities and requirements. We cannot forget how in a time of fierce controversy the grand swell of the organ suggested to a thoroughly earnest, and respectable, if somewhat narrow-minded sect, nothing more elevating or religious than the roaring of the Bulls of Bashan. And to-day the most elaborately constructed musical service introduced among a congregation of homely cottiers and country folks, might represent to their bewildered ears, mere "sound and fury, signifying nothing." In plain terms then,—What is to be avoided, and what is to be followed?

First in the list of things to be eschewed with the greatest care, I would place what I shall term in no invidious sense, but frankly and fairly, the clerical crotchet. It has happened to me more than once to meet a clergyman, whose education and refinement have had the fair consequence of giving him a just appreciation of what is excellent in musical art, and religious in musical feeling. He finds his lot cast among a population whose idea of Psalmody sometimes shocks his reverential feeling, and never fails to set his teeth on edge. With the most honest and single-minded desire to introduce a better state of things, he begins by forcing on an unwilling community a musical service so entirely above their capacity of comprehension, that in the effect it produces on their devotional feeling, it is as if he were to read the Testament to them in the original Greek. Pursued in his private study, this course of Psalmody is to him infinitely elevating, and soothes his mind and spirits after many a hard day's labour, perhaps in a barren soil. Carried out in its entirety in his little village church, it becomes a mischievous clerical crotchet.

Another form of error which no one who has interested himself in these matters can have failed to observe, and which I consider equally to be deprecated, I shall designate as the system of dubious diplomacy. The course pursued by many a zealous kindly clergyman, anxious to improve the tone of his service, ends in vexation and failure, for want of decision on his part in asserting that authority and command in his own church which is most undoubtedly his right. Our friend finds a state of things very different from that sketched in the foregoing example. A congregation educated, intelligent, and capable of better things has been subjected to a service performed in a perfunctory and languid style, the Responses for instance being made by a clerk who seems to have been named on the *lucus a non lucendo* principle, inasmuch as he is probably less clerically than any one in the congregation. The clergyman is anxious to remedy this state of things, but finds himself met by the *vis inertia* that is an element in every congregation; a spirit that deprecates all change, and to overcome which, by energy and tact, I consider a very important part of the duty of every working clergyman. But in such circumstances a

timid, self-distrusting man will proceed as it were to canvas his congregation; he notes down objections and acquiescences, and proceeds to balance them against each other; he yields a point here, and sometimes, alas, gives up a principle there; he reforms one faulty part of the Service at the dictate of common sense and progress, and he leaves another untouched to conciliate prejudice, and self-asserting ignorance. In the end his Service is thoroughly inconsistent; and with bitter disappointment he is secretly conscious of having missed an opportunity, while he has disappointed his supporters, and failed to propitiate his opponents. His position is not unlike that of the doubtful man described by Cowper:

"Dubious is such a scrupulous good man,
Yes, you may catch him tripping if you can;
He would not with a peremptory tone
Assert the nose upon his face his own;
With hesitation, admirably slow,
He humbly hopes, presumes, it may be so.

* * * * *
Knows what he knows, as if he knew it not,
What he remembers seems to have forgot,
His sole opinion whatsoe'er befall,
Cent'ring at last in having none at all."

But of all the errors which cry aloud for a remedy, the worst to my mind is perpetrated in the endeavour to draw a new congregation to a church, or to fill up the thinned ranks of a decreasing flock by the exhibition of startling novelties, and what I should term musical *tours de force*. The evil of making the musical part of the Service a means of counteracting the deficiencies of the rest strikes at the very root of church morals. Who ever had a clearer eye to mark, or a more incisive pen to record, the errors of his time than the author of the "New-comers?" Though distorted here and there into something like caricature, the picture the great satirist drew of the church of the Rev. Charles Honeyman and its musical attractions had its application then, and I have reason to believe has not lost its significance now. Indeed, the evil was known and appreciated more than a century before Thackeray was born; for does not Pope liken those who read poetry merely for the jingle without taking note of the sense, to men "who to church repair, not for the doctrine but the music there." The motives by which many are led thus to endeavour to fill their churches are, I am ready to believe, of the most praiseworthy kind. Anxious to be "all things to all men," they consider such a device to attract a congregation as having nothing objectionable in itself. But as on the one hand we are all shocked when we hear the enunciation of startling vulgarisms or profane allusions in a sermon, and are unwilling to condone such offences on the plea of their alleged awakening tendency, so I hold it to be alike objectionable and futile to endeavour to bring a congregation into a church by tickling their æsthetic susceptibilities. No one, I am sure, will suspect me of depreciating my art, or of holding music in anything but the highest honour. But for that very reason I should wish music to occupy its rightful place, and no other; nor can I see aught but disadvantage and ultimate failure in the attempt to make the musical part of the Church Service more than an accessory—a most valuable one—to be regulated by the precept that enjoins the doing of all things connected with public worship "decently and in order."

But now having endeavoured to indicate—I trust without arrogance or the slightest tinge of personality—what I consider the errors in the arrangement of

our musical service, I would ask your attention to the other side of the question, and speak of the plan to be adopted in raising the Church Service to a higher and better standard.

And first of all, I would divide our Service into two great classes—the Congregational or Parochial, and the Cathedral or Meditative division. It will, I think, be conceded on all hands that the Congregational Services of our Anglican Church were based on the principle that every one in the assembly has a right—nay, even an obligation—to take a part in the Service beyond that of a silent auditor. The reading of the prayers and Scriptures in English, the uttering of the General Confession by Priest and people together, the arrangement of the Responses, alike in the Morning and Evening Service, the Litany, and indeed everywhere, all point to this great and fundamental rule. I do not think that the introduction and development of music in the Service was ever intended to do away with this right. Therefore I hold that the safe and sure rule to be followed in arranging the musical Service, for any congregation, whether urban or rural, educated or untaught, is simply—to select the very best music such congregation can understand, and in which it can join. If the capacity of a community is limited to the appreciation and religious enjoyment of Hymns, then the best Hymn Tunes should be selected. Where, on the other hand, a considerable part of the congregation can appreciate more scientific music, by all means let such music fulfil the highest purpose to which it could be applied by being incorporated in the Service.

But the principle that the congregational service should be one in which the congregation can join, involves, to my thinking, a second principle, namely, that of singing in unison,—inasmuch as this is the only form which admits of a whole congregation's joining without a violation of the laws of harmony. Let us suppose a Hymn sung in parts, with an *ad libitum* addition of voices among the congregation. In the first place, we should have the basses and tenors singing the melody an octave below the female voices, and, consequently, ranging on an average, below the tenor part in the choir. I need not remind my audience of the effect produced by the inversion of the interval of the 4th, how it converts harmony into discord. Then there is a third objection, arising from the inevitable presence in the congregation of those aspiring amateurs who invent an *obligato* part of their own, with a sublime indifference to its effect in conjunction with the choir. It is simply impossible to have a Hymn sung in parts, and allow the congregation to join, without the presence of these three disturbing elements.

And now comes the question—Of what is the musical service to consist? Bearing in mind the principle of completeness and the correspondence of parts, I should say it must contain responses in plain song or monotone. The prayers, &c., must be intoned; the Psalms and Canticles chanted; the Hymns sung in unison. With regard to the choice of plain song or monotone in the responses, I should make the musical ability of the congregation the standard of selection. When there is any doubt as to the vocal powers of the community or of the officiating clergyman, I should decidedly say the monotone is to be preferred. And here, perhaps, I may remark that a greatly increased efficiency is to be obtained by the introduction of musical rehearsals of the congregation. On this point I claim to speak from personal

experience, having tried the plan and found its results very satisfactory. Among other advantages connected with the unison system is the opportunity offered for utilizing fine voices and correct ears where there is no technical knowledge of music. Then again, when the work is distributed among a great number, individual importance is lessened; to the great comfort in particular of the organist, whose mind need not be disturbed by secret doubts and fears of the collapse that may be occasioned by the non-arrival of the indispensable tenor. And here I should say that among the changes most necessary towards bringing about a higher standard of efficiency in Church singing, is the establishment of a better and more efficient class of choir-masters than we have yet seen. We want men not only of musical but of intellectual cultivation,—men, who themselves feeling the inner meaning of a hymn, and appreciating the facilities music offers for the expression of that feeling, shall be able to explain clearly and fully to their choirs and congregations the scope and content of every composition they undertake. If once the choir-master can put himself thoroughly into the position of the interpreter of the work, and can enlist the sympathies of those he teaches for what he himself admires and appreciates, he has obtained the best lever for moving his choir to a higher position.

We shall, however, hardly, I think, attain this desideratum until the amount not only of technical but of general education obtained by the choir-masters shall have been very considerably enlarged. To my mind, the contrast between the large number of efficient executive organists and the very limited supply of efficient technical choir-masters goes far towards suggesting the remedy. In Germany, for a long time, and in England quite recently, the necessity has been recognised of making the art and science of teaching a subject of education. We now train the schoolmaster that he may teach. Why not systematically instruct the future choir-master in the best method of imparting knowledge to his choir? In many churches the zealous clergyman and congregation expend much strength on the desirable object of procuring a fine professional choir. Would it not be a better investment of energy and money to seek out and adequately remunerate a really thoughtful and efficient choir-master?

And now I have to speak of the other great class of Services—the Cathedral form, which I have designated as the Meditative, in contradistinction to the Congregational service. That a separate kind of service is naturally appropriate to our glorious Cathedrals and Minsters may be taken, I think, as an acknowledged fact. The vast size of the edifice, the echoes that reverberate through its aisles, the indistinct effect produced in it by the human voice, and even the gorgeousness and grandeur of the mighty fane itself, with its elaborate decorations and architectural ornaments—all these things point to an ornate and elaborate Service, that the worship may be in accordance with the temple in which it is offered,

“When through the long-drawn aisle and fretted vault
The pealing anthem swells the note of praise.”

The very construction of the Cathedral points to the idea that the congregation assemble there to hear, to keep silence, and to meditate. Their joining in the Service would be exceedingly difficult. It would be likely to produce confusion, and could hardly be a satisfaction to the worshippers themselves. A higher and more artistic kind of musical service, a

greater intensity must therefore be required to arouse and maintain in the congregation the true devotional feeling and sympathy for an act in which they take no personal part. Therefore, the whole of the Cathedral Service, with the exception of the reading of the Scriptures and sermon, is musical. As the services of a trained choir are here always available, musical compositions of a difficult and elaborate kind may appropriately be introduced. But I would, with all the earnestness of which I am capable, deprecate what I consider the bane of our Cathedral music—the ultra-conservative spirit of antiquarianism which insists on keeping whatever is old, simply because it is old, with a total disregard of its appropriateness and adaptation to the wants and feelings of the present century. On the other hand, there is sometimes a startling tendency to innovation that manifests itself in the easy admission of new compositions—efforts, in many cases, of members or friends of the Cathedral executive. These compositions would seem to be admitted only because they are new. In the words of the Preface in our Prayer-Book it may be justly said—"In this our time the minds of men are so drawn that some think it a great matter of conscience to depart from a piece of the least of their ceremonies, they be so addicted to their old customs: and again, on the other side, some be so new-fangled, that they would innovate all things and so despise the old, that nothing can like them but what is new." I desire to protest most strongly, alike against overstrained antiquarianism that retains what is useless, and the good-natured levity which accepts what is valueless, and defaces a solemn Service to give pleasure to a friend. Both these classes of men should be reminded still in the words of the same Preface, that "it was thought expedient not so much to have respect how to please and satisfy either of these parties as how to please God, and profit them both."

In connection with the completeness and the elevation of the Musical Service, I feel constrained to say a few words on a point which appears to me one of vital importance, but one which curiously enough seems to have been the subject of less attention than many matters of minor moment—the appointment of those who hold musical offices in Cathedrals. If a thoroughly conscientious man were to be invested with the power and responsibility of nominating a body of men to carry out any commercial or literary enterprise, what would those who had entrusted him with that power, or whose interests were to be affected by its use or abuse, naturally expect him to do? Surely to make the efficiency of each person he nominates the one great criterion by which his choice is governed, and just in proportion as he puts aside every feeling of clanship, private sympathy, and good-natured inclination to oblige on mere personal grounds, would he be considered to have fulfilled his trust in an honourable manner, and to have rendered himself worthy of the confidence reposed in him. This obvious and undeniable principle ought, in my opinion, to govern the action of the Church dignitary who nominates an organist, a choir-master, or a lay-clerk. The person so nominated ought to be simply the best organist, the most educated choir-master, the most efficient lay-clerk, to be discovered by earnest and painstaking search. No kindly impulse to oblige a friend, whose moral character may bear the strictest investigation, whilst his musical abilities will not, should induce the patron, in gauging that friend's claims to the position, to be "to his virtues very kind, and to his

faults a little blind." It is not sufficient to be assured that such a candidate is a safe man and will not go wrong. Every new candidate ought to be able to subscribe his quota towards developing Church Music, and should help to make things go right. As in other walks of life, the most difficult person to deal with is the slow man, who ambles along in a respectable old-fashioned jog-trot, faithful to his motto, "*Quieta non movere*." So I consider as the bane of the Choir the respectable mediocrity who has just so much musical knowledge as will suffice, backed up by eminent respectability and a blameless life, to keep him clear of official censure. All idea of patronage or canvassing should be eliminated from these matters, and the candidate should stand or fall by his merit, his whole merit, and nothing but his merit. One of the worst elements that can be introduced into matters of this description, is what I may term that unwritten law of primogeniture, which supposes that a son should succeed to that musical estate in which I hold that the possessor has only a personal interest. There should be no hereditary claims in Art. A still more objectionable arrangement, because it has not even the natural kindly sentiment to recommend it, is the custom by which a pupil is frequently allowed to succeed for no better reason than that he is his master's pupil. He has not, indeed, done anything for Art. He cannot be said to have won his spurs; but then he is not offensively inefficient, and thus gets his appointment on the lamentable principle that he will do very well. The old tradition of sleepy contentment is thus perpetuated; with each such appointment it obtains a new lease of life, and the healthy development of Music is put off to a more convenient season. If I required an example to strengthen or illustrate my position on this matter, I might point with considerable confidence to an instance which occurs to me very vividly—an instance in which for once an appointment has been made to a most important musical post in our Metropolitan Cathedral, on what I consider to be the surest and most legitimate ground, that of the claims of the person elected as a musician, a scholar, and a gentleman. The results in this case have been so eminently satisfactory that I cannot but hope to see the principle carried out elsewhere, and to look forward to a time when in these matters personal consideration shall be left out of the question, and when the rule shall be to choose the best man available, without fear or favour.

I have hitherto made a marked distinction between the congregational and the meditative, the Church and the Cathedral Service, and have endeavoured to show that a distinctive treatment is required in each case. Nevertheless, it has often occurred to me that there are points of connection between the two, that in certain particulars the Cathedral Service might adopt a feature of Congregational Worship, and that the majority of churches on the other hand may, without inconsistency, introduce an element, generally associated with the Cathedral, into their ordinary form of prayer. In the Cathedral the congregation must in the main keep silence and hear; but why should not one part of the Service be so ordered that every worshipper may lift up the voice of praise and thanksgiving? A Hymn might be introduced into *every Service*, to be sung in unison by choir and congregation. This, I think, would stimulate devotion without in any way departing from the unity of the Service. On the other hand, an anthem introduced into the ordinary Church Service where the choir could efficiently sing it would certainly be an interesting and

useful adjunct, and might be looked upon as a kind of musical sermon. This, indeed, may be regarded as an *ex post facto* suggestion, as the custom has already been introduced in various churches; but this gives me the advantage, that I am able to point to its successful and satisfactory effect where the attempt has been made, and thus to recommend its further extension as something that has been tried and not found wanting.

No thoughtful observer can have failed to notice a movement that has been taking place of late years in connection with our Cathedrals—a movement which, indeed, has been received with cordial and genial welcome, which has excited the sympathies and has been furthered by the efforts of some of the best men amongst us, but whose full importance and scope has scarcely perhaps as yet been fully appreciated. I mean, of course, the endeavour to render our great Cathedrals a more active means for the diffusion of religious knowledge and the development of Christian worship. There was a time, within the memory of many of us, when a Cathedral was hardly looked upon in the light of a church. It was considered by the majority even of educated Englishmen as a glorious monument of antiquity—a splendid relic of a former age, an enduring evidence of what the piety and munificence of our ancestors had been able to effect. I do not, of course, go back to those lamentable days when even the kindly pen of good-natured Goldsmith acquired a certain bitterness, when, with thoroughly legitimate and wholesome satire, he wrote of the manner in which a glorious Abbey was degraded into a show-place, when a wax-work exhibition was displayed accompanied by a running descriptive commentary in the style of Mrs. Jarley, to the great emolument of certain attendants and the proportionate discomfiture of all whose thoughts and meditations were disturbed by the vulgar tirade thrust upon them. I allude to those later times, when we had so far seen the error of our ways, that the showman scandal had been suppressed. But even then the Cathedral, after the buyers and sellers had been driven forth from the Temple, remained, so far as its Services were concerned, an institution that stood alone—a noble relic, perhaps, of the past; but without its active and recognised share in the stirring religious work of the present.

Very happy are the indications that show what a change is coming over all this. The overflowing congregations that have listened with rapt attention to eloquent sermons, and participated in the hearty Services held in the naves of our Cathedrals on Sunday evenings—the evident interest with which the progress of the movement has been watched, not only by its promoters, but by the large class for whose benefit it has been chiefly intended; even the occasional difficulty and struggle to obtain a place, are the best criterion of the readiness with which the opportunity thus afforded was seized. All these things appear to me a most healthful proof that there is a stirring movement amongst the dry bones, and that a time is approaching when our grand Cathedrals shall fulfil an office and occupy a place in the Church worthy of the piety that erected and the munificence that endowed them.

It is in connection with this part of the subject that I would throw out a suggestion which has been long in my mind, and which indeed has been to a certain extent carried out in every instance with success that went beyond the most sanguine anticipations. I consider it would be a good and useful thing to introduce into our Cathedrals appropriate musical services on

the great Festivals and Fasts of the Church. I have said that this has already been successfully tried. At Westminster nearly three years ago the movement was inaugurated by the performance of Bach's Passion Music at a Service held in the Abbey, in Passion Week; and no one who was then present, and noted the bearing and demeanour of the vast congregation, who listened in awe-struck silence till the echo of the last word had died away, can have a doubt as to the solemn and elevating effect of that remarkable Service. Last year the experiment—if indeed it had not gone past that phase—was repeated at Westminster, and this year it was introduced at St. Paul's. In the parish church of St. Anne's, Soho, the smaller Passion Music was given no less than seven times; and the interest, so far from falling off as the services were repeated, was found steadily to increase. This seems clearly to indicate the direction in which a very comprehensive effort might be made.

The last few years have witnessed a great awakening in the zeal and solicitude with which our Church Festivals and Fasts are celebrated. Considerable care is now taken, for instance, in the choice of anthems suitable to the various days. Many churches in which Service was performed on Festival days, and which on those occasions were almost empty, are now filled with devout and earnest worshippers. This suggests to me the feasibility of carrying out, on a large scale, the principle that led to the musical Services I have mentioned. I should rejoice to see, throughout the length and breadth of the land, a complete series of Musical Services established appropriate to the observance of the various Festivals and Fasts. I should like to see the genius of the greatest musical composers enlisted in the noble task of furnishing the medium for glorifying the Creator and singing the praises of the Redeemer. I should rejoice to see congregations thronging to our churches, as I firmly believe they would throng on such occasions, to return with hearts elevated and minds enlightened, thankful for the privilege of participating in a Service wherein, so far as human weakness and earthly imperfection can achieve such a result, the glory of the Immortal is foreshadowed.

But plainly and clearly, what is the nature of these Services to be? I venture to think that they ought to be entirely musical. I would have them consist of the shortened Order of Evening Prayer, a special Psalm, a special Lesson, and an Oratorio, or large Psalm after the third Collect. The Oratorio should be accompanied by a complete orchestra and divided into two parts, separated by a short sermon. An appropriate hymn at the close of the Service would give the congregation an opportunity of joining practically in the celebration. Of available compositions there is certainly no lack. What is required is judicious selection and efficient performance. What more appropriate for the Season of Advent than Mendelssohn's "Lobgesang," with its splendid central idea, that gives, as it were, the key note to the whole "The night is departing, the day is at hand." Christmas-tide would find ample and appropriate illustration in Handel's "Messiah" and Bach's Christmas Oratorio. For the period intervening between Christmas and Lent, we have a number of Church Cantatas of great power and excellence, an inheritance from the genius of Sebastian Bach. For the solemn period of Lent, the Passions of Handel and Bach, the "Calvary" of Spohr, with the "Death of Jesus" by Graun, are available. The Lessons for Easter Day tell the story of the Exodus of the children of Israel. How could this be better illustrated than by the glorious

music of Handel's "Israel in Egypt." Mendelssohn's "Elijah" would furnish a good illustration for the great Festival of the Ascension.

I am unwilling to trespass too long upon the kind attention that has been accorded to me; the subject too is one that requires far more elaborate treatment, if it is to be pursued exhaustively, than can be included within the limits of such a Paper as this; therefore I am fain to content myself with the plain statement of facts and opinions I have had the honour to lay before you, leaving what is unspoken to-night to be submitted to you, I hope, at some future opportunity.

The sum of what I would observe in conclusion is this:—We have, I consider, been grievously neglectful of the opportunities we have long possessed, of conducting Musical Services worthily and well. With ample means at our disposal, we have too readily contented ourselves with letting things remain as they have been. We are now, I think, awakening to a sense of our duties and responsibilities, and are beginning to utilize those means. A greater amount of care and thought are being bestowed on the task of selecting those who hold musical posts, and the importance is now recognised of making Musical Services, as an integral part of public worship, to correspond with the remainder of the sacred rite. And surely there can be no higher incentive to stimulate exertion and awaken zeal in this direction, than the thought that every one who contributes towards the perfection of the Church Service is employing his talents in his Master's service, and labouring for the honour of God.

BRISTOL MUSICAL FESTIVAL.

BRISTOL can make no claim to the musical reputation enjoyed by many towns farther north; but it would have established a Musical Festival long ago had there been a Hall sufficiently large for the purpose. The Broadmead Rooms were much too small, and the Victoria Rooms at Clifton not quite large enough, so that those who had the matter at heart could do no other than await a better state of things. They waited long—fourteen or fifteen years, as some say—but patience met with its reward a few months ago, when the approaches to the handsome, but, at first, almost inaccessible, new Colston Hall were completed. Then the pioneers of the Festival set vigorously to work, and were supported with as much zeal as unanimity by the principal members of the local public. It boots not to describe the measures taken from time to time. Enough that a splendid guarantee fund was secured, that a host of distinguished people showed their sympathy with the project; that Mr. Charles Hallé undertook the musical equipment of the Festival, and that the general public looked on favourably, while the local press gave a unanimous support. Nothing could be more cheering than the prospects of the scheme, when once it was definitely made known. The conditions promised a good artistic success, and general expressions of sympathy gave an assurance against pecuniary failure. As the good fashion is, the Festival promoters identified its cause with that of charity, thus uniting the wisdom of the serpent to the harmlessness of the dove. No one really believes, we imagine, that benevolent purposes were the primary cause. The Festival was established for its own sake, and would have been established had not a single Hospital in Bristol needed pecuniary help. As the Bristol Hospitals did suffer from want of funds, no more laudable step could have been taken

than the association of their claims with those of music, thus consecrating the results of art-work to that virtue which, according to Dr. Johnson, is a "universal duty."

Fortunate in the sympathy it excited, the Festival was also fortunate generally. Its managers were not ashamed to profit by the experience of others, and the result has been smooth and agreeable working, such as only experience can ensure. Mr. Hallé proved a capital and zealous conductor; his well-known Manchester orchestra, if not very brilliant in quality of tone, was well up to the high standard of the music chosen, and the Bristol amateur vocalists, trained by Mr. Alfred Stone, supplied a chorus not often excelled for merit. The main conditions of success were thus satisfied; and when it became known that a liberal expenditure had secured the services of Madame Lemmens-Sherrington, Madame Alvsleben, Madame Patey, Miss Enriquez, Mr. Sims Reeves, Mr. Vernon Rigby, Mr. Lloyd, Mr. Lewis Thomas, and Mr. Santley, it was felt that if the Festival proved unable to command the desired results, it would, at least, deserve them. Man is said to be the "creature of circumstances," and the Festival Committee were peculiarly so in regard to their programme. Having to provide choral music for seven concerts in a short space of time, it was absolutely necessary that the works selected should be those involving least trouble in preparation. Hence, the choice of familiar things like the "Messiah," "Elijah," "Creation," "Lobgesang," and "Stabat Mater." Some novelty, however, was desirable, and as much of it as could well be prepared was found in Mr. G. A. Macfarren's "St. John the Baptist"—a short Oratorio originally intended for the Gloucester Festival of 1871. As will presently appear, no better choice could have been made, the new work conferring a distinction upon the Festival which lifted it from local into national importance. The evening programmes, usually so *ad captandum* at provincial gatherings, seem to have been drawn up with a desire not merely to please but to instruct. Mr. Hallé's band was utilized to the utmost in the performance of two Symphonies and part of a third, seven Overtures, and a March, all accepted classical works; while Mr. Hallé himself contributed piano-forte solos. The Choir, moreover, gave a selection of part-songs by eminent writers, and thus the mere *tours de force*, which are the delight of vocalists hungering for applause, were reduced to a comparatively limited number. On the whole, there was very little to find fault with, and very much to praise, in the character and management of the Festival. The thing proved a credit to the old Western city, and was rewarded by a success which made evident the fact that Bristol can not only get up a Festival, but also support it when got up. According to trustworthy accounts (not, however, officially confirmed as yet), the receipts for tickets amounted to over £6,000, of which upwards of £5,000 were required to meet expenses; leaving some hundreds of pounds for the Medical Charities. The result far exceeded the most sanguine hopes; and it was not without reason that the Chairman of the Committee (Alderman Baker) described himself, at a closing *soirée*, as a "happy" Chairman.

After the remarks above made, it can hardly be necessary to criticise the performances in detail. Dismissing them, therefore, with the general observation that they were all more or less good, and adding that Mr. Alfred Stone's choralists at once established a reputation for refinement of style and agreeable quality

of tone, we pass on to notice the work which, more than anything else, gave importance to the Festival, and, more than anything else recently published, asserted the presence of genius among us. We refer, of course, to Mr. Macfarren's "St. John the Baptist."

Grand as is the figure of St. John the Baptist, he, and the circumstances with which he was connected, do not, at first sight, appear adapted to musical treatment. Apart from a lack of incident sufficient to equip a full-size oratorio, the story of John's life seems too hard and rugged, wanting in the elements of contrast, and in the charm that makes attractive power. But this is a matter of semblance rather than reality. Stern and unlovely though John's character may be, it is commanding in its earnestness, boldness and zeal for the right; while the almost romantic conditions under which he met his death give special interest to him as a martyr for the truth he preached. John was the Elijah of the New Testament, as ready to rebuke kingly wickedness as his great predecessor, and as eager to everywhere vindicate the cause of righteousness. Such a man ranks among heroes; and no matter under what conditions it exists, the heroic excites sympathy in the universal heart. Carlyle calls heroism "the divine relation which, in all times, unites a great man to other men;" and it is impossible to look upon the stern ascetic who walked among priests and kings, preaching a crusade against the corruption of the one and the licentiousness of the other, without feeling the power always exercised by a grand and masterful spirit. It was not only right that St. John the Baptist should be made the hero of a sacred drama, but safe; and not only safe, but, with regard to the libretto, easy. The recorded incidents of John's life are few; and Dr. E. G. Monk, who prepared Mr. Macfarren's book, could hardly have found much difficulty, either as regards the light in which the Prophet should be placed, or the events to be illustrated. Dr. Monk divides his libretto into two parts, naming the first "The Desert," the second "Machaerus," after the places in which the respective scenes are laid. In "The Desert" John appears as the preacher of righteousness, and as the baptizer of Him whose forerunner he was; while "Machaerus" is wholly taken up with the incidents of the Prophet's martyrdom. Nothing could be simpler in construction, or more definite in outline; and, it should be added, that rarely have texts wholly taken from the Bible been collated with greater skill or greater pertinacy to the subject in hand. The form of the book is chiefly dramatic; but here and there narrative is introduced, and each part winds up with reflective choruses of the kind librettists, as a rule, so largely use. Dr. Monk did well to reserve his didacticism till after having closed the scenes suggesting it, a grateful result being that the drama progresses unhindered, without the halting made necessary by efforts to "improve the occasion." Three *dramatis personæ* occupy the stage:—John (baritone), bold, stern, uncompromising, and "faithful unto death;" Herod (tenor), weak, impulsive and voluptuous; and Salome (soprano), beautiful, seductive and rejoicing in her youth. The Narrator (contralto), apart from one air, merely delivers the recitatives by means of which the story is carried on from one dramatic scene to another. As regards actors, therefore, not less than incidents, Dr. Monk's libretto possesses the merit of simplicity and definiteness.

Without any general observations by way of prologue, we now go on to notice each of the twenty-four numbers constituting Mr. Macfarren's Oratorio.

No. 1. The overture to "St. John the Baptist" having been performed at a concert of the British Orchestral Society, and also at the Birmingham Festival, and having had its great merit fully recognized on both occasions, now requires neither description nor eulogy. Only at Bristol, however, could its significance be fully understood; a frequent use of its themes in the body of the work affording indications of the composer's ideas with regard to them.

No. 2. The last verse in the Old Testament "Behold, I send My messenger" &c., is here made the subject of a chorus in G major, *Maestoso Assai*, which serves as a singularly felicitous prologue to the drama. Mr. Macfarren makes the voices reiterate the word "Behold!" at intervals filled up with emphatic passages for the orchestra, after which the promise of the Messenger is set to simple phrases in massive harmony, that give dignity and emphasis to its enunciation. On the words "He shall turn the heart of the fathers," &c., the altos lead off a fugue in C major, the subject of which is expressive enough to dominate the scholastic form and create an effect of sentiment rather than of science. The fugue is worked out with clearness, if not with elaborate device—which would ill become its character as an episode,—and, at its close on the dominant, the voices, in unison declaim the words, "Lest He come and smite the earth with a curse,"—doing so on the tonic while the orchestral basses descend the scale to A sharp, on which note the *fortissimo* harmony of the dominant seventh of B gives terrible emphasis to the word "curse." After this, repetitions of "Behold," twice in (*pp*) unison on the dominant, and once in (*ff*) full tonic harmony end a chorus that sustains the interest and impressiveness of the overture.

No. 3. The narrator now describes, in recitative, the coming and appearance of the forerunner: the vocal phrases, which, like all Mr. Macfarren's recitative are masterly, being occasionally interrupted by interludes. It should specially be noted that the orchestral introduction begins with a progression—E flat, F, A flat—of undoubtedly ecclesiastical origin—one moreover, which Mendelssohn in his "Reformation" Symphony and other works, employs with a manifest preference for its effect. This progression is used throughout the oratorio both as the Prophet's attendant, and representative, and soon becomes completely identified with his individuality.

No. 4. John now appears and delivers his message in the form of an air, "Repent ye, for the kingdom of heaven is at hand," D major, *Moderato*. The music set to this injunction has a character of entreaty rather than authority, being tender and persuasive; but on the words, "O generation of vipers," &c., a change is made to D minor, and to a mode of expression that well conveys the intense scorn of the Prophet for those who, like Jeroboam the son of Nebat, had "made Israel to sin." The wider intervals between the notes of the melody, its occasional abrupt phrases, echoed with emphasis by the orchestra, and the generally agitated accompaniment are dramatic in a high degree. A quaint unaccompanied phrase on the words "We have Abraham to our father" closely resembles an antique cadence possibly of Hebrew origin, and yields a peculiar and characteristic effect that can hardly pass unobserved. The Prophet's solemn admonitions are carried on in vigorous style till an impassioned peroration brings them to an end. Throughout the Oratorio Mr. Macfarren never prefers musical "form" to dramatic effect and, in this case, there is no *reprise* of the first subject, nor any return to the original key.

No. 5. In this chorus (*Moderato*, F major) a dialogue is carried on between the Baptist, and various classes of those who have heard his words. First the "People" ask, "What shall we do then," &c., in a smoothly written passage chiefly remarkable for a brief canon on the second for sopranos and tenors. Before John replies, the church phrase is heard in the orchestra. In turn, Publicans, Soldiers, and Pharisees question the Prophet, and are answered, the interest of the music being sustained throughout by varied, yet always dignified and appropriate means, more especially by the introduction of passages from the overture, the significance of which is thus revealed.

No. 6. The incident of John's preaching now closes with an air in A major for the preacher, set to the well-known text "I indeed baptize you with water," &c. Various points of interest are presented in this song, the general effect of which is all that can be desired. The introduction of the trombones when allusion is made to the baptism of the Holy Ghost; the florid scale passages on the words, "Whose fan is in his hand," and the contrasted treatment of the clauses referring to the "wheat" and the "chaff" are all evidence of the composer's thoughtful skill. In this instance there is a *reprise* of the leading theme, after which a short *cadenza* for voice and oboe brings the song to an effective end.

Nos. 7 and 8. The Narrator tells how Jesus came to John to be baptized and carries on the story till the Divine Voice speaks. Here the Narrator pauses, and sweeping harp chords, in association with muted violins played in the highest parts of their scale, throw a flood of celestial light upon the scene. No effect could be more ethereal—perhaps, the word should be "heavenly"—than the effect of this orchestration, and by it the mind is prepared for the Divine Utterance, "This is my beloved Son," &c. Following the precedent set by Mendelssohn in "St. Paul," Mr. Macfarren has given these words to a chorus of female voices—two sopranos and contralto—which utter them once in plain, unadorned harmony, and then leave the orchestra to resume its delicate and suggestive work. The composer, with his usual good judgment, does not prolong this situation. It passes quickly, and by so much the more does it leave a profound impression upon the mind.

No. 9. To meet exigencies quite apart from those of the drama, or even of musical effect, Mr. Macfarren now gives the Narrator an air, "In the beginning was the Word." We take leave to doubt whether this song will remain connected with the Oratorio, below the general level of which, in our view, it falls considerably. A *consensus* of opinion on this matter may lead to a change for the better, and vindicate the wisdom of Mr. Macfarren in not printing his work till, like Mendelssohn in the case of "Elijah," he had had an opportunity of benefiting by a public performance, and public judgment.

No. 10. The dramatic scene has now ended, and, by way of reflection upon all that has passed, comes a chorus in B flat major, the character and merit of which raise it to the highest eminence. Mr. Macfarren has taken the first verse of the well-known old version of Psalm civ., "My soul, praise the Lord," &c., and taken, also, its inseparable musical companion—the tune ascribed to Dr. Croft, and known as "Hanover." First of all, the chorale is sung (*Largo*) in unaccompanied vocal harmony, after which the *tempo* changes to *Allegro*, and the first two phrases of the tune are announced by the sopranos as the

theme of a fugue in four parts. The fugue is carried on with spirit and masterly clearness till the theme has "flown" through all the voices, when, as an accompaniment to its further development, the trombones begin the chorale in augmentation and play it steadily through, with a brief pause between each two phrases. All this time, the fugue goes on, its progress being varied by the usual devices of sequence, inversion, and *stretto*, and the whole being welded together with surprising skill and grandeur of effect. In connection with the chorale played against the fugue, the thoughts of connoisseurs will at once revert to the *Finale* of Mendelssohn's "Reformation" Symphony. There, however, the chorale is wholly independent of the fugal theme, whereas, here, the second is part of the first. With regard to unity of effect, therefore, and also with regard to precise form, Mr. Macfarren's music is unique; its like not even being found in Bach, who anticipated most things in the science of his art. A brief dominant *pedal*, and an emphatic iteration in full harmony of the phrases upon which the fugue is constructed brings the chorus and the first Part of the Oratorio to an end.

PART II.—No. 11. The scene has now changed from the Desert to Herod's palace, and in a duet—*Andante con moto*, A flat—the licentious monarch and the ascetic preacher of righteousness stand face to face. There is a soft and languid grace about the theme of Herod's opening phrases, "Whatsoever my eyes desire," &c., and not less in keeping is John's indignant appeal (*Allegro*), "Lord! how long shall the ungodly triumph?" The latter is very suggestive; but hardly more so than the continuation. John, for example, declares the unlawfulness of Herod's marriage in an unaccompanied phrase, almost identical with a familiar "Gregorian;" and its stately non-passion in contrast with the passion that precedes and follows is one of the happiest effects in the work. It would take far more than the space now available to exhaust the beauties of this duet, and reference can only be made to the concluding part, wherein Herod, quite subdued and fearful, joins the Prophet in an *ensemble* marked by a chaste religiousness of style.

No. 12. The Narrator now tells how Herod gave a supper to his lords, and how, in the meantime, John had been arrested and thrown into prison through the influence of Herodias.

No. 13. The banquet has been enjoyed, and the nobles of Galilee unite in true Eastern flattery of their entertainer. Beginning *Allegro con fuoco* (E minor), and supported by a full orchestra, including all available instruments of percussion, the tenors and basses declaim in unison, and then antiphonally, a number of short, energetic phrases, for which, as for the music as a whole, a precedent may be found in Beethoven's famous Dervish chorus. The effect is extremely characteristic, and is made more picturesque by highly-coloured orchestration. On the words, "Thy foot shall be dipped in the blood of thine enemies," the key changes to the tonic major, and the voices having a forceful passage in unison, a portion of the overture, including the beautiful second subject, is heard in the orchestra. Nothing could be better than this. It throws light upon the overture itself; and the effect, by contrast with what has preceded, is immensely grateful. A reference to the opening subject supplies matter for a very energetic *coda*.

No. 14. *Salome*, the daughter of Herodias, now enters, and the nobles next proceed to chant her praises in a chorus—*Andante grazioso*, G minor.

ANTHEM FOR CHRISTMAS.

E. SILAS.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 599, Broadway.

Allegro non troppo ma con spirito.

TREBLE. *f* The light hath shined up - on us, for un - to us a child is born, un - to

2nd TREBLE. *f* The light hath shined up - on us, for un - to us a child is born, un - to

TENOR (8ve. lower). *f* The light hath shined up - on us, for un - to us a child is born, un - to

BASS. *f* The light hath shined up - on us, for un - to us a child is born, un - to

Allegro non troppo ma con spirito.

ORGAN. *f* $\text{♩} = 104.$

Ped.

us a Son is gi - ven, un - to us a Son is gi - ven, and of . . His King - dom there

us a Son is gi - ven, un - to us a Son is gi - ven, and of . . His King - dom there

us a Son is gi - ven, un - to us a Son is gi - ven, and of . . His King - dom there

us a Son is gi - ven, un - to us a Son is gi - ven, and of . . His King - dom there

shall be no end. Sing un - to the Lord,

shall be no end.

shall be no end. Sing un - to the Lord, sing un - to the

shall be no end.

(1)

First system of the musical score. It consists of five staves. The top four staves are for vocal parts (Soprano, Alto, Tenor, and Bass), and the bottom staff is for the piano accompaniment. The lyrics are: "sing un-to the Lord a new song, for Sing un-to the Lord a new Lord a new song, sing un-to the Lord a new song, for Sing un-to the Lord, sing un-to the Lord a new".

Second system of the musical score. It consists of five staves. The top four staves are for vocal parts, and the bottom staff is for the piano accompaniment. The lyrics are: "He hath done mar-vel-lous things, for He hath done song, for He hath done mar-vel-lous things, for He hath done He . . hath done mar-vel-lous things, for He hath done song, for He hath done mar-vel-lous things, for He hath done".

Third system of the musical score. It consists of five staves. The top four staves are for vocal parts, and the bottom staff is for the piano accompaniment. The lyrics are: "mar-vel-lous things. The light hath shined up-on us, for un-to us a mar-vel-lous things. The light hath shined up-on us, for un-to us a mar-vel-lous things. The light hath shined up-on us, for un-to us a mar-vel-lous things. The light hath shined up-on us, for un-to us a".

(2)

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child is born, un-to us a Son is gi - ven, un-to us a Son is gi - ven, and

child is born, un-to us a Son is gi - ven, un-to us a Son is gi - ven, and

child is born, un-to us a Son is gi - ven, un-to us a Son is gi - ven, and

child is born, un-to us a Son is gi - ven, un-to us a Son is gi - ven, and

of His King-dom there shall be no end.

of His King-dom there shall be no end.

of His King-dom there shall be no end. *f Più animato.* Al-le-lu-ia, Al-le-

of His King-dom there shall be no end. *f Più animato.* Al-le-lu-ia, Al-le-

f Più animato.

Man.

[illegible]

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[illegible]

Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,

Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,

- lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,

- lu-ia, Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia,

Ped.

A musical score for the hymn "Amen". The score is written for four vocal parts (Soprano, Alto, Tenor, and Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The vocal parts are arranged in four staves, each with a treble clef. The piano accompaniment is written in two staves, with a grand staff (treble and bass clefs). The lyrics "A - men," and "A - - men." are written below the vocal staves. The piano accompaniment features a simple harmonic structure with chords and moving lines in both hands.

Throughout this movement the voices can scarcely be said to have more than secondary rank, owing to the fact that Mr. Macfarren has combined with their music that to which *Salome* dances. We see not the Estates of Galilee, nor do we hear their words, so much as we see the maiden and hear the strains that regulate her movements. The composer has treated this situation—so delicate in oratorio—with remarkable skill. It was indeed a “happy thought” that led him to seek his dance music among the melodies of the East. By such means he not only secured appropriate themes, but a quaintness and truth of effect that cannot be too highly praised. The first dance melody is piquancy itself, being constructed upon a minor scale having two augmented seconds—between the third and fourth, sixth and seventh degrees. The second melody (major) derives character from the absence of the fourth and seventh notes of its scale. Following this is a graceful and melodious episode in B flat, on the words, “The maid is fair and beautiful;” after which the original key is resumed, *piu mosso*, and in a vigorous *coda* the nobles declare that both the king and they are pleased with *Salome*.

No. 15. By a clever device, *Herod* (in recitative) begins the utterance of his rash vow on the last note of the chorus, and thus is conveyed a strong sense of impetuosity. A recurrence in the orchestra of the melodious theme above mentioned, by way of interlude, is another feature worthy of notice.

No. 16. Gratified by the success of her charms, *Salome* now sings an air,—*Allegro animato*, C major—“I rejoice in my youth.” Abounding in *bravura* passages and with showy effects, this air, nevertheless, falls below the general level of the work, and we should not be surprised to find it replaced by something more worthy, and, also, of greater significance with regard to the main action of the drama.

No. 17. In this “Dialogue”—*Andante mosso*, C major—the nobles first mark the retirement of *Salome* to consult her mother, and speculate among themselves in the composer’s favourite antiphonal form, as to the result. A noticeable feature is the appearance, after “What will she ask?” and as an interlude, of the “Gregorian” phrase originally set to *John’s* words, “It is not lawful for thee to have thy brother’s wife.” This at once suggests both the Prophet’s offence and the doom being prepared for him. *Salome* now enters, and in short, detached phrases, as though fearful of the result, prefers her request. An *ensemble* follows, in which the chief points to be observed are *Salome’s* calm repetition of the monarch’s vow, and the highly dramatic effect produced by the nobles, who echo the maiden’s words. Towards the close the *tempo* changes to *Allegro*, while, with cruel persistency, the nobles ply the argument of their master’s vow; *Salome* closing the episode with a brilliant cadence, which may be taken to express an insolent assurance of triumph.

No. 18. The King gives vent to his grief in an air—*Andante espressivo*, F minor—very happily conceived and carried out. Its uniformity of style, however, makes difficult a description in words only, and we must dismiss it by stating that as an expression of poignant grief the song takes high rank.

No. 19. In this recitative the narrator tells how, “for his oath’s sake,” Herod commanded the execution of *John*, after which, in

No. 20, the scene closes with a chorus of nobles—*Allegro energico*, C sharp minor—“The wrath of the King is as messengers of death.” Energetic unisons and antiphonal effects abound in this chorus, and,

joined to strong orchestral colouring, make up a most striking whole. That the music belongs to a class familiar in Oratorio it is true, but it is also true that Mr. Macfarren has achieved a result which, as regards all the essentials of such music, may compare with the best. How much this statement involves will appear to those who recall the “Woe to him” and “Stone him to death” of Mendelssohn.

No. 21. We are now with *John* in the prison, and hear his soliloquy beginning “A man can receive nothing except it be given him from heaven”—*Moderato*, A flat major. The orchestral introduction twice repeats the Church phrase, now familiar in its association with the Prophet, and it further appears in a subsequent interlude. A change to F major, *Allegro non tanto*, introduces an air, “He that hath the bride is the bridegroom,” which is in turn followed by a recitative, “He must increase,” and a second air in the original key, “The Father loveth the Son.” Much excellent writing distinguishes this number, nevertheless, we cannot but think that it is too extended, and might be compressed with great advantage.

No. 22. The execution of *John* is narrated in a beautiful and most expressive recitative. The church phrase is here used for the last time.

No. 23. The drama has now ended, and there only remains to close the work with a reflection upon the whole. This is done, in part, by an unaccompanied quartet, “Blessed are they which are persecuted”—*Andante*, D flat. Very calm and beautiful is the expression of this number; the writing, moreover, shows the hand of a master; and we shall be much surprised if it do not enjoy much favour quite apart from the rest of the Oratorio.

No. 24. The didactic close is prolonged by a chorus, “What went ye out for to see”—*Allegro moderato*, E flat—one of the most elaborate numbers in the work. An adequate analysis of its many interesting features would alone supply matter for a separate article; and we can only say that unity is given to the Oratorio by introducing the *shofar* which precedes the overture, and that the whole chorus is worked out in a style at once masterly and effective. Compression would possibly be an advantage, but even as it is the *Finale* must take rank as a worthy epilogue to a drama which confers the highest honour upon its author.

Our notice of this highly successful Festival would be incomplete were we to omit to record that, after the performance of “St. John the Baptist” on Thursday, the members of the Committee presented the composer with 100 guineas (not from the Festival receipts, but from a subscription made up by themselves), as a mark of their appreciation of the merit of his work. We may also mention that, at the *soirée* on the following evening, the Choral body gave a testimonial to Mr. Alfred Stone, the indefatigable conductor of the choir, consisting of a gold watch and chain of the value of 40 guineas. In consideration of his absence from indisposition on Tuesday night, Mr. Sims Reeves returned 100 guineas of his fee to the Committee.

ALL who have aided in originating musical performances on an extensive scale must have had much to battle with in overcoming the reluctance to engaging in an enterprise which, although coupled with a much higher object, cannot but be viewed by the majority of the people as a commercial speculation. The Triennial Festivals already firmly established are sanctified by time, and are therefore supported, not

only as a pleasure, but as a duty, by those whose power and influence it becomes absolutely necessary to secure; but the timidity in entering upon the organisation of new ones has evidently held back many enthusiastic persons from making the attempt, even in those large cities where choral music has long been so carefully cultivated as to render the task a comparatively easy one. The great success of the Bristol Festival, however, which has this year led the way, will no doubt stimulate other large towns to follow so excellent an example. Glasgow has announced a musical gathering which promises to be in every respect worthy of so important a city; and, like Bristol—which has reflected honour upon itself by the production of Mr. Macfarren's "St. John the Baptist"—is resolved to assert the claims of English art by including in its programme Mr. Henry Smart's Oratorio "Jacob." We may now look with confidence for the renewal of those festivals at York, Bradford and Leeds, which were invariably attended with such artistic results; for there can be no question that the musical resources in the North of England are fully equal to the occasion; and for the business part of an undertaking which so largely benefits charity as well as art, there will always be found an ample number of able and energetic persons both ready and willing to act.

CRYSTAL PALACE.

THE eighteenth season of the Saturday afternoon concerts, so anxiously looked for, not only by the season-ticket holders, but by all lovers of sterling music, commenced on the 4th ult., before a large audience. The programmes of each performance have been, as usual, in the highest degree interesting, the main attraction, however, being in the orchestral pieces, amongst which may always be found some real or comparative novelty. A bright and clever "Festival" Overture, composed by Dr. Julius Rietz, to celebrate the "Golden Wedding" of the King and Queen of Saxony, and a harpsichord concerto by Bach, excellently played on the pianoforte by Herr Pauer, were amongst the welcome items at the first concert. On the following Saturday a new "Meditation," by M. Gounod, charmingly melodious, and replete with poetical feeling, was given for the first time, and so thoroughly won the good opinion of the audience as to be unanimously encored. It is written for a violin, with orchestral accompaniments, but according to a plan still pursued at this establishment, in spite of continual protest, the solo part was played by sixteen violins. At the same concert much effect was produced by Madlle. Plateau's violoncello solo—an air with variations, by Servais—her clever performance being rewarded by the warmest applause at its conclusion, and a recall. A feature at the third concert was Mendelssohn's hymn, "Lord, bow down Thine ear unto me," for contralto solo, chorus and orchestra, which was given on this occasion for the first time. The work, as it now appears, is a reconstruction of an early composition, entitled, "Three Sacred Songs for an Alto voice, chorus and organ," and is as truly religious in feeling as anything Mendelssohn ever wrote. Commencing with a beautiful Andante solo and chorus, the fine Lutheran chorale, to the words, "Hear Thy child, O Lord eternal," follows with excellent effect. The third movement—like the first, for solo voice with chorus—contains some devotional phrases, the charm of which is materially aided by the exquisite colouring of the instrumental accompaniment, and the final fugue is a masterpiece of contrapuntal skill. Madame Patey sang the solo portions of this hymn with much truth of expression, and was well supported by the choir. At the fourth concert, on the 25th ult., the two orchestral interludes from Mr. Arthur Sullivan's Oratorio, "The Light of the World," were performed and received with marked applause. The vocal music at these concerts has been too often entrusted to untried singers, but the programmes have been occasionally strengthened by the names of

eminent artists, amongst whom we may mention Madame Lemmens-Sherrington and Madame Alvsleben.

MR. F. E. GLADSTONE (Organist of St. Patrick's Church, Brighton, and late Organist of Chichester Cathedral) reminds us that our notice of the organ performances at the Royal Albert Hall, in the last number, contained no allusion to a highly interesting Recital of classical music given by him on the 18th of July. We hasten to remedy an omission, which we need scarcely assure Mr. Gladstone was purely accidental.

AN "Opera di Camera" entertainment, under the direction of Mr. F. A. Bridge, was given at the Town Hall, Poplar, on Tuesday the 14th ult., the artists being Miss Mabel Brent, Miss Fanny Emerton, Mr. Arthur Thomas, Mr. T. C. Travers, and Mr. F. A. Bridge; pianist, Mrs. Elizabeth Stirling. The programme consisted of "Disguises," Offenbach's "Lischen and Fritzchen," and Sullivan's "Cox and Box." The room was crowded, and the entertainment appeared to give great satisfaction. The proceeds were devoted to the funds of St. Mary's Schools, Garford Street.

AN attractive series of Organ Recitals is now being given by Mr. Francis Edward Gladstone in the Dome, Brighton, the chief feature of which is that the works performed will consist almost entirely of compositions originally written for the instrument. The first Recital took place on the 23rd ult.

THE monthly concert of the St. George's Glee Union was given at the Pimlico Rooms on the 3rd ult., and was numerously attended, the Society having recently much increased. Miss Bessie Stroud and Mr. George Carter were highly successful in their vocal solos, the latter being warmly encored in one of his songs. A quartett by Mr. David Strong, "Maiden, wrap thy mantle round thee," given for the first time by Misses Bessie Stroud and Clara Buley, Messrs. Carter and Ellis, was much and deservedly applauded; and Miss Pritchard's pianoforte solos formed an attractive feature in the programme. The part-songs were most carefully rendered and well received. Mr. Garfield was an efficient conductor.

IN addition to the list published in the last number of the *Musical Times*, the following works have been performed during October, the concluding month of the Daily Orchestral Concerts at the Royal Albert Hall:—

BEETHOVEN. Concertos: in G major (Miss Busby), in E flat (Mr. W. Coenen), and Triple (Mr. Buzian, Mr. Pettit and Mr. Coenen).—MOZART. Overture: L'Impresario.—MENDELSSOHN. Concerto in D minor (Mr. W. S. Hoyte): Trauer Marsch and Wedding March.—CHERUBINI. Overture: Medea.—ROSSINI. Overture: Il Barbiere.—SPONTINI. Overture: La Vestale.—WEBER. Overture: Preciosa, and Concerto: in C (Mr. Oliver King).—SCHUMANN. Overture: Genoveva, and Symphony in D minor.—BRAHMS. Serenade in A, No. 2.—GADE. Overtures: Op. 7, Scotch; No. 3 in C, Op. 14; Op. 37, Hamlet; and Op. 39, Michel Angelo.—GOUNOD. Ballet Music, Reine de Saba.—BENNETT, SIR W. S. Concerto: No. 4 in F minor (Mr. Geo. Wheelton). Caprice in E major (Mr. E. H. Thorne).—LISZT. Hungarian Fantasia (Mr. W. Coenen).—STEPHENS, CHARLES E. Overture: Concert Overture, "A dream of happiness."

IT is with much regret that we announce the death of Mr. John Black, for 63 years with the firm of Messrs. John Broadwood and Sons, and well known and highly respected by the members of the profession. Mr. Black was in his 78th year, and his decease took place at his residence in Brompton on the 20th ult.

THE fourteenth annual Festival of the Ely Diocesan Church Music Society took place in the Cathedral Church of the Diocese on Tuesday, the 21st ult., and thus, in some degree, was identified with the series of services which had been held in commemoration of the foundation of the church, on the five previous days. Whilst speaking of the anniversary services it may be remarked that an admirable

illustration of the state of Cathedral Music at the present day was furnished, Sir John Goss, Dr. Wesley, Dr. Stainer, Mr. E. J. Hopkins, Mr. H. Smart, Mr. Barnby, Dr. Garrett, Mr. J. Baptiste Calkin and Dr. Chipp, Organist to the Cathedral, being all fairly represented by their works. On the Tuesday the meeting of the Diocesan Choirs numbered upwards of 500 voices. Those which were surplised being formed into procession, with a distinctive banner at the head of each Church choir, the music of the processional hymn was played over by a military band stationed in the triforium on the north side of the nave, and to this accompaniment the processional hymn was sung with a steadiness which has seldom been attained by other means. From the opening chords it was evident that the brightness of the brass instruments, combined with the vigorous beat of the drum, would be sufficient to keep together any number of voices that could be gathered within the Cathedral walls. A decided difference was observable in those hymns which were accompanied on the organ, that instrument sounding almost invariably after the voices. It is much to be regretted that the organ was allowed to accompany the voices in Mendelssohn's Anthem "Judge me, O God," as it was specially intended by its composer to be sung without accompaniment, in addition to which the voices were clearly able to dispense with it. The second Anthem, Gounod's "Sing praises to the Lord" likewise received ample justice at the hands of the Choirs, as did Smart's *Te Deum* in F, though on what principle the *Benedictus* was sung to a chant it is difficult to imagine. At the Afternoon Service the Canticles were chanted to the Gregorian tones, as arranged by Dr. Wesley, and the anthems sung in the Morning Service were repeated. There would appear to be no doubt as to the success of the experiment of accompanying the processional hymns with a military band, for the vastness of the building softened any harshness of tone that might have been otherwise observable, and left simply a bright, rhythmical, strongly marked effect, which proved to be of the greatest value to the steadiness of the music.

THE alterations of Holy Trinity Church, Gough Square, having been completed, and choir stalls erected, the singers were vested in surplices for the first time on Sunday, the 5th ult.

ON the occasion of the re-assembling of the Concordia Choral Society, Theobald's Row, under the conductorship of Mr. J. Carisbrooke Merrick, a presentation of a handsome tea and coffee service was made by the members to their honorary secretary, Mr. F. Budge, as a mark of their esteem for his valuable services, and also to show their good wishes for him on his recent marriage to a member of the Society.

AT St. Stephen's, South Kensington, the Harvest Festival Services, held on the 12th and 19th ult., were as follows:—Early celebration at 9 a.m.; Matins and second celebration at 11 a.m.; Evensong at 3.30 and 7 p.m. The music, which was exceedingly well rendered, included Smart's Morning Service in F; "O Lord, how manifold," (Barnby); Offertory Sentences (Barnby); Lowe's new Communion Service; Goss's Evening Service in A; Ferial Responses; Hopkins's Evening Service in F; "Plead Thou my cause" (Mozart); and a harvest carol, "Holy is the seed time," written for the occasion by the organist and choirmaster, Mr. Albert Lowe, who presided at the organ, and to whom much credit is due for so greatly improving the musical services at this church. The preachers were—Morning, the Rev. J. P. Waldo, M.A., Vicar; afternoon, the Rev. G. S. Flack, M.A.; evening, the Right Rev. Bishop Beckles.

THURSDAY and Sunday, the 9th and 12th ult., were observed at the Church of St. Saviour's, Pimlico, as days of thanksgiving for the safe ingathering of the harvest. The church was decorated with even greater taste than usual, and presented a most festal aspect. On Thursday the day began with the usual early celebration. Matins were sung at eleven and Evensong at eight, followed by an eloquent sermon from the Vicar. The choir then sang a selection of music, including, "As the hart pants,"

(Mendelssohn), and portions of "The Mount of Olives," "Elijah," the "Creation," "Messiah," &c. A few professional and other friends kindly gave assistance, and the musical portion of the service left nothing to be desired. Great credit is due to Masters A. Coward and A. Serjeant for the manner in which they sang "I waited for the Lord" ("Lobgesang"), and to the former for his beautiful rendering of "I will sing of Thy great mercies" ("St. Paul"). A word of praise is also due to Mr. H. Parkin, for his singing of "In native worth" ("Creation"). The choruses were given with great spirit. Mr. H. M. Higgs very ably presided at the organ, the conductor being the organist of the church, Mr. James M. Coward. The church was crowded in every part.

DURING the past month Mr. George Wheeldon, of Wolverhampton, gave three performances of Sir Sterndale Bennett's Concerto in F minor at the Daily Orchestral Concerts in the Royal Albert Hall. The admirable exposition of the composer's intentions may be set down to the fact that Mr. Wheeldon studied under Sir Sterndale Bennett for some years. It is somewhat satisfactory to find that though we are deprived of Madame Arabella Goddard's presence in England, many yet remain whose taste leads them to select, and whose powers enable them to render justice to, a work which does honour to English musicianship.

M. RIVIERE'S Promenade Concerts have attracted large audiences during the past month, and if the second part of the programmes were equal in quality to the first, we should have nothing but the highest praise for the enterprise. We have had a "Bishop" night, a "Beethoven" night, a "Meyerbeer" night, and we may also say a "Carter" night, for one evening was given up for the performance of this composer's Cantata, "Placida." The classical selections have been extremely good; and to the credit of so "popular" an audience, it must be said that they were listened to with a reverential attention in the highest degree encouraging to those who desire to promote a knowledge and appreciation of high class works amongst the people. The vocal music has been, as a rule, somewhat weak; but several pianists have appeared with much success. Criticism on the merits of all the new comers would not here be possible; but we must commend in the warmest terms the performance of Litolf's pianoforte Concerto, in E flat, by Mr. Willem Coenen. The excessive difficulties of this work were surmounted with an ease which quite took the audience by surprise; and the exciting character of the music, as well as the admirable manner in which it was executed, caused a burst of applause which could only be appeased by the performer re-appearing on the platform and bowing his acknowledgments.

THE first concert for the present season of the Railway Clearing House Musical Society was given in the Dining-room of the establishment on the 14th ult., before a large audience. The principal attraction was the performance of Handel's "Alexander's Feast," the solo parts being entrusted to Miss Matilda Scott, Miss Curtis, Mr. W. H. Westlake, and Mr. A. Young. The chorus singing gave decided promise of future excellence, the best pieces being "The many rend the skies" and "Break his bonds," both of which elicited much and deserved applause. The band will require much practice before it can be sufficiently relied upon to accompany works of such importance; but the concert (which included a miscellaneous part, consisting of vocal and instrumental selections) may be commended as a very fair sample of what zeal and earnestness can accomplish in a short time.

A MISCELLANEOUS concert, under the direction of Mr. George Wells, was given by the Choir of the Beaumont Institution, on Tuesday evening, the 30th Sept. Miss Plater, Miss Jones, and Mrs. Poole elicited warm encores for their solos; and Miss Stokes, Mr. G. M. Smith, and Mr. Albert James were received with much applause. Among the choral pieces were "Stay, prithee stay," (Bishop); "O come unto the woods" (Smart); "Ripe Strawberries," (a part-song by Hatton) encored; "See the chariot at hand" (Horsley), and two part-songs by

Mr. Wells, "Night" and "The Troubadour," which were sung with considerable care and expression. Some choruses from "Martha" and "Faust," and a quartett, "Autumn leaves," by Misses Adams and Mason, and Messrs. Matthews and Bandy, were also given. Miss Fanny Henman presided at the pianoforte.

FESTIVAL CONCERTS IN THE PROVINCES.—Mr. James C. Daniel, the well-known concert agent, of Clifton, has lately given a series of concerts under the above title, through several of the principal towns in Wales and round the South and East Coasts, visiting Abergavenny, Swansea, Haverfordwest, Tenby, Llanelly, Merthyr Tydvil, Gloucester, Westbury, Weymouth, Blandford, Bournemouth, Salisbury, Winchester, Southampton, Southsea, Guildford, Worthing, Eastbourne, Hastings, Canterbury, Ramsgate, Deal, Colchester, Bury St. Edmunds, Diss, Lowestoft, Great Yarmouth, King's Lynn, Peterborough, and Cambridge. The party included Madame Lemmens-Sherrington, Mdle. José Sherrington, Madame Poole, Mr. Wallace Wells (who supplied the place of Mr. Wilford Morgan), Mr. Robert Hilton, Mons. Alexander Cornelis, the well-known violinist, and Chevalier Lemmens. The programme consisted of Rossini's "Stabat Mater," Weber's "Der Freischütz," and miscellaneous selections. The artists are all so well known and stand so high in public favour, that we need scarcely say the tour, which commenced on Sept. 2nd and ended on the 10th ult., was a great success in every respect, and we understand that the result was so satisfactory that another tour under the same title is now being arranged.

The third annual series of National Music Meetings will be held at the Crystal Palace on the 23rd, 25th and 27th June 1874. The prospectus announces that, owing to the occurrence of the Handel Festival in the same month, the competition will be confined to the classes for Choral Music and for Military Bands. The Competitions and Prizes are classified as follows:—

CLASS I.—Choral Societies not exceeding 500 Members and not less than 350 each Society, including male and female voices. In the event of the Society containing more than 500 voices, a selection of the members may be made so as to comply with this rule, but no performers shall be included who are not ordinary members of the Society. For the best performance of a selection of choruses, the Challenge Prize, of the value of £1,000, and a purse of £100.

CLASS II.—Choral Societies not exceeding 200 and not less than 150 voices each. For the best performance of a selection of choruses or madrigals, a purse of £100.

CLASS III.—Choral Societies for men's voices, not exceeding 80 and not less than 60 voices each. For the best performance of one or more pieces, a purse of £50.

CLASS VI.—Bands of Regiments of the Line (Corps de Musique d'harmonie), not less than 35 performers. For the best performance of a selection of pieces, a purse of £50.

CLASS VII.—Brass bands, not included in the foregoing (corps de musique fanfare), not less than 30 performers, for the best performance of a selection of pieces, a purse of £50.

CLASS XII.—Certificates of merit. Examination in harmony, sight-singing, or other branches of music.

The whole of the choral music selected for performance by the competitors will be published during the present month by Messrs. Novello, Ewer and Co.; and an edition in the Sol-fa notation will be also issued by Mr. Curwen.

A PROSPECTUS setting forth the merits of an acoustical invention, under the title of the "Kiosk Hollandia," has been forwarded to us from the Hague, accompanied with laudatory notices extracted from various journals. As far as we can gather from the description, it appears to be a "Music-tent" so constructed that the sound of music performed therein is conveyed, as through a gaspipe, to great distances. That the effect is even improved by this process is evidenced by the following quotation: "that the fanfares and harmony-orchesters which sounded too strong till now in many a concert-room, or even offended the auditory-nerve by their crackling, are through this means

(propagation under the earth) produced delightfully in the concert room." We of course have no means of personally testing the truth of this; but as it is stated that "harmonious combinations, as well as the solos" may be "laid on" to various concert-rooms simultaneously, there can be no doubt that it may become as valuable to musical executants as the "manifold writer" has proved to authors. The inventor of the "Kiosk Hollandia" is L. J. Lefebvre, of the firm of F. J. Weygand and Co.

THE excellent series of concerts under the title of "Musical Evenings," commenced at St. George's Hall on Wednesday the 22nd ult., with every prospect of continued success. The executants were Messrs. H. Holmes, Folkes, A. Burnett and Signor Pezze for the string Quartets, (which are always a marked feature in the programme), Miss Channell and Mr. F. Westlake being the pianists. Songs were contributed by Miss A. Sinclair, Messrs. Minson and Kemp accompanying with much ability.

THE members of Mr. William Carter's Choir met at the Music Hall, Store Street, on the 27th September, for the purpose of presenting their Conductor with a testimonial, consisting of a complete edition of the works of the Handel Society, accompanied by an illuminated address. The choir was occupied by the Rev. J. Buckley, of Holy Trinity, Brompton, and the presentation of the testimonial was entrusted to Mr. Clarke. The gift was acknowledged by Mr. Carter in a suitable speech; and the evening was brought to a termination by the singing of a selection of pieces by the Choir.

REVIEWS.

NOVELLO, EWER AND CO.

O pray for the peace of Jerusalem. Trio for two tenors and bass. Composed by Edward Hodges, Mus. Doc., Cantab.

THE name of Dr. Hodges has slept too long in the forgetfulness of musicians, and it is well for art and for devotion—in so far as the former is an accessory to the latter—that his daughter, with truly filial piety, is devoting herself to the publication of some of his music, which should in its very nature command attention and stamp itself on the memory. A native of Bristol, our composer held successively the post of organist in the churches of St. James and St. Nicholas in that city, and in the parish church of Clifton. At that time he produced many works for the service of the sanctuary, distinguished himself no less as an executant on his favourite instrument (in which capacity he was eminently extolled by the elder Samuel Wesley), displayed peculiar talent for mechanical contrivance, and drew hearts around him by the charm of his social intercourse. By-and-bye he went to New York, where he lived for many years, was appointed to the head of musical affairs in the famous Trinity Church, superintended the erection of the great organ therein, and won general esteem by the skilful exercise of his twofold talent of playing and producing. After the death of his wife, he returned to the city of his birth, and there in a few years he expired on the 3rd of September 1867. His obsequies were solemnized with much honour, the musical portion of the service being sung by the Cathedral choir, a part of this being selected from his own works. The piece before us is taken from an extensive anthem, "I was glad," and its merit is such as to make us wish for a knowledge of the entire composition. The trio belongs rather to the older than the present style of Church composition; its character is purely diatonic, but not wholly contrapuntal, for it contains some such free graces as the pleasing use of the consonant fourth in a second inversion, and other points which, though equally good in their way, were totally unknown to the eldest composers of music for the Anglican Church. The organ part is but a duplication of those for the voices, the strongest test that can be of the integrity and the sufficiency of these. Its effect is entirely a vocal one; and as the parts are most pleasant to sing, this effect is sure to gratify hearers and singers alike. Devoutness, an acknowledged characteristic of the music of Dr. Hodges,

is the pervading spirit of the fragment before us. This little piece was among those performed at the composer's funeral, from which circumstance it derives special interest for his friends; and there are few things that could better speak the healthful trust which was the author's reputed spring of action in life, nor thus better represent him in death. We have here but an episode from a far more considerable work, and we shall be the better able to judge it when we are aware of its relationship to the context.

I hear along our street. Christmas Carol. Composed by E. Silas.

MR. SILAS has here produced a work which will add pleasure to many a Christmas fire-side. To those who have heard it performed by Mr. Henry Leslie's choir, it is unnecessary to say a word—criticism is out of the question. But to those of our readers who are yet unacquainted with the work, a brief description may be interesting. The poem in its translation by H. W. Longfellow is too well known to need comment with its quaint refrain,

"Let us by the fire, ever higher
Sing them till the night expire."

The introductory phrases are given out softly with much dramatic propriety, the burst into a *fortissimo* at the words above quoted, producing a vigorous effect of contrast. D minor, with its attendant keys, F major and A major, having been freely used, an episode in D major is introduced with considerable brightness of effect at the words, "Shepherds, at the grange where the babe was born." A recurrence of the words "Let us by the fire" is this time united to a new subject treated in the fugal form. Subsequently freshness and variety are gained by two episodes "Nuns in frigid cells at this holy tide," set in the older and more severe church forms, and "Washer-women old, to the sound they beat," to which the composer has wedded a subject equally appropriate and grotesque. With all the admirable musicianship there is an inner feeling, a local colour which stamps it as a true Christmas Carol, and not a mere ordinary piece of music set to words of a Christmas-tide character.

Caprice de Concert, pour le piano, sur une Mélodie de Giacinto Marras.

Elegie, pour le Piano.

Par Joseph Romano.

A HIGHLY attractive melody forms the basis of the first piece, which, although called a "Caprice," is written too much on the model of the modern "arrangement" to fairly justify its title. It is difficult to play; but good executants will find it a showy composition for performance in a mixed company. We infinitely prefer the "Elegie," which has a leading subject, in B minor, of much pathos, a characteristic accompaniment for the left hand giving it an additional interest. The phrase, in F sharp major forms a good contrast, and leads well to the energetic passage in the original tonic major, in which key, after an effective *coda*, the piece concludes. Pianists will, we are certain, be pleased with this composition, for it contains much variety, and is moreover melodious enough to engage the attention of non-musical listeners.

Un doux Souvenir; pour le Piano. Par Franz Abt.

THE title of this piece sufficiently suggests the character of its leading subject, which is most appropriately tranquil and melodious. The air is written with the usual accompaniments, divided between the two hands, the arrangement, however, presenting no difficulty even to a moderate performer. The second theme, like the first, modulates into the relative minor of the dominant, this change, in consequence, falling somewhat tamely on the ear; but the melody is bold and effective. The triplet accompaniment occasionally given to the principal subject on its recurrence affords, perhaps, hardly enough variety to sustain the interest.

The last Watch. Sea song. Written by Henry Farnie. Composed by G. A. Macfarren.

THIS pathetic song has been most sympathetically set by Mr. G. A. Macfarren, who, apart from his musician-like manner of treating the words entrusted to him, invariably seizes upon the dramatic intention of a poet with an earnestness which cannot be too highly praised. In proof of

this we may cite the varied manner in which the accompaniments to the several verses of this descriptive piece are written, the rising of the tempest, which decides the fate of the "brave old dog," especially, having a thrilling effect upon the listener. The subject of the song has a flavour of the sea, which requires not the restless triplet accompaniment to establish its character; and any vocalist who has the power, musically, to recite a simple story, will find a prize in the "Last Watch." Our only regret is that singers should choose so little for themselves that compositions like this can be passed over, whilst meretricious songs are "pushed" with a pertinacity which would be most commendable in a worthier cause.

LAMBORN COCK.

Zampa. Fantaisie, pour Piano, sur l'Opera d'Herold, par Théophile Arènes.

OPERATIC Fantasias will always be popular in drawing-rooms; for as they are generally used to accompany the conversation, the familiar melodies selected in these pieces fall agreeably upon the uneducated ear during the few intervals of silence caused either by exhausted nature or the want of subjects to talk about. But for the sake of the executant—who would disdain the performance of mere "tunes"—as well as for the necessity of affording pleasure to the few music-lovers who occasionally hover round the pianoforte, it is important that the airs introduced should be "dressed" for the party, like the guests; and a musical *costumier*, therefore, must have taste as well as knowledge to ensure an extensive fashionable patronage. A difficulty, however, arises when these pieces are pushed forward into the world of art, and sent round to musical journals "for review." What can be said? As they are written for musical children, by musical children they should be judged; and if they serve their intended purpose, why should criticism on their merits be provoked? Our remarks, however, have been rather called up by the character of the piece before us than by the piece itself. Of its kind it is a fair specimen: the subjects are well chosen, and the embroidery with which they are decked out is chosen by an experienced hand. We only regret that the superficial musical education of the day should create an extensive demand for such pieces.

L'Entretien. A Duet for the Pianoforte. Composed by T. M. Mudie.

THE effect of a sound musical education based upon solid artistic principles never was more forcibly illustrated than in the compositions of Mr. Mudie. One of the early students of the Royal Academy of Music, he gave such strong indications of a creative power, that there can be little doubt he would have advanced to the front rank as a composer had he not, when still very young, received an appointment which absorbed the greater portion of his time and attention. His Pianoforte works, however, are sufficiently numerous to attest the truth of our assertion; and amongst them we must especially commend the little gem now before us. That it is one of the most charming and melodious trifles we have seen for years is not its only recommendation—it is an admirable study for touch, phrasing, and those minute effects of light and shade the inculcation of which with young players is of vital importance. The conversational character of the duet gives an equal amount of interest to both parts; and although the passages are by no means difficult, they require to be studied with extreme attention in order fully to realise the meaning of their author.

Our rest remaineth. Sacred Duetto. Words by Helen Marion Burnside. Music by Henry Smart.

THE sacred feeling of the words is so admirably reflected in the music of this duet, that we have little doubt of its becoming a favourite with singers who desire something beyond a mere "setting" of commonplace verses, with a "second" such as we occasionally hear extemporised by ambitious vocalists in company. The solos for both voices are extremely effective; and the lingering of the contralto, on the words, "That rest, our rest remaineth," before the recurrence of the original subject, is a point worthy of commendation.

ORIGINAL CORRESPONDENCE.

CHURCH CONGRESS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I really thought we had heard the last of that absurd division of music into three styles—sublime, beautiful, and ornamental. I am sorry to say it was brought prominently forward by Professor Ouseley, who quoted it from "Crotch's Lectures" (now out of print), who, in turn, quoted it from "Sir Joshua Reynolds" on Paintings, who, again, quoted it from a well-known French art-critic, to whom, let us hope, the honour due to such a discovery will be duly rendered!

Now as to the absurdity of it. Everybody is aware that the limbs of a logical "division" must be capable of mutually excluding each other. Let us apply this test. It is conceivable, then, according to this division, that ornamental music can exist absolutely without beauty or sublimity, that is to say, consisting of *nothing whatever but ornament*. Such a thing not only has never existed, but cannot even be conceived of. Similarly, if sublimity can exist to the exclusion of beauty and ornament, it must result that an abominably ugly piece of music *must* be sublime (not may be), because it happens not to be either beautiful or ornamental; for if the division is logical, music which does not come under any two, must, of course, come under the third remaining head.

Again. Sublimity and beauty are emotional or sentimental effects which music produces on us, whereas ornament is an ingredient of the music itself. Imagine an architect dividing universal architecture into three styles—sublime, beautiful, and gothic!!! Yet this, though simply ridiculous, is so just and fair a parallel that I leave it without a word.

That Dr. Arnold should have wasted his limited time at the Bath Congress in attempting to prop up tumble-down professorial statements is much to be regretted. If he is determined to stick to such illogical divisions for the future, I can commend to his notice the remarkable clearheadedness of a popular lecturer, who is said to have divided the moral virtues into three kinds—round, square, and sugarloaf.

One of the qualities which Dr. Arnold attributes to the sublime style is its "incomprehensibility." Accepting only this part of his definition, I will conclude by saying, that his speech at Bath was most unquestionably—in the sublime style.

Yours obediently,

Z.

TO CORRESPONDENTS.

*** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

A. T. B.—Mr. R. Limpus, 48, Queen Square, W.C. "The Law of International Copyright" (S. Low and Co.); "Curtis on Copyright" (Maxwell); Copinger's "Law of Copyright" (Stevens and Haynes).

W. M. E.—Mr. R. Limpus, 48, Queen Square, W.C.

Vox.—Most "Singing Tutors" would treat of the subject you mention, but it is not likely that any work would be especially devoted to it.

F. S. will find the solution of his questions in the "Music Primer," Clarendon Press Series, published by Macmillan and Co.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BATH.—During the Church Congress meetings at Bath an exhibition of rare and ancient church furniture, &c., was held, which attracted a large number of persons. An organ, built by Sweetland, of Bath, and intended for a church near Hungerford, was erected, on which during the week Miss Pearce, Messrs. Macfarlane, Noble and Cook performed. The recitals gave unqualified satisfaction.

BIRKENHEAD.—The annual Harvest Festival took place on the 9th ult., in Holy Trinity Church, when the building was beautifully decorated with flowers. There was a large attendance in the evening, the body of the church being crowded. The service commenced with a procession of the clergy and acolytes, bearing crosses, and marching to the slow measure of a hymn by Hopkins. The prayers were intoned by the Rev. G. Chapman, of Liverpool, who also read the first lesson, the second being read by the Rev. R. E. Batty, of Birkenhead. After the hymn, "Lo, the summer comes again," a sermon was preached by the Hon. and Rev. C. A. Fielding (vicar of Stapleton), who took for his text St. John, vi. 35, "I am the bread of life." Monk's hymn, "The day is gently sinking to a close," and a processional hymn were then sung, and the service closed with Smart's *Te Deum*.

BIRMINGHAM.—The Acocks Green Choral Society held its annual general meeting on the 1st ult., when it appeared from the report of the committee that the association had during the past year increased both in numerical strength and efficiency. Mr. T. G. Locker, the conductor of the Society, suggested that during the winter months a short time of each rehearsal evenings should be devoted to explaining the principles of sight-singing; so that new members, with an elementary knowledge of music, might sooner become able readers. Mr. Locker adopts the "tonic," or "moveable do" system, applied to the established notation. It is proposed to give a series of Oratorio and other concerts during the ensuing winter.

BISHOP STORTFORD.—Miss Amy Perry gave her annual evening concert in the Assembly Room, on Thursday, the 9th ult., under distinguished patronage. The vocalists were Miss Ellen Glanville and Miss Dwight, both of whom were encored in several of their solos. Signor Scuderi (violinist) and Miss Perry (pianist) were also highly appreciated. The concert was very successful.

BRISBANE, QUEENSLAND.—The absence of a really efficient conductor has been the cause of the short lives which the several musical Societies formed in this city formerly enjoyed. Mr. R. T. Jefferies, whose name as a violinist is doubtless familiar to many musical circles in England, was appointed to this position about eighteen months ago, and by his abilities and energy has already formed a Society of which this remote city may feel proud. The Brisbane Musical Union now numbers 150 vocal performers and an efficient band of 30 instrumentalists. Besides glees, part-songs, &c., this Society has rendered Locke's music to *Macbeth*, Romberg's *Lay of the Bell*, &c., in a masterly way, and Mendelssohn's *Elijah*, and Bennett's *May Queen* are in rehearsal; but the greatest achievement was the recent performance of the *Messiah*, before an audience of 700. The solos, "Rejoice" and "But Thou didst not leave," were admirably sung by Mrs. Wilkie and Mrs. Kelt, and the choruses, "For unto us," "Hallelujah," "Worthy is the Lamb," and "Amen," were especially well rendered, Mozart's orchestral accompaniments being used on the occasion. Madame Mallalieu presided at the piano, Mr. Schofield at the organ, and Signor Benvenuti led the band. The next concert will be given for the benefit of the piano fund, a splendid Erard's Grand, kindly selected by Sir Julius Benedict, having been purchased from England at a cost of nearly £200.

BURY ST. EDMUNDS.—Under the title of Festival Concerts, two entertainments were given in the Athenæum Hall on the morning and evening of Friday, the 3rd ult. The vocalists consisted of Madame Lemmens-Sherrington, Mdlle. José Sherrington, Madame Poole, Mr. Wallace Wells, and Mr. R. Hilton. The instrumentalists were Chevallier Lemmens (Mustel organ and pianoforte), and Mons. Cornells (pianoforte and violin). At the morning performance Rossini's *Stabat Mater* and a miscellaneous selection of music, formed the programme, and in the evening portions of Weber's opera *Der Freischütz* were given, with a miscellaneous selection. Madame Lemmens-Sherrington's rendering of the fine *scena*, "Softly sighs," and her sympathetic singing of "Angels, ever bright and fair" elicited the warmest applause. Madame Poole has a good and pleasing contralto voice, and sang "The Minstrel Boy" so well as to gain a rapturous encore. Mr. Hilton's full and powerful voice was heard to advantage in the bass music, and Mr. Wallace Wells was an efficient tenor.

CORK.—The devotion of the Quarant' Ore, or Forty Hours Adoration, commenced in the Church of St. Finn Barre on the 28th Sept. The ceremonies were performed with unusual splendour, and the excellence of the music was specially remarked. The Mass performed was Haydn's Sixteenth. At the Offertory Miss Murray sang the *Alma Virgo*, and at the Elevation Miss Barry gave, with great taste, Hargitt's *O Salutaris*. The choir was under the able direction of Mr. Nunan. The vespers at seven o'clock consisted of the usual vesper music, with the addition of Rossi's *Tantum Ergo*, and Reyloff's *O Salutaris*.

DUDLEY.—The annual Harvest Festival was held in the Parish Church, on Thursday evening, the 9th ult.—Preacher, the Dean of Manchester. The service was full choral, the choir of the Parish Church being assisted by the choirs of St. Edmund's, St. James's, and St. Mark's, Pennsett, numbering about eighty voices. The service was intoned by the Rev. Dr. Cosens, vicar. The Psalms were sung to Rimbaud and Humphries, the *Cantate Domino* to Alcock, and *Deus*

Miseratur to Turle. The anthem selected was by Sir John Goss, "I will magnify Thee, O God, my King," which was finely rendered, each part being taken up with remarkable precision and effect. The alto solo was well sung by Mr. Harcourt, of the parish choir. The musical part of the service was under the sole direction of Mr. G. H. Mainwaring, choirmaster. The festival was continued on the following Sunday, when Macfarren's anthem, "O Lord, how manifold are Thy works," was given, and highly appreciated by a congregation numbering between two and three thousand persons. Mr. Harper, the newly appointed organist, presided at the organ with great ability.

DUNHAM, CHESHIRE.—The Harvest Thanksgiving in connection with St. Mark's Church, was celebrated on Sunday, the 12th ult. The sermon was preached by the Rev. F. Wainwright, of St. John's, Altrincham. The processional hymn was "We plough the fields and scatter." The responses were Tallis's, with the Ely confession. The Psalms for the day were taken to Patten, Sir John Goss in E, and Arnold in A, the *Magnificat* to Humphreys, and *Nunc dimittis* to Purcell in C minor. The hymns, "Come, ye thankful people, come," and "Crown Him with many crowns" were taken from *Hymns Ancient and Modern*. A pleasing variety was obtained in the first-mentioned hymn by the children at the west end of the church taking up the refrain of one verse to themselves, accompanied only by the pedal organ. The anthem for the occasion was by T. Tallis Trimmell, "The Lord is King," which was well sung by the village choir. Mr. Charles Theo. Bowland, organist and choirmaster of the church, presided at the organ. The Harvest Thanksgiving at St. Margaret's was held on the 11th ult. Tallis's responses; Canticles by Calkin; Anthem, "The wilderness," by Dr. Wesley; and Offertory Sentences, Barnby, were well performed, the anthem especially reflecting great credit on the efforts of the organist and choirmaster, Mr. J. M. Field, who presided at the organ.

GLASGOW.—On Wednesday, the 15th ult., Handel's Oratorio, *Belshazzar* was performed, for the first time in Scotland, in the City Hall. The choruses were rendered by the Tonic Sol-fa Choral Society, the parts of Nitocris, Cyrus, Belshazzar, and Daniel being sustained respectively by Mdle. Corani, Miss Alice Barnett, Mr. Whitehead, and Mr. Winn. Mr. G. A. Macfarren's cuts were adopted, and the special organ part, written by him, was played in conjunction with a small but efficient orchestra. Mr. W. M. Miller conducted. The solos were artistically sung, but the choruses met with greater favour from the audience. This Society is to be commended for giving the public an opportunity of hearing two of Handel's almost forgotten works, *Athaliah* having been introduced into Scotland about a year ago. If these resuscitative efforts are found to be appreciated and adequately supported, *Theodora* may be looked for in the course of time.

HAWLEY, HANTS.—A very fine toned organ, built by Nicholson, of Worcester, from plans drawn by Mr. Charles H. Lacon, has been erected in the Parish Church, and was opened on Monday, the 29th Sept. The instrument, which contains two complete manuals ranging from C C to G, and also an independent pedal organ of 30 notes, has 7 stops on the swell, 8 on the great, and 3 on the pedal organs. Of the individual stops, the Lieblieb gedact on the swell is certainly most successful, while the Clarabella and open Diapason on the great are wonderfully round and pure in tone. The organ was opened by Mr. W. Blackith, of Basingstoke, assisted by Mr. James Payne, the organist of the church.

LIVERPOOL.—On Thursday, the 9th ult., Mr. W. H. Jude, organist of Emmanuel Church, West Derby-road, gave a recital on the new instrument recently erected in St. Simon's Parish Church, Gloucester-street, by Messrs. Rushworth and Sons, of Islington. The programme comprised a selection of sacred music, which was performed with artistic taste by Mr. Jude; and the builders are to be congratulated upon the construction of an organ so suitable to the purposes of the church. Miss SOPHIA FLORA HEILBRON gave a pianoforte recital on Tuesday, the 7th ult., in the Institute, Mount-street. The programme was an interesting one, the youthful pianist having ample opportunity for the display of her powers. Haydn's trio, for pianoforte, violin and violoncello, was sympathetically played by Miss Heilbron, Mr. E. W. Thomas, and Mr. Frank Weston. In Weber's *Concertstück*, Miss Heilbron gave abundant evidence of her skill as an executant. Mr. Weston, an excellent violoncello player, performed a solo, "O Cara Memoria," by Servais, in which his tone and execution were alike admirable. Miss Marie Arthur was the vocalist. The Philharmonic Society commenced its winter season with a miscellaneous concert, on the 14th ult. Principal artists—Mdle. Marie Roze, Mdle. Justine Macvitz, and Signor Urio. The Sinfonia was Beethoven's, in F, No. 8, which was listened to with great enjoyment, the Allegretto Scherzando being encored. The overtures were *The Ruler of the Spirits* (Weber), and *La Gazza Ladra* (Rossini). The choral members gave "The splendour falls on castle walls," a clever part-song by G. A. Macfarren, the chorus from *La Sonnambula*, "Here we'll rest," and Hatten's part song, "Ever true." The concert concluded with Meyerbeer's March from the *Camp of Silesia*.

MANCHESTER.—Mr. C. W. Whitmore conducted a concert in St. Thomas's School, Heaton Chapel, on Monday, the 20th ult., assisted by Miss Catherine Pickering, Miss Hancock, Miss Beard, Mr. Coleman, and Mr. T. Brockbank. The programme was miscellaneous, and contained many favourite pieces. Miss Catherine Pickering and Mr. T. Brockbank were highly successful in their solos, receiving several encores. Mr. Whitmore performed four solos on the pianoforte, one being re-demanded. There was a good attendance, and the concert was very successful.

MONMOUTH.—A Choral Society has been formed here under the management and conductorship of Mr. W. B. Broad, the organist and choirmaster of St. Mary's Church. The project has met with a most hearty welcome, upwards of thirty members having been enrolled in little more than a week. The first term is being devoted to glees, madrigals, and part-songs, but it is afterwards intended to attempt some works of a more extended character.

NEWPORT.—At the concert of the National Eisteddfod, on Monday the 6th ult., the prizes were awarded by the chairman, Mr. C. Lyne, the most important being £50 to the leader of the Ebbw Vale choir, Mr. Bowen, and ten guineas to Mr. H. J. Groves, the leader of the Newport choir. On the following day the rest of the prizes were given, the Newport choir again carrying off one of £20. Mr. Brinley Richards made an eloquent speech, pointing out the social and moral character of music, and the influence it exercised over the population as a means of recreation and employment of leisure hours. The revival of the "Cymrodorion" Society, an institution for the promotion of works on Welsh history and literature, was announced by Mr. Richards, and the proceedings were brought to a close by a vote of thanks to the Mayor.

NORWICH.—An evening concert was given in St. Andrew's Hall on the 6th ult., by the Local Committee of the Social Science Congress, before a large and fashionable audience. The principal singers were Madame Pauline Rita, Miss Enriquez and Mr. Montem Smith; the solo instrumentalists were Mr. Lazarus (clarinet) and Mr. Kingston Rudd (pianoforte). The programme comprised Leslie's trio, "O Memory," the andante and rondo from Weber's concerto in E flat, for clarinet and pianoforte, Mozart's song, "The violet," and the aria, "Gratias agimus," by Guglielmi, which was exquisitely rendered by Madame Pauline Rita, and Mr. Lazarus, who played the clarinet *obligato*. Miss Enriquez was very effective in her songs, and joined Madame Pauline Rita in the duet from Rossini's *Stabat Mater*, "Quis est homo." A fantasia for the clarinet, on airs from Weber's *Der Freischütz*, was marvellously executed by Mr. Lazarus. The festival choir sang a selection of madrigals and glees in a very efficient manner. Mr. James Harcourt conducted, Dr. Bunnett presided at the organ, and Mr. J. A. Harcourt accompanied.

NOTTINGHAM.—The Sacred Harmonic Society commenced the season on Friday evening, the 17th ult., with a performance of Rossini's *Stabat Mater*, followed by a miscellaneous selection. The principal vocalists were Miss Edith Wynne, Miss D'Alton, Mr. Edward Lloyd, and Mr. Hilton, all of whom were highly successful. The members of the Society sang the choruses in a very efficient manner, and the playing of M. De Yong's band was a feature of the evening. The miscellaneous portion of the programme comprised a violin solo by M. Sinton (encored) and a flute solo by M. De Yong. Miss Julia Wigan created a favourable impression by her ballad singing. There was a large audience, and the concert was a decided success.

PENZANCE.—Costa's *Eli* is in rehearsal, and the composer has been invited to conduct the performance. Haydn's *Creation* is to be performed at Camborne on the 4th inst., assisted by the Penzance band; Conductor, Mr. J. H. Nunn, A.R.A.

PLAXTOL.—On Friday, the 3rd ult., a highly successful Amateur Concert was given in the National School-room. A feature of the evening was the singing of Miss Austin, who possesses an excellent voice, her songs, "Il Segreto," and "Edenland," by G. Marras, being enthusiastically encored. The concerted pieces (violin, violoncello and piano) gave great pleasure, and several classical solos were well played by amateurs. Upwards of £14 was taken at the concert, and the proceeds are to be devoted to the formation of a library in the village. This result must be highly gratifying to the rector, the Rev. J. Tate, to whose energy the success of the concert is mainly due.

PONTEFRAC.—On Monday evening, the 13th ult., Dr. Spark gave a most successful concert in the Town Hall. His playing of Beethoven's "Moonlight Sonata" was highly appreciated by the audience. Miss Anna Hiles was the solo vocalist. The part-singing by the members of the Harmonic Union was a great feature of the evening.

REDRUTH, CORNWALL.—A very successful concert, consisting of miscellaneous selections, was given in Druid's Hall, on Thursday, the 2nd ult., under the conductorship of Mr. E. P. Thomas, organist of Wesley Chapel. The choir consisted of 50 performers. The solos were rendered in a highly efficient manner by Miss Ellen Horne, Miss Marion Severn, Mr. Henry Guy, and Mr. Wadmore. Mr. Malcolm Heywood, R.A.M., and Mr. Robert H. Heath (church organist) were the accompanists.

RETFORD.—The annual Parochial Festival commenced on Sunday, the 5th ult., in the Parish Church of East Retford. The Rev. Arthur Brook, vicar of Holy Trinity, Brompton, preached the sermons, morning and evening, and the musical portion of the services was under the direction of Mr. Hamilton White, organist and choirmaster. The great feature of this year's festival was the inauguration of the chantry of the church, which was opened with solemn and imposing service on the following Monday evening, by the Bishop of Lincoln. On Tuesday an organ recital was given by Mr. Hamilton White, when a well selected programme was done ample justice to. In the evening a concert of secular music took place in the Town Hall.

SOUTHPORT.—On Friday, the 3rd ult., Mr. Best, of the Royal Albert Hall, London, and St. George's Hall, Liverpool, gave two recitals on the fine organ recently erected in St. Andrew's Church, by Mr. Jardine. The programme was well selected, and the instrument, in the able hands of Mr. Best, was heard to the greatest advantage. Organ recitals in churches have become an institution all over the country where good organs and competent performers can be found; and we congratulate the Rev. T. Cross, Mr. Forwood, the churchwardens, and all concerned, upon the success which has attended their endeavours to complete and adorn their church.

STAFFORD.—On Monday, the 29th Sept., the first of a series of Popular Musical Entertainments was given in Christ Church School-room by Mr. W. A. Marson, organist of Christ Church, on behalf of the new Rowley-street School. The chair was taken by the Rev. H. Knight Eaton, vicar of Christ Church. The violin and pianoforte duets of Miss Lucy Marson and Mr. W. A. Marson, and Mr. Hensley and Mr. Goddard, were highly appreciated, and Mr. G. F. Edwards was warmly applauded for his rendering of a pianoforte solo, his singing of some tenor songs being also a feature of the evening.

Other songs, readings, and glees, by the choir of Christ Church, brought the entertainment to a close, when a vote of thanks was proposed to Mr. W. A. Marson and his friends. The entertainment was most successful, and the sum of £13 was handed over to the school fund.

STAMFORD.—Special Harvest Thanksgiving Services were held on Thursday, the 2nd ult., in St. Mary's Church, consisting of the celebration of Holy Communion at 8.30 a.m., morning prayer at 11 a.m., and evening prayer at 7.30 p.m., the sermons at morning and evening prayer being preached by the Rev. Thomas Yard, rector of Ashwell, and the Rev. C. Oldfield, rector of St. Michael's, Stamford. The choir was considerably augmented for the occasion, and the singing in the morning especially was highly creditable. The anthem, "The Lord is my shepherd" (Macfarren), was sung in very good style, as were also the hymns 223 and 320, *Hymns Ancient and Modern*. The anthem for the evening was, "The eyes of all wait upon Thee, O Lord" (Taylor), comprising a bass solo, taken by Mr. Errington, and an alto, tenor, and bass trio, Miss Phillips and Messrs. Proctor and Errington, a semi-chorus and full chorus. Hymns 360 and 145, were also sung. The offertories were devoted to defraying the expenses of three new windows which have been placed in the church.

STOCKPORT.—The Philharmonic Society gave the first concert of the season on the 6th ult., at the Mechanics' Institute, which proved a great success, the room being crowded in every part. The programme, which was miscellaneous, comprised G. A. Macfarren's *Cantata May Day*, the Overture to *Il Flauto Magico*, and Haydn's "Surprise" Symphony, besides several glees and songs. Miss Marie Arthur sang the part of the May Queen in a very efficient manner, and was equally effective in Bishop's "Lo, here the gentle lark," with flute *obbligato* by Mr. Rowles. The band and chorus consisted of about 70 performers, the former being augmented on this occasion by several members of Mr. Hall's band, with Mr. W. Winsall as leader. Mr. T. B. Birch conducted with his usual ability, and the result was an excellent performance.

WALTHAMSTOW.—The members of the Marsh-street Tonic Sol-fa Class, under the direction of Mr. A. P. Burr, gave their first concert on the 21st ult. Principal vocalists—Miss Blanche Burr, Miss M. P. Harding, and Mr. F. A. Bridge. Miss Burr received an encore for the song, "Tell my skylark," and Miss Harding for "The bailiff's daughter." Mr. Bridge sang, "To Anthea," "My sweetheart when a boy," and "Uncle Jack," obtaining an encore for each. The part-singing was much applauded, several of the pieces being re-demanded.

WEYBRIDGE.—The Harvest Thanksgiving Service took place on Monday evening, the 29th Sept., at St. James's Church, which was most artistically decorated with flowers. Evensong commenced at eight o'clock. The opening voluntary, by Mr. H. P. G. Brooke, organist and director of the choir, was Wely's grand Offertoire in D. The processional, "Come, ye thankful people, come" (S. George) was sung in unison; Tallis's Responses; proper Psalms, 65 (chant, Bellamy in F), 107 and 108 (Sir G. Elvey in A), the Canticles, *Cantate and Deus* (old Latin Tones), arranged by Mr. H. P. G. Brooke; anthem, "O taste and see" (Sir J. Goss); hymn before sermon, "O Lord of heaven" (Wimbleton); hymn after sermon, "The church's one foundation" (Aurelia); recessional, *Nunc dimittis* (Gregorian tone). The service was well rendered, the Psalms being sung with great expression. The Canticles to Mr. Brooke's arrangement, were joined in by the congregation. Sir J. Goss's anthem was finely sung by the choir. The choir-master is deserving of great credit for the manner in which the musical service was rendered. The Rev. —Irvine, B.A., curate, intoned the service throughout. The Rev. Newton Spicer read the first lesson, and the Rev. Dr. Monsell the second. The sermon was preached by the Rev. J. Little, M.A. The choir was over forty in number. Mr. H. P. G. Brooke's concluding voluntaries, the "Hallelujah chorus," *Mount of Olives* (Beethoven), and "The silver trumpets" (processional march arranged by Dr. Rimbault), were attentively listened to by a large portion of the congregation. The offertory, to be devoted to the new district church now building, amounted to about £37. There was a large congregation, including many clergymen. We congratulate the worthy and highly esteemed rector on the great success of his Harvest Festival this year.

WORCESTER.—The new organ erected in Christ Church, Castle-street, built by Messrs. Brunt, of Bristol, was opened on Sunday, the 12th ult., by Mr. William Masefield, jun., organist, of Birmingham. Special services were held on the occasion. Dr. Cathcart, of London, preached in the forenoon, and the Rev. John Henshelwood, minister of the congregation, in the evening. Both services were well attended. The capabilities of the instrument were exhibited to the greatest advantage by Mr. Masefield, and the singing of the choir was highly satisfactory.

WORTHING.—The new church of St. Botolph, at West Worthing, was consecrated by the Right Rev. the Lord Bishop of Chichester, on Monday the 29th Sept. A temporary organ, by Messrs. Whiteley, of Chester, has been erected at a cost of £150, the funds having been raised by a committee of ladies. On the arrival of the Bishop, his lordship was met at the entrance to the church by a large number of clergy habited in their surplices, and the churchwardens. The general confession and prayers in the morning service were intoned by the Rev. R. E. Sanderson. The first lesson was read by the Rev. Wm. Read, and the second by the Rev. F. Watson. The proper Psalms were chanted by the choir, numbering about thirty voices. The following music was given—Tallis's Service; *Venite*, Boyce in D; Psalms, 84, 122, 132, Gregorian; *Te Deum*, Henley in E; *Jubilate*, Crotch in B; anthem, 2 Chron. vi. 18, 40, 41, Griffiths; *Hymns Ancient and Modern*; *Kyrie*, Tuckerman in D; Nicene Creed, Marbecke. Considering the short time that has elapsed since the formation of the choir, much praise is due to Mr. J. G. Smith, the organist, for his exertions in bringing a body of mainly untrained voices to such a degree of excellence.

ORGAN APPOINTMENTS.—Mr. Frederick Earnshaw, late organist of King Edward's School, Southwark, to St. John's, South Norwood Hill. —Mr. Walter J. Markley, of St. Thomas's, Bayswater, organist and choir-master to St. John the Baptist, Highgate Road. —Mr. H. Miller, organist to St. George's-in-the-East. —Mr. F. Glanville Richards, organist and director of the choir, to St. Peter's, Eltham Road, Lee, Kent. —Miss Marian E. Bruce to the Wesleyan Chapel, Abingdon, Berks.

DURING THE LAST MONTH.

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PREFACE.

The present collection is a first instalment of the Songs of Schumann in the order of their production; as his vocal works are extremely voluminous, it does not seem desirable to re-publish all his songs, but wherever there is a connecting link between the different numbers of an Opus, as in the nine Songs of Op. 24, and the 26 of Op. 25, they will all be given. None of the Narrative Songs will be included in this series.

Four of the Songs will be found transposed: Nos. 12 and 16, because the publishers have already two editions of them in the original keys; and Nos. 19 and 29, because they lie beyond the range of voice generally practicable.

In adapting the original English words of those Songs, which Schumann set to translations, the music has been made the paramount consideration, and words have been altered to suit the musical text when necessary; thus Nos. 13 and 31 are called "Some one," and "No one," since the redundant syllable in Somebody and Nobody disfigures the musical phrase. Moreover, considerable alterations had to be made in the Songs of Burns, without reference to the declamation.

The present edition absolutely follows the text of the Composer, rejecting some supposed emendations which appear in several editions; a slight change in the distribution of syllables to notes have been made to accommodate the English text, and a very few evident oversights in the original editions have been amended with the sanction of Madame Schumann.

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SCENE—SHERWOOD FOREST. THE HOME OF THE OUTLAWS.

Introduction, Instrumental; Recit. (Tenor), "Soho, my Merrie Men;" Solo (Tenor and Bass) and Chorus, "Hark! hark! away;" Recit. (Soprano), "Ye beauteous forests and shady groves;" Aria (Soprano), "Sweet pretty bird;" Instrumental, Horns; Recit. (Soprano) and Chorus, "Hark! 'tis the Horn of the Forester;" Recit. (Soprano) and Madrigal, "Sweet Echo."

ACT II.

CHAPEL SCENE—WEDDING OF ROBIN HOOD AND MAID MARIAN. MAY-DAY FESTIVITIES.

Instrumental, Sunrise, May Morning; Recit. (Bass), "Friends and Brother Saxons;" Wedding March; Ave Maria; Song and Duet (Soprano and Tenor), "Through weal and woe;" Bacchanalian Song (Bass), "With a ho! hi! ho! fill, fill, to the brim;" Instrumental, Morris Dance; Chorus, "We'll dance, we'll sing."

ACT III.

SCENE I.—A DENSE FOREST. THE CAPTURE OF WILL SCARLETT. Instrumental, an Alarm; Chorus, "To arms! to arms!" Recit. (Tenor), "What ho! my Lord and comrades;" Song (Tenor), "To arms! to arms!" Semi-Chorus, "Haste to the rescue."

SCENE II.—A DUNGEON IN NOTTINGHAM CASTLE. THE SHRIVING OF WILL SCARLETT.

Recit. (Bass), "My son, thou'rt doomed to die;" Aria (Baritone), "Miserere Domine;" Dead March.

SCENE III.—SCAFFOLD SCENE IN THE MARKET PLACE, NOTTINGHAM. ROBIN HOOD DEFIES THE SHERIFF'S VENGEANCE. TRIUMPHAL RESCUE OF WILL SCARLETT BY ROBIN HOOD AND HIS MERRIE MEN.

Recit. (Tenor, Baritone and Bass), "Noble Sheriff, wilt thou grant me a boon?" Semi-Chorus of Foresters, "Down with the Normans;" Chorus, "Hurrah! away to the woods, away;" Finale, Galopade, "We'll trip it merrily o'er the lea."

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SCENE II.—THE VILLAGE FESTIVAL.

6. Andante Pastoral, Instrumental; 7. Chorus, "Hark! the Village Bells are ringing," with Bell obligato; 8. Maypole Dance (Ballet Troupe); 9. Ballad (Tenor, Richard), "Then for thee I breathe a sigh," Harp or Piano obligato; 10. Chorus, "Hail to the merry festive time."

SCENE III.—THE HARVEST HOME.

11. Ballad (Tenor), "There's a Cot in the Vale;" 12. Chorus, "Our Yeomen" and "God speed the Plough;" 13. Song (Soprano, Eveleen), "Why is not Richard here?" 14. Song (Baritone, Albert), "My own, my native land;" 15. Duet (Eveleen and Richard), "The Harvest Moon is shining bright," Violin obligato; 16. Finale, Rustic Dance, Ballet Troupe and Chorus, "Sing merrily, sing cheerily."

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DECEMBER 1, 1873.

GLASGOW MUSICAL FESTIVAL.

GLASGOW in 1873 has nobly atoned for the shortcomings of Glasgow in 1860. Thirteen years ago, some earnest amateurs of the big Scottish town tried their "prentice han" at a Musical Festival. They got an Oratorio—Horsley's "Gideon"—composed for the occasion; engaged Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, Mr. Weiss and other distinguished artists; brought down from London the best orchestra that had ever been heard in Scotland, and, with generally efficient resources, gave four concerts. But the enterprise utterly failed, through being in advance of its time. The Glasgow public were not ready for it, either in point of artistic culture, or that liberality of religious opinion which can regard a performance of sacred music as less than "exceeding sinful." Rudely taught not to be in haste, the amateurs aforesaid waited and worked, doing the latter chiefly by means of the permanent Choral Union. Thirteen years is a long time in these fast-moving days; at all events, it was thought long enough to effect the desired improvement in Glasgowian musical knowledge and taste. So, about twelvemonths back, the idea of a second Festival was started. Of course it met with opposition and indifference. Some pooh-poohed it, others demanded "Cui bono?" and a still larger number waited to illustrate the maxim that "Nothing succeeds like success." But the Festival promoters were not men to be easily daunted. They knew that the time was ripe for their enterprise; and by mixing a good deal of national shrewdness with national perseverance, eventually carried all before them, gaining over to their side not only the Marquis and Marchioness of Lorne, but, after that, the Lord Provost and his Bailies. When a wealthy town like Glasgow heartily "goes in for" a thing, there is nothing that it cannot do, and the managers acted as men quite sure of their means. They resolved to have no half-and-half Festival, but a complete and handsomely equipped one, worthy to compare with the Festivals of England. Hence a scheme of not less than seven concerts, extending over five days; the production of two new works; the bringing down of Sir Michael Costa to conduct his "Eli;" the engagement of a first-class orchestra numbering seventy instruments, and of a group of solo vocalists, which included Mesdames Titians, Carola, Marie Roze, Patey, Trebelli and Edith Wynne, Messrs. Rigby, Lloyd, Lewis Thomas and Santley. All this involved a heavy responsibility; but the managers did not vainly reckon upon adequate support. The public came forward in a most handsome manner; every concert was attended by a brilliant and crowded audience, and the result was a large contribution to the funds of the new Western Infirmary, on behalf of the claims of which the Festival made appeal. Were we not right in saying that 1873 has atoned for 1860?

The Festival began on Tuesday, the 4th ult., with a performance of "Elijah," *apropos* of which, as no details are necessary, we may make some general remarks. We would begin with sundry forcible expressions of contempt for the City Hall, the only available place for Festival use, were not some enterprising individuals about to erect a building more worthy. The ill-situated, inodorous, ugly, and, in certain contingencies, dangerous edifice which satis-

fies the "conscript fathers" of Glasgow, will never again witness a Musical Festival, and we can afford, therefore, to let it pass on this occasion. Apart from the Hall, the opening performance showed everything connected with the proceedings as more or less what it should be. There was a capital chorus of 400 good sonorous voices, well trained, and in all respects up to its work. The conductor, Mr. Lambeth, certainly left somewhat to desire, but not more than was expected, in view of the fact that his opportunities of presiding over a large orchestra are rare. Under such circumstances, partial failure is the result of conditions that entail no blame. At the same time, Mr. Lambeth's unavoidable lack of experience is a matter which the Committee of the next Festival will have to consider, if they would place their musical doings in the very first rank. All the minor arrangements, with a single exception, worked well even at the beginning. The exception has reference to a prohibition of applause at the sacred concerts. True, the edict was only partially obeyed; but in so far as it was obeyed, it had a bad effect, depressing audience and performers alike. A similar rule against encores met with rigid observance. We cannot join our contemporary, the *Athenæum*, in its remarks upon this matter. The critic complains of injustice done to Costa's "Eli," and avers that the audience would gladly have re-heard six specified numbers. We were present on the occasion, and have had fair experience in divining the wishes of an audience, but we detected no such longing as that of which the *Athenæum* speaks. Assuming that it existed, there could be no better argument in favour of the Committee's rule. Audiences need, sometimes, to be protected from themselves; and six encores in "Eli" would have extended the performance to an unreasonable length, and fatigued everybody concerned. Applause is very well, and very desirable when deserved; but encores are an unmitigated nuisance, and should be stamped out. Over the second concert, which took place on Wednesday morning, we shall pass lightly. The programme was miscellaneous, and such interest as it had belonged to the instrumental selections, which included Bach's organ fugue in G minor, played to perfection on an indifferent instrument by Mr. W. T. Best, the *con sordino* Entr'acte from Reinecke's "König Manfred," Sir Sterndale Bennett's overture, "The Naiads," the *Larghetto* and *Scherzo* from Schumann's first Symphony, the Overture to "Der Fliegende Holländer," and the Romance from Haydn's Symphony, "La Reine de France." Both the Schumann and Wagner music was very indifferently played, conveying an impression that neither the conductor nor his followers knew much about it. The "Eli" performance, under Sir Michael Costa, took place on the evening of the same day, and was a complete success. We shall not discuss the work. Its merits and demerits were estimated long ago, and the judgment is not likely to be altered. But it is our duty to state that rarely has an Oratorio been more warmly received. Sir Michael conducted in his best style, and succeeded in showing that a master of the bâton could make the Glasgow band and chorus work in a fashion beyond reproach. Another miscellaneous entertainment was given on Thursday evening, when the orchestra played the overture to "Oberon," Sullivan's "Overture di Ballo," the "Pastoral" Symphony of Beethoven, the introduction to "Lohengrin," and the overture to "Ruy Blas." Maurer's *Concertante* quartet for four violins and orchestra, entrusted to Messrs. Carrodus, Collins, Pollitzer and Betjemann, was also a conspicuous feature in the programme. The vocal pieces need

not even be named, so devoid were they of special interest. On Friday evening the novelties were produced, and these demand special attention.

First in order of performance was a setting for *solis*, chorus and orchestra, of Psalm lxxxvi, by Mr. Lambeth, the conductor of the Festival. Any one who takes the trouble to look at this psalm will see that it embodies a gradual change of feeling, from despondency and almost despair, to confidence and gladness. The writer begins, "Bow down Thine ear, O Lord, and hear me, for I am poor and in misery," and ends, "I will thank Thee, O Lord my God, I will praise Thy Holy Name for ever and ever;" the progress from one extreme to the other being by well-marked stages. Upon this feature in his text Mr. Lambeth has seized with happy effect; not only changing the expression of his music, but even its structure. He opens with a chorus (*Moderato*—D minor), simple in form, unaffected in style, and wholly depending upon a certain subdued intensity of which the music is capable in performance. Even under a self-imposed restraint, however, Mr. Lambeth shows the power of a skilful musician, and creates an expectation of good things to come. The chorus ending in the major of its key, is followed by a recitative (Bass), "Preserve Thou my soul;" after which comes a chorus, with *solis* (A major), "For Thou, Lord, art good and gracious." The soprano solo first has a plain melody, modulating to the dominant, and repeated in chorus to equally plain harmonies. This alternation is kept up for some time, the tenor voice ultimately relieving the soprano, and the whole ending with an effective *ensemble*, wherein both solo voices have a share. The *ensemble* is by far the best portion of the number, and may fairly be classed among good music. A soprano air (F major), "Teach me Thy way, O Lord," has an *Allegro* episode on the words "O God, the proud have risen against me," which redeems the whole from the charge of being commonplace. This is followed by a tuneful chorale (F major), "Teach me, Lord," for voices in unison, leading to a short soprano solo, accompanied by some phrases of the chorale, in full harmony. The next number is a tenor air (*Andante*, F minor), "Thou, O Lord God, art full of compassion," in which we find Mr. Lambeth at his best. A curious effect is produced by the voice entering with a minor sixth on the dominant seventh harmony of B flat. We are not sure that we like it, but the device is a novel one, and the discord sufficiently poignant. Apart from this, the song is unexceptionable, and sustains its interest through a somewhat extended development. It is melodious and expressive in a more than common degree. A final chorus, with quartet (D major), "Among the Gods," begins, after an impressive orchestral prelude, in true Handelian style, and is carried on with spirit, and abundant use of all available resources. Having worked up his materials to an exciting climax, the composer suddenly introduces an episode for four solo voices, which leads directly to a unison repetition of the chorale, first by altos and basses, and next by all the voices, which break into harmony when the quartet is once more heard. It will be seen from this description that the Finale is an elaborate one. We will add, that it does Mr. Lambeth great credit, and brings his work to an end so as to leave a marked impression upon all who hear it. The performance was generally good. Mdlle. Titiens, Mr. Rigby, and Mr. Thomas gave the solos with adequate effect, and the choralists

exerted themselves manfully on behalf of their conductor, who, at the close, received what is sometimes called an "ovation."

The second and more important novelty was a Cantata—strictly speaking, a small Oratorio—entitled "Jacob," and written specially for the Festival by Mr. Henry Smart. There is no need to enlarge upon its *primâ facie* claims to respectful attention. Mr. Smart has been too long before the public, and has done too many excellent things, to make needful an assertion of his merits. He has only to produce, and everybody is willing to receive without hesitation. Mr. J. C. M'Caul, who compiled the libretto of "Jacob," had a difficult task to perform; and we cannot compliment him upon entire success. The whole life of the patriarch could not, of course, be treated; and, having to deal with a section only, Mr. M'Caul's obvious plan was to take the events connected with the sojourn in Padanaram and the marriage with Rachel—by far the most interesting recorded in connexion with Jacob. There were, however, many dangers to be avoided, and great precautions to be used. The cause of Jacob's flight to Padanaram could not be touched upon; the incidents connected with Leah were equally inadmissible, and the running away from Laban was scarcely less delicate ground. Thus hampered in the dramatic working out of the story, Mr. M'Caul leaves a good deal to the imagination, and fills up blanks with didactic passages, or supposititious utterances. The result of dividing the book into three parts (respectively named "The Flight," "The Marriage," and "The Return"), with intervals of years between them, is patchy and disconnected. Moreover, no attempt is made to give Jacob's character a dramatic significance, unless it be in "The Marriage," where the words put into the patriarch's mouth betray a sentimentalism almost maudlin. Rachel, too, is but a sketch, and generally speaking, the Oratorio derives no help from any human interest connected with the personages who act in it. But we will not visit the librettist with heavy censure on this account. His task was a hard one, and success in it almost impossible. The case is otherwise, as regards the manner in which some of the songs are introduced without the smallest provocation. When Rachel, for example, first sees Jacob, she bursts into a rhapsody, "This is my beloved," &c.; and when Laban hires Jacob as his shepherd, he begins to sing the well-known verse about the "good shepherd who giveth his life for the sheep." These, and such as these, are faults that even a novice in libretto-making might easily avoid. Mr. Smart is much more successful than his collaborateur. He has written throughout with a keen sense of musico-dramatic effect, and with the hand of one who knows how to make the most of his materials. It is to be noted, that he never unduly strains after effect, or forces himself out of the line of thought and expression which comes most natural to him. The music conveys an idea of one who gives spontaneous utterance to his ideas, and keeps well within his resources when doing so. For this reason, there is no pretence of a distinctive style. Mr. Smart's work is Mendelssohnian to a marked degree; but such an able musician may follow a great master without fear of reproach. There are some who are plagiarists or nothing. Mr. Smart does not plagiarise, and his reflection of Mendelssohn is worthy homage paid by one gifted man to another more gifted.

The action of the drama is preluded by an orchestral movement, opening with a tranquil

Andante con moto, in D major, leading to a passionate *Allegro* in F, which is worked out with great fluency and vigour. What the exact purport of this Introduction may be we cannot tell; but it is interesting enough in itself to at once arrest attention, and prepare the mind for that which follows. At its close, the action begins by an angel (contralto) directing Jacob, in recitative, to set out for Padanaram; immediately upon which follows a didactic chorus (*Allegro Moderato*—G major), "Blessed are the men that fear Him," having two well marked and contrasted subjects, given in alternation, with due variety of detail. Mr. Smart avoids that blending of the two themes, which is characteristic of Mendelssohn; and his *réprise* of the first subject has an elegance all its own. The story being resumed, in recitative, goes on till Jacob lies down to sleep in a "desert place," at which point occurs a tenor solo *Andante con moto*—D minor, "O Thou that hearest prayer." Though not strikingly original, this song is melodious and expressive; the *Coda*, especially, wherein a change to the tonic major occurs, being remarkably beautiful in its tenderness and grace. Jacob is now asleep: and as a bass recitative tells of his dream, the orchestra illustrates the descent of the angels, with a well-studied and suggestive effect; acute wind instruments sustaining a sequence of descending chords, while the divided violins have a graceful, undulating figure around them. This is continued at some length, but with undiminished charm, till a four-part chorus of female voices (*Allegro Moderato*—D major), "The Lord hear thee in the day of trouble," expresses the benediction of Jacob by his celestial visitants. The chorus is written with unaffected simplicity, and its last phrase, one of extreme loveliness, re-appears more than once as the refrain of a short tenor solo, which forms an episode in the number. At the close of the solo, the male voices enter, in four parts; and, eventually, the whole eight parts are combined in an effective *ensemble*. This closes the Angels' chorus; and, when the voices cease, the orchestra resumes its descriptive work. Now, however, the sequence of chords is an ascending one; and the mind follows them up and up, as Jacob may be supposed to have watched the disappearance of his heavenly friends. An agitated solo, for Jacob, "Surely the Lord is in this place," follows the orchestral passage, without break; and, also without break, the solo leads to a chorus (*Allegro Moderato*—D major), "The Lord is thy keeper." In this number, two distinct themes are fugally treated, with Mr. Smart's well-known skill; a varied effect being secured by massively harmonised episodes, employing the whole force of the orchestra. Thus admirably does the first Part of the work come to an end.

The second Part—"The Marriage"—opens with an elegant *quasi Pastorale* in E flat, for orchestra, which preludes the scene between Jacob and the herdsmen at the well. Mr. Smart has treated the scene referred to with much dramatic power, and provided a singularly good "entrance" for the heroine of the story, who, appearing in the distance, to the accompaniment of a section of the *Pastorale*, sees Jacob, and bursts into an impassioned and beautiful air (E flat), "This is my beloved." As regards charm of melody and grace of treatment, the air is one of the finest things Mr. Smart ever wrote, and we shall not be surprised to find sopranos using it apart from the rest of the work. One result is sure—the song will be a universal favourite with the public. The dialogue between Jacob and Rachel

having been carried on in recitative, we have next Laban's kindly greeting to the wanderer (a solo in recitative), and then comes the baritone air (in E major), "The good shepherd giveth his life for the sheep," another example of Mr. Smart's fluent tune, and elegant style. Fourteen years are now supposed to elapse, after which the marriage of Jacob and Rachel is announced, and the newly made husband and wife incontinentally join in a very sentimental—as to style, sensuous—duet (*Allegretto moderato*—A flat), "Tell me, O fairest of women." Here, not less than in the soprano air, Mr. Smart appears at his best. His love music is love music indeed. Tender, graceful phrases flow from the lips of the singers, while the rich, yet subdued colouring of the orchestra heightens their force and excites the imagination. Not many things in modern music are more beautiful than the *più lento* "For, lo! the winter is past," which is a masterpiece of descriptive and suggestive art. The duet is followed by a chorus (*Allegro maestoso*—E flat), "Happy art thou, O Jacob," wherein the gracefulness of the preceding number appears well blended with qualities more impressive and emphatic. This closes the second Part.

An Angel's recitative opens "The Return" by directing Jacob to leave Padanaram and go to his own land, after which the heavenly messenger comforts and encourages the future patriarch in an air (contralto), "Be thou patient" (*Andante lento*—D major). Although effective and very pleasing, this number has little individuality. It too forcibly suggests "O, rest in the Lord." Jacob's flight and Laban's pursuit having been described in recitative, the interview of the two men is represented in a duet (*Allegro assai*—G minor) full of dramatic power, especially at the beginning, when Laban speaks in anger. Peace is quickly made, and Rachel, Jacob, and Laban join in a trio (*Allegro non troppo*—B flat), "Come, let us sing unto God." The interest of this movement is not great, but the chorus (*più animato*) to which it leads, is another good example of Mr. Smart's contrapuntal skill. Eventually, the trio is combined with the chorus, making an *ensemble* of rare impressiveness, admirably sustained to the end. On all accounts, this deserves high praise. Preceded by a brief but original episode for orchestra, the Angel now warns Jacob of Esau's approach, and the latter expresses his fear of what may happen, but is reassured in a solo of rare sweetness and dignity, after which the number ends with a brief concerted passage for the two characters. The reconciliation of the brothers is then told in recitative, followed by a short, unaccompanied, five-part chorus (*Andante lento*—G major), harmonised in a manner as simple as is its design. The Angel again appears, and commands Jacob to fix his abode at Bethel. With this the story ends, but not the Oratorio. We have first a quartet (*Andante lento*—G major), "Gracious is the Lord," very flowing, tuneful and expressive, after which comes the finale in the shape of a chorus (*Allegro Assai*—D major), "Oh! praise the Lord." Mr. Smart has not amplified this chorus to any great extent, nor has he brought into requisition his contrapuntal resources, full and massive harmony being chiefly relied upon for effect. That effect is secured by this means nobody will dispute, and the Oratorio comes to a worthy close.

Such, in outline, is the newest contribution to English sacred music, and such is the work which Glasgow received with the liveliest demonstrations of approval. The performance, though not perfect, did justice to its subject on the whole; and, after it

Mr. Smart was called for, and applauded with enthusiasm.

Of the "Messiah," given on Saturday morning, we need not speak; nor is there anything to say of the "popular" concert on Saturday evening, except that the idea was a good one, and well worthy of imitation elsewhere. The precise financial results of this most successful Festival have not yet appeared; but the Committee hope to present the Western Infirmary with considerably more than £1000. It is only right, in conclusion, to acknowledge the uniform courtesy and liberality with which strangers, officially in attendance upon the proceedings, were treated. No such duty as theirs was ever made more easy and agreeable.

A LETTER in the "Sunday Times" of the 9th ult. mentions that at some evening Readings, &c., recently given, the chairman in his prefatory remarks begged the audience to preserve order because "it wasn't a lot of paid people who were going to sing to them, but some ladies and gentlemen who had volunteered their services." As in this gentleman's opinion it is evidently not necessary to "preserve order" when accredited vocalists are engaged, we trust that he attends amateur performances exclusively; for at many concerts we could name, where the music has been entirely rendered by "paid persons," we are convinced that any attempt at disturbance arising from the feeling he has given expression to would be immediately suppressed. Moreover, as we generally find that professional artists can secure the attention of an audience by their talent alone, it seems rather a confession of weakness to bespeak a hearing for amateurs on account of their being "ladies and gentlemen."

To the many who sympathise with the mission of the "Jubilee Singers"—whose performances in London were noticed in the "Musical Times" a short time ago—a book which has recently been forwarded to us, entitled "The Jubilee Singers and their Campaign for Twenty Thousand Dollars," will prove deeply interesting. Besides giving a graphic account of the commencement and progress of the "campaign," this volume contains a sketch of the lives of these vocal missionaries, and also the words and music of their songs. Their object in giving concerts in America and England was to raise funds for building a "Jubilee Hall" in connection with Fisk University, Nashville; and we are glad to find, by the "Republican Banner" of the 22nd October, that on the preceding day the corner stone of the Hall was laid, in the presence of a large gathering of citizens and persons who have been foremost in aiding the good cause. During the ceremony the pupils of the University united in singing jubilee songs; and several speakers afterwards addressed the assembly. At the conclusion the Doxology was sung and the Benediction pronounced by the Rev. Mr. M'Neal, successor of the Rev. J. G. M'Kee, the first missionary teacher among the coloured people in Nashville.

MR. CURWEN'S pamphlet entitled "The Present Crisis of Music in Schools" is scarcely suitable for notice in our ordinary reviewing columns. Since Mr. Hullah's Report on the result of his examination of the state of music in public schools, the war between the "fixed" and "moveable" *Do* has raged more furiously than ever; and the work before us—which is expressly stated to be "a reply to Mr. Hullah's attack on the moveable *Do* and Tonic Sol-Fa methods in the Educational Blue-book, 1872—3"—

is of course somewhat too personal to be considered as a dispassionate criticism upon the subject. Nevertheless Mr. Curwen has a right to be heard when he states facts, for these are proverbially stubborn things for even a "Blue-book" to ignore. We are told that the test piece of music given to the Tonic Sol-Faists in their own notation contained "between twenty and thirty errors;" and, as far as we know, this has never been contradicted. It is true that the piece was afterwards withdrawn; but by some means, in a partially corrected state, it found its way into the printed Report. All persons who are interested in the subject of musical education must, we think, desire at least that fair play should be guaranteed to the partisans of both the systems now before the public; and this we believe can scarcely be the case when a Musical Examiner, armed with the authority of Government, is not only identified with one method but avowedly opposed to the other.

THE CHURCH CONGRESS AT BATH.

As Mr. Barnby's Paper upon Church Music appeared in our last number, we now give a report of the discussion which ensued upon it.

THE PRESIDENT.—It seems to me that a paper containing so many valuable suggestions, and so much detail as to the better future conducting of our musical services, ought not to be suffered to fall to the ground without a special vote of thanks. From the way in which you have received my words, I take it for granted you have commissioned me to offer your best thanks to Mr. Barnby for his paper. (The vote of thanks was accordingly passed.)

MR. C. L. HIGGINS (Turvey Abbey, Bedfordshire).—I am permitted by the kindness of the committee of this Church Congress to say a few words on a subject which has not been included in the list of matters submitted to your consideration for this year. Yet the subject of Hymnology is one which is closely enough connected with Church music to render it not altogether unbefitting a few moments' thought on this evening. I exceedingly lament the illness of the learned Professor, whose eloquence and great knowledge of ecclesiastical harmony would, if he had been present, have delighted us all. At the same time I will not deny that I am very thankful to have (perhaps in consequence) this opportunity of calling your kind attention to a matter which I do believe to be one of very great interest and importance to the Church. Hymns of praise to Almighty God, and to Jesus Christ our Lord, have always been an element of great power in the Church's work. From their metrical structure they enter easily into the memory. Their rhythm is pleasant to the ear. Their piety and warmth often affect the heart. They are not unfrequently very suitable to the capacity of the little child who loves to learn them from the lips of a dear mother; they are remembered with delight, and accompany as a friend the thoughts which occupy the solitary hours of men and women in the busy, bustling years of middle life; and often have they been found, as the days draw to a close, to supply to the worn and weary spirit sweet thoughts and loving contemplations of peace and hope, and heavenly joy yet to come. A season of real prosperity in a Church has always been accompanied with an increase of songs of praise. From the very earliest times it has been found that when, by the blessing of Almighty God, spiritual truth and life have increased, and the pulses which beat in the Church's heart have been quickened by vital action from the blessed Spring of all life, then words have never been wanting by which the Church has made known her thanksgiving and proclaimed her joy. The history of all great reformations in the Church bears testimony to the fact of which I have spoken. Not to go back to the times of Old Testament story, or to the days of the early life of the Christian Church, the period of the European Reformation in the fourteenth and fifteenth centuries, and that blessed revival of spiritual energy which has so signally marked the times

which are almost and quite within our own memories, confirm very amply my assertion in this respect. What a store of hymns is to be found allied to the days when Germany threw aside the corruptions which trammelled her faith; and the last three-quarters of a century have given us in England a precious legacy of sacred song, the like of which for holy fervour, combined with spiritual perception and chastened thought, has perhaps never sprung uninspired from the human mind and heart since the beginning of time. The Church of England has a grand collection of hymns from which she may select her songs for the Sanctuary. This is perhaps shown by the number of hymn-books and hymnals which distress, and disturb, and distract her congregations. About one hundred and eighty different books are in use in the various churches of our land. In this respect we contrast unfavourably with most of the Christian communities in England who do not belong to our Church. The Wesleyans, the Moravians, the Independents, and others, have each their well-known and accredited hymnals. They use and can use none beside. These books are found to be a valuable means of promoting sympathy and union, and close brotherly regard among the members of the community to which they respectively belong. Now I venture humbly to suggest to this Congress, that inasmuch as it has been an exceedingly great and most precious blessing to our Church that we have had for so long a time a Book of Common Prayer, which has united in one outward form of holy worship all the members of our Church both at home and abroad, binding them together so that they may, though scattered all over the world, as one family, with one voice, pray to our Father which is in heaven; so it would be a very great and almost an inexpressible blessing if the Church could have a book of "Common Praise," which, without being in any way compulsory, but having the Church's recommendation only, might enable those who use it, whether in our own land, or in our various colonies, or in missionary stations, or in the far off islands of the sea, to raise *one* happy united song of heavenly joy and thanksgiving to our dear Master and King, whose blessed will it is that His Church should be one in Him. This would be a grand step indeed, but only one step towards that which I from my heart long to see, yes and hope to see some day accomplished, namely, a book of sacred worshipping song, which from its large, wide, and extended character, may have some right to be called a Catholic Hymnal. It may perhaps be thought by some to be a thing almost impossible, but why should not the Church of England, by the united voice of Convocation of the Northern and Southern provinces respectfully invite the sister Episcopal Church in America, the Colonial Church, the Episcopal Churches in Scotland and Ireland, and all who are in communion with us, to form a joint committee for the consideration of this great spiritually-practical question. An impossibility is the best thing in the world to have to deal with, when the object to be gained is a real good, and earnest hands, and hearts, and heads are determined upon its attainment. I had the privilege of offering an humble suggestion of this kind to the Church Congress at Southampton, and afterwards at Nottingham; since that time the venerable and learned houses of Convocation have taken up the matter, and have granted a committee for the consideration of this subject. It is with deep thankfulness that I have learned that a report has been prepared under the able care of the late Archdeacon of Coventry (alas! now no more), whose warm and earnest heart impelled him during a time of sickness and sore trial to give his remaining strength to the work. This report has already been presented to Convocation, and I anxiously hope that it will be accepted and acted upon at the earliest possible opportunity. It has been said that such a book, if it could be had, must of necessity be colourless; that all distinct Church teaching must be eliminated; that a book meant to please everybody would satisfy nobody; and a great deal more of a like kind. Of course it is very easy to make objections; there are spots in the sun. But we desire no greater catholicity for the Hymnal than is possessed by the Prayer-Book—and is that colourless? is all distinct Church teaching expelled

from that? Thank God, not yet. A very few words more. Time hastens on: the days of the years are perhaps fast drawing towards their close—the shadows lengthen. Soon, sooner than we expect, over the distant hills may dawn the early light of that day whose sun shall never more go down. Now—as we are taught will be the case—anxieties increase; restlessness, and lawlessness, and faithlessness manifest themselves all around. Oh for a larger, wider outpouring upon us all of the blessed influence of the Holy and Divine Spirit that we may work more for God while time and opportunity lasts; and among our works surely the sending forth under the fostering care of the Church, and recommended by those whom God has set over us in spiritual things, a book of Common Praise which shall be comprehensive and catholic in character, distinct and dogmatic in doctrine, loving, tender, and gentle, such as may suit the young and the weak, as well as the learned and strong, would be a work not unsuitable to these wondrous times in which we live, for it would bind closer together in Christian fellowship those who as Churchmen desire to be one in their Lord. Oh, dear sirs, help it on! The work would indeed be a happy one, for it would, by God's grace, be a handbook which would cheer the sorrowing, strengthen the fainting, teach the ignorant, lead into the right way those who are now wandering, make rich with spiritual blessings the poor, and help to comfort with bright hopes of a better life to come many who are now sore tried in this life. Help it on, then, in the love of Jesus, whose dear name it will exalt and magnify, and be assured that it will be accepted in our hearts, recognised in our families, valued in our parishes, used throughout our dioceses, thankfully and lovingly received everywhere as the Church's Book of Praise.

THE PRESIDENT.—Ladies and Gentlemen.—The excellent and interesting paper we have just heard, and which has revived, and, I am sure, quickened, our interest in the subject of this night's proceedings, and for which our best thanks are due to Mr. Higgins, makes me more unwilling to ask at your hands the favour I have reason to prefer, and that is, leave of absence from the conclusion of the meeting. I should like very much to have heard the opinions of those gentlemen who are able to address you on different matters of Church Music; and I dare say we should have had our feelings of love and respect stirred up towards some of our great writers of those beautiful hymns whom we love to honour. The hymns of my own predecessor, for instance, in the see of Bath and Wells, the saintly Ken, and the hymns of him whom the whole Church of England reveres, Mr. Keble, raise feelings of love in all our hearts, and stir up the feelings of Christian love within us. I say I should like to have heard the opinions of our friends who will speak upon this subject; but the truth is, I am obliged to return to Wells to-night, the reason being that one of my sons, who is going on duty to his regiment in India, has got two days' leave. (Loud cheers.) I feel you have now granted me my leave of absence; but before I part from you, I should like to say how very deeply all our feelings have been stirred up by this Congress, and with what unspeakable pleasure we have had communion, and forgotten for a time any of our differences, I feel truly grateful to this immense assembly, which has filled this vast hall, for their behaviour, and the encouragement they have given us throughout. I am not aware what the precedents of Church Congresses are; but you may be quite sure a Congress has not been as successful as this has been without a very large amount of labour on the part of those who have prepared it. There are, on both my right and left, gentlemen who I know have worked for many months, giving the best of their thoughts and time to produce the result which we have now had the benefit of; and I am quite sure you feel as I do, that we owe a very deep debt of gratitude to those hearts and heads and hands which have prepared the Congress. I will just, as I go by, pay my respects to the worthy Mayor; and allow me to bid you farewell and God bless you!

The Bishop of Nova Scotia then occupied the chair, the audience rising and applauding as the Right Rev. President retired from the platform.

DISCUSSION.

DR. ARNOLD (of Winchester).—I came here this evening expecting to hear Mr. Barnby's views on Church Music; but he has only given us his views on the management of choirs, the duties of the clergy in regard to choirs, and his own particular ideas as to whether Oratorios should or should not be performed in cathedrals. For myself, I come from my organ-loft in Winchester Cathedral, intending to give my opinions on the music which is now being performed in churches, and which I think is calculated to do great mischief. I may say, in addressing you, that the *Musical Times* is a paper well known to all musicians. It is, in fact, the only Church paper we have which has a large circulation with regard to Church Music. The circulation is, perhaps, 15,000 monthly. For some time past the opinions given in the *Musical Times* on Church Music have been in one direction—Advance, advance, advance! The music has advanced, and advanced in such a manner, that when one enters a church now, one hears such stuff that one is ashamed to go again.

A VOICE.—Which church?

DR. ARNOLD.—Churches generally. I am speaking generally of music now. I wish to speak of Psalmody and Hymnody—"Hymns Ancient and Modern," and the work just published, "The Hymnary." As regards "Hymns Ancient and Modern," there are many good tunes; but the harmonies are very bad in the larger number. "The Hymnary" I consider to be, in some respects, an advance on "Hymns Ancient and Modern" (in the same style, understand me), and calculated, therefore, to do even more mischief; and I am speaking simply and solely in an artistic sense of the music. Of course I expect to be asked to prove what I am saying. A man may be exceedingly popular and yet altogether wrong. In fact the question generally asked now is, Is he a popular person? Well, suppose the question were asked of myself, I should say, "No, I am not a popular man; certainly not." I have never taken the necessary steps to ensure popularity. I have never been able to circulate, to the extent of 15,000 monthly, my views. I will begin to explain to you why I consider these hymns to be bad. I will quote the opinion of one of our greatest Church writers, Dr. Crotch. He was formerly Professor of Music at Oxford, the chair of which is now held by Sir F. Ouseley, a most distinguished musician. Dr. Crotch, writing on Church Music as an art, says: "Music may be divided into three styles—the sublime, the beautiful and the ornamental." Now the sublime style of music is the most elevating and most soul-stirring which can be conceived by mortal man. It requires a high intellectual power to conceive anything of the kind. As a specimen of the truly sublime, I may give you the opening part of "Worthy is the Lamb" of Handel. Where can you find anything finer than that? If you wish another specimen, take "His body is buried in peace." These are specimens of the truly sublime which will last to the end of all time. A hundred or more years have passed, yet we know these are great works and great conceptions in art. The next style, the beautiful, is one degree less in value than the sublime, and it may be explained in this way:—The beautiful combination is the result of softness, delicacy, smoothness, and a certain amount of solidity in harmony. The two are generally combined in fine music. Take Handel's "Round about the starry throne," and you have the combination of the two things. The third style is the ornamental, and it is of less value than the two I have previously spoken of. It is the result of abrupt variation and peculiar melody; and as regards harmony, there are other peculiarities into which I will not now enter. I maintain that the Church Music of the present day, instead of being written in the sublime style, at which each Church composer should aim, is in the ornamental or lowest style of art. I maintain that the greater part of the music in "The Hymnary" is unworthy of Church Music. I am asked constantly, "What can you recommend in the way of Church Music? Do you know anything with a 'swing' and 'go'?" Dear me, I don't take this view of Church Music, but a much higher one. I had a gentleman the other day who attended a meeting with regard to music for a parochial choir festival, and he said he had so much of this extreme music, that he begged to say

he hoped we should select no music written within the last 150 years. This is a violent reaction caused by so much "swinging" and "going." As I have not the time to discuss this matter as fully as I should like to do, I think I will write about it. I should like to have had some views of Mr. Barnby's to combat; but really I think you must have learned very little from him about Cathedral Music.

REV. J. A. SEATON (Cleckheaton).—The small claim which I have on your attention to-night, perhaps, may be based upon the fact that for seven years I have been musical secretary and editor, and, to all intents and purposes, choir-master of a Yorkshire Choral Union. The particular musical matter which I wish to enter upon to-night is the relation of the clergy to that special part of their duties, which is commonly known as intoning the service. Most Acts of Parliament have an explanatory clause; and though my speech will certainly not be as long as some Acts of Parliament, nor, I hope, so dull, yet I must begin with an explanatory clause. First, I shall use the term "precentor," not in the sense of that functionary in a cathedral whose luxurious repose of his book upon his stall was—I do not say is—an apt illustration of his own luxurious repose,—I shall use the word "precentor" in its literal sense as a reader of the Church's services, be he precentor of a cathedral, or merely the priest of a parish church. The word "monotone," as its name implies, I shall use for the special mode of musical recitation which is confined to one single note. The word "intone" I shall use with reference to the special mode of musical recitation which involves inflexion and the use of several notes. When at Oxford studying logic, we were taught a convenient formulæ for classifying everything. Everything was either A or not A, and that was supposed to be exhaustive. So I would classify the clergy by dividing them into those who can sing and those who can't. Further than this, I would subdivide each of these classes. First, I take those who can't sing, in order that we may get rid of them. There are two classes of these men: those who can't sing and know it, and those who can't sing and don't know it. As regards the first, I am very sorry for them, but am very glad they do know it. As for those who can't sing and don't know it, I pity them intensely, and I think they stand in need of somebody who should hold the same relation to them which a prominent member of the House of Commons is facetiously said to hold towards the present Government—the relation of a candid friend. Clergy of this kind want somebody who will take them kindly by the arm, and say, "My dear fellow, why do you try and sing the service with a voice like a peacock?" I would ten thousand times rather hear the responses and prayers read (in the popular sense, and not the technical), than badly intoned. I pass on next to those who can sing, and they may be divided into two classes. By the word "can" I mean those who have the power; and by "sing" I do not mean make a musical noise, but are able to sing in tune and time. The first class are those who could if they would, but won't take the pains to learn. The second are those who can and do, and who do it well. As to the first, if they have an ear at all, I would recommend them to monotone the service for six months, and not try to intone it, and then go away and learn to sing in tune and time, and learn what tune and time mean. Moreover, practise with an instrument first, and then try to sing unaccompanied. Having first put the notes down, try to sing a certain phrase of music until you can sing in perfect time, and keep the pitch without an instrument. There is often something very sad even in the beginning of a service. The most difficult thing we have is the Confession. Every sentence gets a trifle lower, until, at the latter end, we are down nobody knows where. Now a little real practice in music would enable the precentor to catch with his ear the slightest depression on the part of the choir, and to sharpen his own next sentence a trifle, so as to raise it. Then, after having learned to sing, and made it a study, go on to intone. As to those who can sing, and do sing well, they have need of one word of musical exhortation and one word of spiritual exhortation. My word of musical exhortation is, that it is a great mistake to think that the responses in

the choral service are the easiest part in it. Not very long ago I was in a building where perhaps the finest service in England is sung. Coming home, I was asked what I thought of the service. "The anthem," I said, "and the Canticles were most beautiful; the Hymns were very fair; the Psalms were bad, and the Responses were execrable." The reason of this is that constant repetition begets carelessness, and carelessness begets musical faults of tune and time. And now for my word of spiritual warning. There is an old saying that familiarity breeds contempt. I am sadly afraid that the saying is only too true of spiritual matters; for there is not only the carelessness about the music, but the question of formalism and heartlessness; and this is a special danger for us clergy from our very familiarity with sacred things. But this is no argument against intoning. It is often said those who intone the service cannot do it from the heart. Why, bless my heart! those who read the services may get into just as formal and careless a way, and at least intoning has the merit of concealing all individual peculiarities. Reading the prayers may be just as heartless as the most elaborate singing of them; and therefore the word of spiritual warning I would give to all my brethren is this:—Try ever to be true precentors, leaders of God's praise in God's house.

REV. B. COMPTON (St. Paul, Covent Garden).—I desire to offer to you a few practical remarks, taken from the side of the clergyman rather than of the musician. I desire, first of all, to join heartily in the aspirations of Mr. Higgins, that the time may come when we shall have a universal hymn-book for the whole Anglican communion; but, as he said, there are many difficulties to get over first of all, and I think the best way in which we can co-operate with him is to face those preliminary "hard impossibilities" which he has alluded to. The first kind of difficulty we have to contend with is a very serious one indeed, and it is that anything like a perfect hymn-book actually does not exist at all. I'll appeal to any one who has had experience, either in editing a hymn-book, or in carefully selecting the hymns for public worship, if there are not many occasions and days for which we do not possess good hymns at all. These hymns we have yet to get, and they cannot be produced to order. The second great difficulty which meets us in this endeavour is a worse one still; and here I hope I shall not offend the susceptibilities of any one present, for I am afraid I shall have to express myself about hymns somewhat in the way Dr. Arnold did just now about the music. It is that the taste of our congregations is not yet brought up to the mark of really appreciating what are good hymns and what are not. In bringing this heavy accusation, I will only justify myself by asking you whether you do not find in your collections of hymns many which are utter trash. I must confess that, going sometimes to my brethren's churches, it is perfectly amazing to me how people do contrive to select the very worst hymns out of such an excellent book as "Hymns Ancient and Modern." Therefore I say, that as long as this defective taste in hymns exists, it would be a pity to precipitate matters and stereotype, for we do not know how long, any collection of existing hymns. We want a great improvement in our taste for sacred poetry. The truth is, I believe, that everybody who learns to sing, learns it upon words so utterly unmeaning and so exceedingly silly, that they get out of the habit of necessarily attaching a sensible meaning to the words which they sing. I will not detain you longer upon this; but I wish to offer a few practical remarks upon another subject touched upon by Mr. Barnby. First of all let me, as a perfectly non-musical man who cannot sing, and knows it, thank him most sincerely for his decisive opinion that our hymns should be sung in unison. I speak as a practical clergyman who takes great interest in choir practice, and invariably attends it in his own church. But if anybody knew the trouble of trying to deal with people who want to sing in parts and don't take the trouble to come to practices, and the difficulties which ensue in consequence, they would most heartily welcome such an opinion as Mr. Barnby's; and I only wish it may be spread far and wide, and dinned into the ears of our choirs. I

believe most of the audience to-night are laymen, and I would impress upon them the good they may do in getting the incumbent of the parish to attend himself to the musical practices, as far as he possibly can. I do not know why it is, but it certainly is so, that things go wrong if he is not there. Very often, indeed, other people know a great deal more about the matter than he does. But his position is accepted as a sort of authority; and if he conducts it carefully, without intruding his own opinion where it is not wanted, the choir practice will go on in a way it will never do if he does not attend it personally himself. Lastly, let me say a word on the relations, which, I believe, are very important, of the incumbent and the organist. No work is ever well done in combination unless each person sees his own business and sticks to it. The positions of the clergyman and organist are perfectly well defined. The clergyman's business is to make himself thoroughly master, as a scholar, of the meaning of the hymns he wishes to be sung, and the expression he wishes to be given to them, and, on the part of the congregation, to make known to the organist the kind of expression he wants, leaving it to him to carry it out as his skill will dictate. Here, I believe, we who can't sing and know it, really possess some slight advantage over those who can sing a little and know it, because we must at once feel it perfectly absurd to have any musical opinion. All we can do is to exercise the common musical taste which, I believe, every human being has, whatever his ear may be, and ask for a musical rendering of the intellectual expression which we desire to be given. Lastly, from the bottom of my heart, I would impress the exceeding desirableness of every man in Holy Orders in the Church of England having some musical education. If you knew what it is to have none, and to be unable even to "raise a hymn" at any quiet service or children's gathering, you would feel, as deeply as I do, what an enormous advantage it is to have some musical power. I earnestly trust, among the many schemes for the improvement of the education of the clergy, which is grievously wanted in many points, this will not be forgotten.

PRECENTOR VENABLES (Lincoln).—The stirring words which fell from Mr. Seaton have roused the precentor of a Cathedral church from his luxurious ease,—I cannot say from his cushioned seat,—to say a few words upon what I feel to be the duties and responsibilities of a cathedral precentor. Let me say—and I am sure I am speaking for my order—how deeply thankful I feel to Mr. Barnby for the kind views he has so admirably set before us. I rejoice to have heard them, and to know that they will be printed and go forth, and that hundreds and thousands who are not here will have the privilege of reading them. Our Cathedral service has been set before us this evening by Mr. Barnby in its true character as a meditative service. It is not expected to be a service in which all should join; and let me beg those who are present here, who go to Cathedral services, not to attempt to join in music to which they are unaccustomed. As Precentor of our glorious Cathedral of Lincoln, it is my delight to attend the services twice every day for the greater part of the year; and I am sorry to say that my enjoyment of those services is much marred by the presence of those who cannot sing and don't know it, and yet attempt to join in anthems and services. Before now I have had to turn to some one standing near me in a stall, and beg him to reserve himself for the chorus, when I have found him join in Spohr's "As pants the hart." I hope this, the true idea of Cathedral services, will be more appreciated—viz., that it is a meditative service. There are portions where we rejoice to have the congregation joining, such as the chanting of the Psalms. If they cannot sing, let them do it *sotto voce*, and not spoil that which I feel is a most glorious and instructive part of our worship—the Psalms of David. But in the other parts, let them regard the services and the anthems as a chanted sermon, and let them devote their minds and thoughts to meditating upon the glorious truths set forth in that Creed set hymnwise, the Te Deum, the glorious Canticles, which set forth the mysteries of the Incarnation, and the coming of the Lord as a light to lighten the Gentiles. If they cannot sing, let them meditate upon those glorious truths which are set forth musically. Some hard things have been said

to-night of modern music. I rejoice to think, with one who speaks with authority (the present Bishop of Carlisle, who is an accomplished musician, and took, while Dean of Ely, a part in the musical services himself), that the music of the present day is quite equal to anything that has been produced in former years, and, as the Bishop of Carlisle said, our resources are by no means exhausted. In our own Cathedral, we desire to be catholic, and not to adopt any school of music, and run in any narrow road. We take the oldest services, the glorious inheritance we have received from our Aldrich, Farrant and Boyce; and I often have the pleasure of listening to Mr. Barnby's music, and last week heard it with very great enjoyment in my Cathedral; and sometimes I listen also to the music of Dr. Arnold with very great pleasure also. I feel very much indebted to Mr. Barnby for what he said about hymn-singing; for the service has lost one great portion of its use if the congregation attempt, without being able, to take an intelligent vocal part. I would desire that the Cathedral service on Sunday should never take place without a hymn to a simple tune, in which all can join; and I agree with Mr. Barnby that this should be in unison. When one's ears are tortured, as they are, by the attempts of persons to indulge in the horrible screech which is known as singing counter, one longs for the solidity of sound when all are singing with one voice and one word and one note. I am thankful to Mr. Barnby for what he has said, and am thankful to think the time is coming when it will be possible to have musical festivals in our Cathedrals,—a true musical festival,—when we shall have an oratorio, or portion of an oratorio, performed as part of the religious service. There is no place where our glorious Oratorios can be so properly performed as in our Cathedrals,—not as shows or spectacles, for which people should pay money, but as portions of the worship of God, and as a faint prelude to that glorious service in which we trust, through His grace, eternally to join.

CANON WALSHAM HOW.—Just two or three words only upon a few points which struck me during the course of this debate. You have just listened to the representative of a Cathedral service—the meditative service. I stand here as the representative of a purely country parish, where the service must be necessarily, if it is good for anything at all, congregational. Let me ask you first of all to make your service reverential, helpful to devotions of the people. This I think is best done by adopting a low monotone. I do not think taking the G, and having the note given you, a good plan. It is too high for the ordinary congregation. I think most clergy can read very reverentially on a monotone not higher than F; and I think in that way you can get really good responding, and I could never get it without. I have had non-musical curates who were able, except in very long prayers, to keep very fairly on their monotone. Besides the strain on the voices in the responding, there is the difficulty of keeping up the pitch when the note is higher than the natural note: although in the Creed and Confession the thing may be done by the organ playing a soft harmony. I protest against the service in which the clergyman reads up and down all the time, and the choir finishes up each prayer with an "Amen," dropping the half note from nothing at all. It always strikes me as one of the most painful things in the way of a church service, and I really wish those who are obliged, from the natural conformation of the thorax or some other cause, to read up and down, would let the whole thing be said, and not sung. Let me say a word about hymns and hymn-tunes. I should like to mention a plan which I have found to promote congregational singing. I always, in the evening service, choose a very popular hymn and tune for the place before the sermon; and the choir are instructed to cease singing during the last verse but one, leaving it entirely for the congregation. A great many hymns fall in exceedingly well with this, especially such as end with a doxology; and the effect is excellent. The people thoroughly enjoy their verse, and the outburst of the choir in the final verse is most telling. There is one more thing: do let us invite our congregations to join in the practices, if it only be a practice of an hour before the evening service. You can get a great

many to come; they do come, and it very much helps the congregational singing. What we want in hymn tunes is really popular music, and yet thoroughly good music. I would, as a great musical composer said to me not long ago—Mr. A. Sullivan—adopt this as a principle in selecting hymn tunes:—let us have thoroughly popular tunes, but never one bar of bad music. That was his dictum, and a very good one it is. I would protest, with Dr. Arnold, against sensuous rhymes set to jingling French love-songs. We want hymns set to stirring music, and we want to train our children to sing. Let us have children's services, with bright sparkling hymns and good music, and we shall attract the children to the Church, and make them love it and its services. The music should be not only good and popular, but also as reverential as it can be. I think we err in that sometimes. I will give an instance: Have you never heard the "Kyrie," that touching penitential prayer after each Commandment, sung to some melody that took a long range, and was very pretty, no doubt, but was very unsuitable to a humble prayer? The "Kyrie" should consist of but a few notes, and should be very penitential in its tone. I have just one thing more to say—Ought not that service, of all our services, which should lift our hearts up to the throne of God most blessedly, to be helped, above all others, by musical rendering, if possible? I know there are difficulties in the way very often; but I do think that we want the helpful voice of singing in our service of Holy Communion. Let me just tell you what I have found to answer very well in a country parish. I have never admitted anyone to my choir, not a communicant, except children; and it ought to be a principle in our choirs, for those who lead the singing ought surely to be patterns to the congregation in their lives. I have always had a capital band of earnest young men, some good singers and some not very good. But all have been communicants. Now I found that some came to Holy Communion one Sunday and some another. There was no fixed rule. So at last I said, "If you will all come on some one Sunday we will have music." They all closed with the offer, and always, once in a month, at an early celebration, we have music. They always come and sing Marbeck's simple unison music, and a hymn, and we end with the "Nunc dimittis." The way in which this has drawn the people is wonderful, very many finding the musical expression of this, our highest act of praise, most helpful to them. This whole subject is one which deeply interests me, and I cannot sit down without joining in the thanks we all offer to Mr. Barnby for his most admirable paper. I am sure there are many present who must have known what it is to have their hearts lifted up to God in some of his beautiful hymn tunes, such as "The endless Alleluia."

THE RIGHT REV. CHAIRMAN.—Allow me to express my regret that your own Bishop has not been here to close this most interesting series of meetings. I am quite sure that all of us who have sons and daughters must sympathise with him, and feel there was quite sufficient cause for his brief absence. Without detaining you longer, at this late hour in the evening, let me express the very great satisfaction I have had, in coming from the other side of the Atlantic, in having had the opportunity of being present. There were one or two subjects, particularly that of the merits or disadvantages of an established or disestablished Church, and the matter of Synods, of which I have personal experience, and upon which I should like to have said a word or two; but having been accustomed for many years to a dryer though colder climate, the damp of this last week has so far affected my throat, that I thought it would be more prudent to keep quiet. I will only say that we on the other side of the Atlantic have not the great advantages you have in coming together from year to year in assemblies of this kind, although, probably, you who have these advantages do not fully appreciate them. It is six years since I had the advantage of being present at a Congress, and it was with great satisfaction I found this Congress being held during my present visit. It has more than answered my expectations. These great gatherings, and the eloquent, able, high-minded and spiritual speeches we have heard, I am sure must be a benefit to us all; and

"From the rising of the Sun."

FULL ANTHEM FOR THE FEAST OF THE EPIPHANY.

COMPOSED BY THE REV. SIR F. A. GORE OUSELEY, BART.,

M.A., Mus. Doc., Præcentor of Hereford, and Professor of Music in the University of Oxford.

Malachi i., 11.

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TREBLE. *mf* From the ri-sing of the sun un-to the go-ing down of the

ALTO. *mf* From the ri-sing of the sun un-to the go-ing down of the

TENOR. *mf* From the ri-sing of the sun un-to the go-ing down of the

BASS. *mf* From the ri-sing of the sun un-to the go-ing down of the

ORGAN. *mez. f*

same My Name shall be great, shall be great a-mong . . the Gen -

same My Name shall be great a-mong the Gen -

same My Name shall be great, shall be great a-mong the Gen -

same, My Name shall be great a-mong the Gen -

- tiles; and in ev' - - ry place, and in ev' - - ry

- tiles; and in ev' - - ry place, and in ev' - - ry

- tiles; and in ev' - - ry place, and in ev' - - ry

- tiles; and in ev' - - ry place, and in ev' - - ry

place in - cense shall be of-fer'd up un - to . . . My Name: for My

place in - cense shall be of-fer'd up un - to . . . My Name: for My

place in - cense shall be of-fer'd up un - to . . . My Name: for My

place in - cense shall be of-fer'd up un - to . . . My Name: for My

Name shall be great a - mong . . . the hea - then, for My

Name shall be great a - mong the hea - then, for My

Name shall be great a - mong . . . the hea - then, for My

Name shall be great a - mong the hea - then, for My

Name shall be great a-mong the hea - - then, thus saith the

Name shall be great a-mong the hea - - then, thus saith the

Name shall be great a-mong the hea - - then, thus saith the

Name shall be great a-mong the hea - - then, thus saith the

Lord! thus saith the Lord! From the ri - sing of the

Lord! thus saith the Lord! From the ri - sing of the

Lord! thus saith the Lord! From the ri - sing of the

Lord! thus saith the Lord! From the ri - sing of the

sun un-to the going down of the same My Name shall be great, shall be

sun un - to the going down of the same My Name shall be

sun un - to the going down of the same My Name shall be great, shall be

sun un - to the going down of the same My Name shall be

great a - mong the Gen - tiles; and in ev' - - ry

great a - mong the Gen - tiles; and in ev' - - ry

great a - mong the Gen - tiles; and in ev' - - ry

great a - mong the Gen - tiles; and in ev' - - ry

place, and in ev' - - ry place in - cense shall be of - fer'd

place, and in ev' - - ry place in - cense shall be of - fer'd

place, and in ev' - - ry place in - cense shall be of - fer'd

place, and in ev' - - ry place in - cense shall be of - fer'd

up un - to . . . My Name, thus . . . saith the Lord.

up un - to . . . My Name, thus . . . saith the Lord.

up un - to . . . My . . . Name, thus, saith . . . the Lord.

up un - to . . . My Name, thus saith the Lord.

for myself, it will be a benefit to my people when I go back and carry to them something of that I have received here. I will now call upon you to join in singing the Evening Hymn. We have heard a good deal about singing; but I am sure nothing could have been more gratifying than the manner in which the hymns have been sung at all our meetings.

CRYSTAL PALACE.

THE production of M. Felicien David's Ode Symphony, "Le Desert," at the fifth of the Saturday concerts, though carefully prepared, produced but little effect. The work has but small merit, even the Oriental colour with which the composer has endeavoured to invest it being strained and artificial throughout. Dr. Hans von Bülow's rendering of the concerto in E flat of Beethoven, at the sixth concert, provoked comparisons which we, who cannot allow the display of his memory to form a portion of the exhibition, consider to his disadvantage. He is essentially an astonishing player, but interest too often flags with the listeners when astonishment ceases. Of his executive power there cannot be two opinions; but that he occasionally sacrifices his reverence for the author in the desire to assert his own individuality, is made too evident to us to admit of a doubt. His reception, however, proved that he has gained the unqualified approval of a large portion of the musical public; and whether he may be the "lion" of the day or of years, his attraction at present is more likely to increase than to diminish. A feature of this concert was also M. Gounod's sacred piece, "Abraham's Request," an eloquent composition, excellently sung by Signor Gustave Garcia, and directed by the composer. The Elegy for pianoforte and orchestra, by M. Silas, which was given at the seventh concert, is a work deserving many hearings. It is melodious and delicately instrumented throughout, the pianoforte part (finely played by the composer) being written with a grace and fluency which should render it a favourite with all pianists. M. Silas was warmly applauded both in this composition and two of his smaller works, "Malvina," and a well written Gavotte—and, indeed, so cordial was his welcome that we may now hope to hear more of him and his works in public than we have hitherto done. Sir Julius Benedict's Symphony in G minor, completed expressly for performance at the Crystal Palace, produced a profound impression at the eighth concert, on the 22nd ult. Of the first movement and the "Scherzo," we have spoken when they were given for the first time at the last Norwich Festival. The "Andante con moto" and final "Allegro con fuoco," are well worthy of being associated with the movements already written, the "Andante" being charmingly melodious, and the "Allegro" (a highly effective example of passion without noise) concluding the work most appropriately. The composer was called for at the termination of the Symphony and loudly applauded. We have little to say of the vocal music at these concerts. Amongst many singers of established fame, we have had some whose efforts were not of sufficient merit to warrant special mention.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE third season of this Choral Society was worthily inaugurated on the 30th October, by a performance of Handel's little known Oratorio "Theodora." The exhaustive analysis of this fine work, by Mr. G. A. Macfarren, which lately appeared in the *Musical Times*, renders any comments upon its merits unnecessary; but we may say that the effect created upon us, by its recent performance, under Mr. Barnby's direction, at the Hanover Square Rooms, was so materially enhanced by its rendering with all the resources at the Albert Hall, that we may hope at least for an occasional hearing of this amongst the many Oratorios of Handel which have lately been rescued from comparative obscurity. The choir showed unmistakable signs of improvement, especially in the soprano department, the freshness of these voices giving much brightness to the whole of the choral music: this was particularly observable in the choruses, "All

pow'r in Heaven above" and "He saw the lovely youth," both of which were given with great decision and beauty of tone, "Venus laughing from the skies" (in which a good effect was gained by the altos singing the upper part, instead of the first tenors), "Blest be the hand" and "O love divine," may also be cited as amongst the best of the choruses, the points being so well taken up as to prove beyond doubt that much care had been bestowed in the preparation of the work. The soprano solos were finely sung by Madame Otto-Alvsleben (the well-known song, "Angels, ever bright and fair," being, as might be expected, the most generally admired), and Miss Julia Elton and Miss Dones (the former giving the music of *Didimus* and the latter that of *Irene*) gained warm applause throughout. Mr. W. H. Cummings sang, as he always does, with the feeling of a true artist, creating a genuine effect in the air, "Though the honours," and Mr. Thurley Beale in "Go, my faithful soldier" and many other portions of the somewhat trying music of *Valens*, showed that he is making rapid advances as an Oratorio singer. Dr. Ferdinand Hiller's additional accompaniments to the work were used on the occasion, Dr. Stainer presiding with his well-known ability at the organ. The "St. Matthew" Passion music of Bach, given at the second concert, on the 11th ult., is now (happily) too well known to need comment. The performance of the work, too, by this Society is periodically looked for by the lovers of sacred music, for every member of the choir feels a pride in knowing that, through the perseverance of Mr. Barnby and the willing co-operation of his forces, one of Bach's grandest creations has been firmly established in public favour, and therefore exerts himself to the utmost to develop its beauties. The chorals produced a profound impression, and the choruses were sung with that perfect balance of tone which we have already mentioned; but we cannot like the effect of the cornet strengthening the chorale in the opening chorus; we know that it is difficult to make this subject sufficiently prominent, but it is by the voices alone that the attempt must be made. Miss Emily Spiller acquitted herself fairly in the soprano solos, and Madame Patey in the air "Have mercy upon me" (the violin *obbligato* delicately played by Mr. Pollitzer) elicited the warmest applause. Mr. Cummings gave the whole of the tenor music with exquisite finish, and Mr. Thurley Beale sang the principal bass part with care and judgment, Mr. Pope displaying a well trained voice in some of the subordinate bass solos. Dr. Stainer played the organ part with the discrimination of a well trained—and therefore unobtrusive—artist; and Mr. Randegger was of the utmost service in accompanying some of the recitatives at the pianoforte. The concerts were conducted by Mr. Barnby, who received a cordial welcome, both from the choir and audience, on his first appearance for the present season.

DAILY EXHIBITION CONCERTS.

WITH the simple desire that justice may be done, do we recur to the story of these concerts. Such an enterprise as that which came to an end in the Royal Albert Hall on the last day of October, should not pass into history without the notice clearly its due. As an enterprise, it was unique in the annals of music. Those annals record many and great achievements—many a speculation daringly in advance of its time—but they may be searched without result for a parallel to the Exhibition Concerts. The conception of the enterprise was boldness itself, and seemed an absolute defiance of all the conditions of success. To propose giving a classical orchestral concert every day, for more than six months, in a huge building on the outskirts of London, must have struck not a few timid or very practical souls as little short of madness. But those who made the proposal, and undertook to carry it out, were no candidates for Bedlam. They knew the risk, and they also knew the certain good that must be gained, whatever else was lost. He who would reap a harvest, first sacrifices the seed, and in full view of this universal truth, were the Exhibition Concerts begun. That they were not supported, even to the moderate extent hoped for, is a fact; it is a fact likewise, that nothing availed to alter

their rigidly educational tendency. As a rule, *entrepreneurs* know how to adapt themselves to the public taste, and can change their tactics as easily as their coats. But under all circumstances, the managers of the Exhibition Concerts kept the even tenour of their way, never swerving an inch from the path at first marked out, and never permitting themselves to lose sight of their original goal. The public came or stayed away—more often they stayed away than came—but every afternoon Mr. Barnby or Mr. Deichmann was in attendance, with his orchestra, and the prescribed work was done as carefully as though the Hall had been full. Who can tell how great was the influence of this unfaltering purpose? It brought a new element into the public demonstration of art—an element above and beyond the question of pecuniary gain, and taking music into account before aught else. Here was something new under the sun, and even the scarcely observant public, giving the matter a single thought, must have been impressed with the phenomenon. Under such circumstances it is with no ordinary pride that the managers of the Exhibition Concerts compare their actual achievements with the promises of the prospectus. Excepting only the operatic recitals, which circumstances made impossible, they did all they undertook to do. One engagement was to perform the standard works of the great masters, and this they fulfilled with a completeness needing no proof. Another was to give special attention to works by English musicians. How they were as good as their word, let Sir Sterndale Bennett, Messrs. Barnett, Sullivan, Macfarren, Cowen, Forsey Brion, Barry, Gadsby, Thouless, Summers, Clarke, and Stephens bear witness. They further engaged to bring forward young native artists, and the name of those who actually appeared is legion, both vocalists and instrumentalists. It may safely be said that never before had native talent, whether creative or executive, such an opportunity as was afforded by these concerts. Proof that talent was actually possessed had only to be given in order to throw down the barriers, usually passed with difficulty, which divided it from the public presence. Who can tell what influence an enterprise thus liberally conducted may have brought to bear. If example be, as Butler called it, an

"imperious dictator
Of all that's good or bad to human nature,"

surely the Exhibition Concerts must have done a great work, unacknowledged perhaps, but none the less efficacious. Their true and legitimate results will appear when daily orchestral concerts are a permanent feature in the musical world of London. This state of things may be anticipated without presumption, for it is not more wonderful than, ten years ago, would have seemed the prospect of two hundred performances given in six months at Kensington Gore.

THE WAGNER SOCIETY.

THE second prospectus of this Society fully justified the anticipations of those who, looking at the first, saw the absolute necessity of change. Clearness of vision in practical matters does not seem to be one of the attributes of Wagnerian enthusiasts. Otherwise we should never have witnessed an attempt to keep up a Society exclusively by the concert-room performance of Wagner's music. Were the master a writer of purely orchestral or chamber compositions the attempt might have succeeded, as it might, indeed, were he the author of orthodox operatic works. But Wagner's theory is directly opposed to the presentation of his dramatic music in a separate form. That music is part of a complete whole, and was never intended to have, nor can it have, much of beauty or significance by itself. Moreover, the fragments capable of separate performance in a manner at all acceptable, are very limited in number. This fact, the constant repetitions of last season made evident, and no one who watched the action of the Society could fail to see that it must either change its plan or die. The managers have preferred change to death, so that, now, while the Society is still called by Wagner's name, it takes within the scope of its operations, all the great masters from Bach downwards. Judging, however, by the first programme of the new season, the Society will limit

itself as far as possible, to works more or less illustrative of "advanced" ideas. This, indeed, is what might have been expected, because it is simply an expansion of the original scheme, and it supplies a distinct *raison d'être*. The Wagner Society still has a mission,—one which will secure for it the sympathy of all who desire that ideas, promulgated by able men, may have a fair hearing and a deliberate judgment.

The opening concert took place in St. James's Hall, on the 14th ult., and was well attended, but badly managed. It is no business of ours to enquire into the causes; but we hope the managers will do so for themselves, and take steps to prevent such results as those which went far to spoil the enjoyment of the audience. When there is confusion in seating the visitors, and when the conductor has to answer clamorous demands for programmes by stating that he had seen them in the course of the day, and knew they were in existence somewhere or other, things must have reached a very bad pass indeed. Hardly will such blunders be repeated; but it is matter for regret that they were made at all. The programme opened with the overture to Spontini's "*Olympe*," an opera produced in Paris fifty-six years ago. *Apologies* of its then failure, the Society's annotator quoted a remark of Berlioz, to the effect that it is the fate of genius to be misunderstood by its contemporaries, and rightly appraised only by their successors. The quotation was singularly infelicitous; first, because Spontini's work was not judged upon its merits; next, because Spontini himself was a very idol of fortune; and, lastly, because there are no signs of his music again becoming popular. Moreover, Berlioz's saying might be applied to any quack by his dupes, and, though it state a general truth, has no particular force. The overture, vigorously conducted by Herr Dannreuther, was vigorously played by the large and sonorous orchestra. Generally speaking, the performance lacked refinement, and this may be predicated of nearly all the evening's doings. Spontini was followed by Joachim Raff, who contributed his MS. concerto in C minor, for pianoforte and orchestra—a work written for, and, on this occasion, played by Dr. Hans von Bülow. Let us say at once, that we are not about to join the discussion of Dr. von Bülow's merits as a pianist. The question, embodying as it does more than personal considerations, is a large one, and should be examined, if at all, at greater length than is possible here. Enough for the present, that Dr. von Bülow's strongest detractors readily admit his ability to present a work like Raff's with adequate clearness and force. The Concerto is a favourable example of its prolific author's talent. There is power in the opening *Allegro*, the treatment of which shows mastery of effect alike as regards theme, structure and colour. But the greatest impression was made by the *Andante quasi larghetto* (A flat major), a movement opening with a largely developed, pathetic, and quaintly rhythmic theme, which arrested general attention, and won unanimous approval. As the *Andante* begins, so it continues, pianoforte and orchestra being employed in a masterly way to develop a series of admirable effects. Whatever may be Raff's weakness, he is strong in orchestration, to prove which, this slow movement need alone be cited. The finale (*Allegro*) is much less satisfactory than either of the preceding movements. Very elaborate and pretentious, it is less clear and symmetrical than could be wished. On the other hand, it abounds in effective passages for the solo instrument, which result the composer, perhaps, had most in view. Herr von Bülow, who as usual, played without book, did his very best for the success of the work, and was not without reward. Two selections from Wagner's "*Die Meistersinger*" followed the Concerto, and one of them—introduction to the third Act—had to be repeated, for the reason, apparently, that it contains a genuine tune. After Wagner came Berlioz, with his extraordinary overture to "*King Lear*"—one of the strangest and wildest effusions ever due to the ill-regulated phantasies of youth. This work, we believe, had not been heard here since its very brilliant performance under the late Mr. Alfred Mellon, at one of the concerts of the Musical Society of London, in 1866. Frankly, we see no good that can come from its revival.

If such a thing be legitimate art, then, indeed, the scope of legitimate art is a wide one. Hardly could it and the overture to "Leonora" have even the smallest relationship. Dr. von Bülow's rendering of Liszt's Hungarian Fantasia was a brilliant display of his peculiar powers, and excited much enthusiasm, but it was hardly a fitting prelude to Beethoven's C minor Symphony, with which the concert ended. Feeling this, perhaps, many of the audience went away, and left the great master to pour forth his strains to comparatively empty benches. Beethoven, however, can survive ill treatment. Above and beyond all possible influences, he stands serene, with something yet to gain, it may be, but nothing to fear.

BACH'S SACRED CANTATAS.—Allusion was made by Mr. Barnby, in the Paper on Church Music which he read at the Church Congress at Bath in October last, to the numerous Sacred Cantatas by J. S. Bach, which might be used on Church festivals and during special seasons. Messrs. Novello, Ewer and Co. have already published two of these with English words, viz.: "God's time is the best" and "My spirit was in heaviness," and a third is in preparation, "O Light Everlasting" (O Ewiges Feuer), as well as Bach's setting of the Magnificat. They propose to continue the series (the translation and adaptation having been undertaken by the Rev. J. Troutbeck), and thus open to the English Church a treasure-house of sacred music of the very highest character.

SCHUBERT'S MASSES.—Messrs. Novello, Ewer and Co., will shortly publish a new edition of the five Masses by F. Schubert, in C, F, G, B flat and E flat, adapted to the English Communion Service. In each case a separate Kyrie Eleison has been arranged, to suit the responses to the Commandments. The accompaniments have been newly arranged for this edition, from the full score, by Mr. Berthold Tours. The Masses will also be published with Latin words, thus making them available for the use of both the English and the Roman communions.

His Royal Highness the Duke of Edinburgh has appointed Thursday, the 18th inst., to lay the first stone of the National Training School for Music. The Building will be on the west side of the Albert Hall. The Society of Arts, which has been mainly instrumental in promoting the establishment of the School, intends to celebrate the occasion by holding a conversazione and concert during the evening of the same day in the Albert Hall.

The Tuesday evening entertainments at the Public Hall, South Norwood, have commenced for the winter season, under the management, as heretofore, of Messrs. J. Baucutt and W. Blount, and are attracting large audiences. The entertainment on the 11th ult. was exceptionally good. Miss Fielding was encored in both her songs, and Mr. F. Russell was equally successful. Two glees, "A Spring Song" (Pinsuti), and "O who will o'er the downs" (Pearsall), were well sung by the company, "The Chough and Crow" being given in response to an encore for the latter. Miss H. L. Walford supplied the literary portion of the programme in a manner that created much enthusiasm. A solo on the English concertina, by Mr. Hogwood, was highly effective, as was also a piano-forte selection, played with brilliancy by Mrs. Cleaver. Messrs. Naylor, Blount, E. James, and J. Holt also took part in the entertainment.

We have received a cutting from the "Port Elizabeth Telegraph" containing some remarks upon an advertisement which appeared in the August number of the *Musical Times*, for an organist and choirmaster to the parish church. As it is obvious that a journal has nothing whatever to do with strictures upon its advertisements, our correspondent can scarcely expect us to give insertion to his communication. Locally, the paragraph may have much interest; but we doubt whether the majority of our readers will care whether there is any "competent professor resident in the town or neighbourhood," whether the new organist will be able to make "an income of from £400 to £500 per annum," or whether the population of Port Elizabeth is or is not "15,000."

THE Brompton Cricket Club gave a concert at the Vestry Hall, Chelsea, on the 12th ult., to a large and appreciative audience. In the instrumental department, Messrs. Arlidge (Flute), Augarde (Clarinet), and Henry Lahee (Pianoforte) gave some effective solos; and the vocalists who were heard to most advantage were Miss Marion Stringer, who received an enthusiastic and well-merited encore for one of her songs; Miss Fanny Cozens, Mr. F. H. Cozens, Mr. F. Clifton and Mr. Blakeman. Messrs. Sydney Cozens and C. E. Sheriff, in Rossini's buffo duet "Sir! a secret," and Mr. F. Thornton in two buffo songs, gained much applause. But the feature of the evening was Sir John Goss's Glee, "There is beauty on the mountain," which was well sung by Misses Stringer and Cozens, Messrs Sydney Cozens and Sheriff; the same quartett giving, later in the evening, an excellent rendering of "O who will o'er the downs so free." Messrs. F. H. and Sydney Cozens divided the duties of conductor.

WE understand that North Wales is about to follow the example of the South, by sending up a choir to compete at the Crystal Palace Music Meetings next year.

Two Welsh Festivals have been given at M. Rivière's Promenade Concerts, which were in every respect highly successful. Miss Mary Davies, who has lately been elected to a scholarship at the Royal Academy of Music, fully justified by her excellent singing the right to the distinction which has been conferred upon her; and a Welsh tenor, Eos Morlais, gained lavish demonstrations of applause. Some characteristic music was contributed by the "Pennillion" vocalists, prefaced by a few introductory remarks from Mr. Brinley Richards; and, we need scarcely say that "Let the hills resound" and "God bless the Prince of Wales" (both conducted by the composer), aroused the usual enthusiasm.

WHILE Mr. David Lambert, a well-known bass singer of cathedral music, was officiating on Sunday, the 2nd ult., in the Durham Cathedral choir, and the chanting of the Psalms of the day was just about to commence, he suddenly fell, striking his head against his desk. Mr. Lambert's father, who was a witness of the occurrence, ran from his pew to his son's assistance, and lifted him up, but he was quite unconscious, and died immediately. The Dean at once stopped the service.

THE first of a series of Winter monthly concerts was given in St. Thomas's Hall, South Hackney, on Monday evening, the 10th ult., with every prospect of continued success. The principal artists were Madame Frances Brooke, Miss Emma Beasley, Miss Denham, Mr. Henry Pope, Mr. Percy Hamilton, Mr. John Gill and Mr. Prenton. Madame Frances Brooke was encored in a new song, "The Tempest;" Miss Emma Beasley was highly successful in the pieces allotted her; Mr. Henry Pope sang remarkably well "The Raft" and "The Village Blacksmith;" Miss Denham was twice recalled for her excellent rendering of the "May Song," from "Antony and Cleopatra," and Mr. Prenton gave, with much spirit, "Simon the Cellarer," which was loudly redemanded. Miss Frost and Mr. Walter Hastings were the accompanists.

FROM an interesting account in the "Times" of the "Liszt Jubilee," recently given at Pesth, to celebrate the fiftieth anniversary of this artist's career, we make the following extract:—

"The festivities began with a serenade before the residence of Liszt in the Fish-Market. Not only in the square, which is of itself of a good size, but in the streets adjoining, a large crowd had collected at dusk, the windows of the houses had been illuminated, and were occupied by sightseers; two military bands were stationed in the centre of the square, which had been cleared of the booths and stands of the fishermen which you see usually there. They performed three of Liszt's compositions—the Stephen March, the Goethe March, and the Coronation March. At the end of every one of them the crowd broke out in cheers, which were kept up vigorously until the Master appeared at the window, when they began again with

redoubled energy. These cheers were the welcome on the part of the "people," and it was, perhaps, not the worst either, for probably no other crowd of the same size could have given expression to its feelings so unanimously and so energetically. Later in the evening the Municipality gave a fête in the Grand Hotel of Pesth, the Hungary, where, besides a number of notabilities and native guests, the foreign admirers who had been attracted by the festival were likewise present, the lady admirers being the most prominent among them. A gipsy band was there, of course. At the banquet which followed, toast came after toast, enthusiasm rising more and more at each. Next day the Literary and Artistic Association sent its greeting and congratulations through its committee, at its head the most popular dramatist of Hungary, who delivered an address. Later a deputation of the town came to present Liszt with the document by which the town grants three stipends, each of 200 florins, to pupils of the National Academy of Music, conferring on Liszt the right of presentation for his lifetime; and at 10 a.m. the ceremony of presenting him with a laurel wreath in gold, which had been got up by subscription, was performed in the Great Hall of the Redoute, used for all such occasions, as the most spacious locality in the town. In the evening, Liszt's Oratorio of 'Christ' was performed before a large audience, most of whom were enthusiastic enough to enjoy the treat, which lasted four and a half hours. The third day was taken up by a banquet given by Liszt's admirers, and by a festive representation of one of the popular pieces in the National Theatre, at which all the foreign guests made their appearance, although, as the play was performed in Hungarian, they can scarcely have derived much enjoyment from it."

A VERY good musical performance was given by the pupils of the London Society for Teaching the Blind to Read, at the Institution, Upper Avenue Road, Regent's Park, on the 31st October. An air, with variations by Hesse (excellently played on the organ by Mr. W. Allen); the solo, "It is enough," from "Elijah" (carefully rendered by Mr. Edward Long), and the chorus, "There is joy," from Sullivan's "Prodigal Son," were most deservedly applauded; and sufficient evidence of the careful training to which the students are subjected by Mr. Edwin Barnes, the professor of music at the Society's schools, was given throughout the concert to warrant us in awarding the utmost praise to the system pursued in the institution. The chair was occupied by the Rev. Walter Peile.

THE Harvest Festival was held at St. John's, Waterloo Road, on the 14th ult., the most noticeable feature of which was a new hymn, written and composed by Mr. C. Castell, the organist. The whole service was admirably performed by the efficient choir of St. John's, under the superintendence of the Precentor, the Rev. S. Little, curate.

MR. F. A. BRIDGE'S Concert and Operetta Party appeared at Beaumont Hall, on the 15th ult., the artists being Miss de Seale Penson, Miss Fanny Emerton, Mr. Arthur Thomas, Mr. T. C. Travers, and Mr. F. A. Bridge; Pianist, Miss E. Stirling. The first part consisted of a concert, the second of Sullivan's comic Operetta, "Cox and Box."

A CONCERT, in aid of the building fund, was given at All Saints' School, Kensington Park Road, on the 20th ult. The vocalists were Madame F. Lancia, Miss A. Dwight, Miss D'Alton, Mr. Stedman, M. Pierre Méjanel, and Signor Caravoglia, all of whom were very successful in their songs and concerted pieces. Mr. Otto Booth gave a violin solo, and Mr. E. H. Birch, besides playing a piano solo and joining Mr. Booth in a duet, accompanied the whole of the vocal music. Mr. H. C. Hullett conducted.

AN evening concert was given on the 24th ult., at the Bow and Bromley Institute, under the direction of Mr. Henry Parker, at which the following artists appeared:—Miss Ellen Horne, Miss Estelle Emrick, Mr. Stedman, Mr. Frank Elmore, and Mr. Thurley Beale; Cornet-piston, Mr. Reynolds. The concert was highly successful, and the able exertions of the clever concert-giver and his supporters were much appreciated by a crowded audience.

THE third of the "Musical Evenings" was given at St. George's Hall, on the 19th ult., before a large audience. Schubert's posthumous string Quartet movement, in C minor, was well played, but coldly received; the string Quintet of Beethoven, in E flat (Op. 4), however, exciting the hearers to an enthusiasm which—considering that it contains five movements, and was placed at the end of the programme—affords ample proof of the growing taste for the highest chamber music. One of the principal features of the evening was the performance of Sir Sterndale Bennett's pianoforte Sonata, "Maid of Orleans," by Mr. Walter Macfarren. Each movement of this charming work was given with an artistic feeling and a just appreciation of the intention of the author, which elicited the warmest applause, and a re-call for the performer so earnest and spontaneous as to deserve a record in these days, when such compliments are too often bestowed rather as a duty than as a recognition of merit. Mr. Macfarren's rendering of the pianoforte part of Schumann's "Fantaisie-Stücke—in which he was joined by Mr. Henry Holmes (violin) and Signor Pezze (violoncello)—was also deserving of the highest praise; the "Romance" and "Humoreske" especially, being given with a perfection which appeared thoroughly appreciated by the listeners, who could scarcely be restrained from attempting an encore. A smoothly-written solo for the Viola, by Mr. Henry Holmes, was excellently played by Mr. Burnett, and Miss Abbie Whinery contributed some well-selected vocal pieces, accompanied by Mr. Stephen Kemp.

A TESTIMONIAL, consisting of a splendidly illuminated address on vellum, and signed by all the Professors of the Royal Academy of Music, has been recently presented to Mr. G. A. Macfarren, congratulating him upon the success of his Oratorio, "St. John the Baptist," at the Bristol Festival. The presentation took place at the Academy, Sir Sterndale Bennett, the Principal, surrounded by a large body of the Professors—many of whom had been Mr. Macfarren's fellow students—prefacing the proceedings by a speech which, though brief, was happily expressive of the feelings of his brother artists. It is now definitely announced that "St. John the Baptist" is to be given this season by the Sacred Harmonic Society; and coupled with this statement, we are told that Sir Michael Costa has withdrawn his Oratorio "Naaman," to make room for the new work; a graceful act which we are certain will be fully appreciated, not only by the composer, but by all who desire that our native artists shall be ensured a fair hearing. The Oratorio will be shortly published by Stanley Lucas, Weber and Co.

ON the 7th ult., the St. George's Glee Union gave its monthly concert at the Piccolo Rooms. The principal vocalists were Miss Janet King, Miss Clara Buley, and Mr. Howells, all of whom were highly successful. Mr. Tamplin's brilliant execution of a solo on the harmonium was warmly received. Amongst the glees and part-songs "Oh! my love is like a red rose" and the "Carnovale" were the most admired. Mr. Garside conducted.

THE second of the "Monthly Popular Concerts" at Brixton, so ably conducted by Mr. Ridley Prentice, took place on the 18th ult. Beethoven's Sonata in E flat (Op. 31, No. 3) displayed to great advantage Mr. Prentice's qualifications as a classical pianist; and he was also highly successful in the pianoforte part of Lady Thompson's Trio in D minor, in which he was ably assisted by Mr. H. Holmes (violin) and Signor Pezze (violoncello); and in Mendelssohn's duet Sonata in B flat, for pianoforte and violoncello, with Signor Pezze. The vocalists were Miss Purdy and Mr. Ernest Law.

HERR VON BULOW'S first Pianoforte Recital this season, was given at St. James's Hall, on the 19th ult., and attracted a large audience. A Fantasia by Hummel (Op. 18), Bach's Italian Concerto, Beethoven's Sonata (Op. 109), and Sir Sterndale Bennett's Sonata the "Maid of Orleans," were the principal features in the programme; and we need scarcely say that all these works were given with the artist's usual fluency and marvellous executive power, the applause however, being so indiscriminately bestowed as

to leave us to imagine that Bülow-worship is rapidly becoming a mere fashion. The whole of the pieces selected were, as usual, recited entirely from memory; a practice which, perhaps, has the effect of making musicians feel even more nervous than those listeners who are unaware of the excessive difficulty of this self-imposed task.

THE Brixton Choral Society performed Mr. Sullivan's Oratorio "The Light of the World," for the first time since its production at the last Birmingham Festival, on the 24th ult., with much success. The principal vocalists were Madame Florence Lancia, Madame Poole, Mr. W. H. Cummings, Mr. J. R. Alsop, and Mr. R. Stroud. Mr. Sidney Naylor presided at the pianoforte, and Mr. Byrom at the organ. Mr. Sullivan was called for and enthusiastically applauded at the conclusion of the first and second parts. The work was ably conducted by Mr. William Lemare.

REVIEWS.

NOVELLO, EWER AND CO.

The Cathedral Psalter: containing the Psalms of David, together with the Canticles and Hymns of the Church, and other Hymns for Special Occasions, pointed for chanting by S. Flood Jones, M.A., Precentor of Westminster; J. Troutbeck, M.A., Minor Canon of Westminster; James Turle, Organist of Westminster; J. Stainer, M.A., Mus. Doc., Organist of St. Paul's; and Joseph Barnby. Approved by the Dean of Westminster and the Dean of St. Paul's.

WE are glad to read on the title-page of this Psalter that it is approved by the Deans of Westminster and St. Paul's, for their joint approval shows that it is the result of a combined effort to secure for those two great churches uniformity of "pointing," a matter of greater moment than it has hitherto been considered, at least in London. We say at least in London, for in other parts of England successful endeavours have been made to bring about uniformity in this matter among the parishes of a Rural-deanery for example, or an Archdeaconry, if no Diocese has as yet been gathered whole into the net. As to the origin of such movements, we cannot recall an instance in which the Cathedral of the Diocese has neglected to take its proper place in endeavouring to promote them. We may mention York, Manchester, Chester, and Lincoln as cases in point; the most remarkable success attending such efforts being, perhaps, in the case of York, its authorized Psalter, whatever be its merits, having obtained a circulation far beyond the limits of the Diocese from which it sprang. But in London, hitherto, no such endeavour has been made. We trust we shall not offend too much against the maxim to let bygones be bygones, if we remark that from indifference, or what not, the mode of pointing which reserves to itself the style and title of "The Cathedral Traditional" has survived in London long after its death and burial in most of those remote country places which the enlightened metropolis sometimes affects to despise. The Traditional mode is sublime in its disregard of those aids to precision and uniformity which constitute pointing. There is indeed a principle upon which it is supposed to proceed, but in the application of the principle each member of the choir is left to his own memory or discretion, and our own ears have frequently proved to us how widely traditions may differ, and with what pertinacity differing traditions may be simultaneously adhered to. The book that lies before us gives evidence of a change for the better, which will affect not only Westminster Abbey and St. Paul's, but through them the churches of the Diocese of London. It is a matter of importance, as we have already said, to the two great Churches immediately concerned, to secure uniformity of pointing, if for no higher reason, for the sake of orderly and intelligible chanting, not only in their own daily services, but also on those special occasions, which we believe are likely to increase rather than to diminish in frequency, when their choirs will form a united body. And we think we do not rashly forecast the future when we

predict that uniformity between St. Paul's and Westminster Abbey will be felt throughout London, and that meetings of parish choirs, such as that which recently took place at St. Paul's, now so often hindered and spoilt by a painfully evident want of agreement in the mode of chanting, will be promoted, and possibly even suggested, by the very existence of a book such as this. And now we turn to the work itself, the publication of which has drawn forth the foregoing remarks. The names of the Editors are a guarantee for conscientious and intelligent work, for, as we need not remind our readers, they are all more or less distinguished, some of them remarkably, in connection with Church music, and with this branch of it in particular. We are pleased to find that they have avoided the chief snare into which most of those who have undertaken the task of pointing the Psalms have fallen—that of pointing every verse in a mechanical way, after a cut and dried pattern. They have worked on principle, nevertheless, for a study of their work shows that they have endeavoured to preserve, as far as possible, the proper accent and emphasis of the words. We say as far as possible, for no one who knows anything of the difficulty and delicacy of the work of pointing can fail to acknowledge that in many cases a choice of evils is all that is left. The Editors have evidently remembered that their business was to place before the choir and congregation a help towards singing the Psalms, in English, in an intelligent manner, with as much freedom as is compatible with the restraint of the form of the Anglican chant. We can see that there has been care to weigh and compare parallel verses, and to try to form a correct judgment in cases of doubt. Not that their conclusions will always be unanimously accepted, even by those whose fancies or prejudices do not prevent their accepting the principles of this book as sound. There are, of course, allowable differences of opinion as to the setting of words to music (for the task is nothing less than this), even within the limits of the principle we have indicated, but we suspect that a well-considered reason could be given for the pointing of each verse. We observe that by the use of an accent (somewhat too small, we venture to think) the Editors reproduce the imaginary initial bar immediately before the mediation and cadence of the chant, which is the special feature of the pointing of the late Dr. Stephen Elvey. This principle we have always considered, to be sound, and after a pretty wide examination of existing Psalters we have come to the conclusion that Dr. Elvey has a claim to be regarded as the father of the improved pointing which now prevails among us, and that the Church of England owes him a debt of gratitude which is scarcely sufficiently acknowledged. We can cordially recommend this book, and even in the few instances in which we differ from its conclusions, we feel that there is much to be said on both sides. We wish it had the imprimatur of the Bishop of London, as well as that of Deans Stanley and Church, for no doubt his sanction would go far towards commending it to the clergy of his Diocese.

The Crusaders. A Sacred Cantata, by Henry Hiles, Mus. Doc., Oxon.

THE antecedents of this accomplished musician teach us to expect matter of interest in a work from his hand of the extent of the present. The groundwork of his labour has been written and selected by Marian Millar, and the poem shows well for her skill and judgment. The first piece is a Chorus of Pilgrims, toil-worn in their march across the desert, hoping for refreshment from the waters of the oasis, but reaching the place of their yearning to find the springs dried up, and yet persevering in their pious journey. There is pleasing sweetness in the music of this number, and it is agreeable to sing; it wants, however, definite melody, and still more fails in contrast, while a redundancy of modulation distracts the hearer's attention, and conveys little expression. No. 2 is a Recitative for Godfrey, we presume of Boulogne, who is represented by a tenor; it rebukes the faint-heartedness of them who are sinking in the great cause, and points to the coming Templars, who have undertaken the duty of enfranchising the Holy Sepulchre and smoothing the way for the devotees who would approach

it; the freedom that especially distinguishes recitative is wanting here, the voice being so shackled by accompaniment that dramatic declamation is impossible, while some truly charming phrases of Cantilena—that for instance on the words “Oh put your trust in Him,” &c.—are effectless because of their incoherence. Nothing is more fascinating to a composer than this style of half expressive, half rhythmic, and quite planless melodiousness; but few things are less attractive to an audience. No. 3 is a March of the Templars, or it might better have been designated a Hymn, for it is a piece of smooth vocal harmony; strange to say, it comprises parts for female voices, whereas the admission of the feminine element among the Knights Templars, would have been entirely against the rules of the order; and strange to add, the smoothly flowing character of the music is as much at variance with all that is traditional of the stern, austere, pleasure-denying habits of those champions of the Cross. No. 4 is another Recitative for Godfrey, which is interspersed with phrases for the chorus representing the Crusaders’ army, but including parts for ladies’ voices; it is in the same manner as No. 2; it contains some highly spirited passages, but the too frequent use of the high A for the solo voice frustrates its own effect, and will wantonly weary the singer; the subject is the announcement of the battle cry. No. 5 is an Evening Prayer for chorus, full of devotional spirit; it consists of two verses, in the second of which the accompaniment is varied from that of the first. No. 6 is defined as a *Scena*, wherein Godfrey is oppressed by misgivings of the faithful endurance of his host, but is encouraged by some graceful strains sung by Nuns, naturally assigned to ladies’ voices, and the piece culminates in an adaptation of the old Latin hymn “*Conditor alme*,” sometimes called “*Creator alme siderum*,” to English words, the tune of which is allotted to male voices only against the plain counterpoint of the instrumental accompaniment; this piece has more variety of colouring than anything which has preceded, and its good effect is in proportion. In Nos. 7 and 8 a new feature is introduced in the libretto by the appropriation of certain Scriptural passages, and in the score by the introduction of a Solo, soprano; they present Agnes the chief Nun, at her devotions, in a Recitative and Air, the latter of which has a special charm. A Pilgrim March constitutes No. 9, which is one more specimen of the form and manner of a hymn; it is to some extent contrasted against the others by being in a minor key, considerable brightness is given to the closing strain, by the change to the major, and the second verse is judiciously relieved by an accompaniment in triplets. Again some biblical words are employed for the final number, a Solo for Agnes with chorus, so reserving the sacred texts for the Nuns and the companions of their meditations; this is the most largely developed piece in the Cantata, the fugal point on the words “Our feet shall stand within thy gates,” giving it expansion and consequent importance that is shared by none of the others. The title of the work led us to look for the heroic as well as the religious quality in its composition; and we regret, for the sake of the general impression the *Crusaders* is likely to make, to find that quality most sparingly employed. Quietude is the predominant character of the composition, and apart from the doubtful fitness of this character to the representation of all we have read and all we have fancied of the Crusaders, for mere effect’s sake we think it might have been desirable to contrast this by an occasional outbreak of fire and energy.

Te Deum, &c., by Theodore Distin.

THE author of this work has been long, and variously, and always honourably before the world. Associated with his father and his three brothers, he helped them to win, and shared their reputation for performances on brass instruments, that were unique in excellence as in character. He was next known as a singer on the stage, in the concert room, in a church choir, and at festive meetings, and as such he holds and deserves esteem. He has also been successful as a lecturer, aiming more at the entertainment than the instruction of his auditors, and succeeding in his aim. Now we meet him as a composer and readily perceive his merit in this capacity. He seems to

write, however, by the light of feeling rather than of knowledge, from familiarity with music rather than from the study of its principles. There is a curious discrepancy between the matter and the manner of the pieces before us, between the sound and the look, between the elements and the structure. All the ideas, with the melody and harmony in which they are vested, are, in the latent sense, modern. These are presented in the notation that prevailed before the Commonwealth, of four or three minims in a bar, and there is something apparently incongruous between the phrases of the newest idiom and the white surplined aspect of the signs or characters in which they are set down. The old cathedral books have further been the writer’s model than for his notation: like many of the contents of those volumes, the Service before us is divided by double bars into manifold sections; it has no obvious musical design; and, as if to complete its resemblance to those respected prototypes—when one voice starts a point before the others, the word “Lead” prepended to the phrase indicates the responsibility of that particular part in the score. While the vocalist’s experience is manifest in the formation of all the phrases, there is a remarkable disregard of rhythm and of verbal accent—faults from which one would have supposed the practice of a singer would especially have guarded him. Were we side by side with the composer, some grammatical points might be proposed for his consideration; but to particularize them here would be as little edifying to the general reader as satisfactory to him. The Service comprises the *Te Deum*, *Jubilate*, *Sanctus*, *Kyrie*, and *Nicene Creed*, among which as a whole we prefer the last. The work is dedicated to the accomplished organist of Lincoln’s Inn, Dr. Steggall, of whose choir the author is, we believe, a member. It is sure to please a large number of hearers, and therefore likely to circulate beyond the learned precincts in which probably it was first performed.

“*Benedicite, omnia opera.*” By Francis Edward Gladstone.

THIS is a setting of the canticle for voices in unison, with varied harmonies for the organ, by the late organist of Chichester Cathedral. The very fertile author is less successful in the brief work before us than in other compositions which it has been our lot to notice. Granted, his task is one of musical difficulty; but the reviewer’s business is with the results, and not with the tortuous paths through which they have been reached. The form is, with important modifications, that of a double chant; at least, there is a reciting note, which is followed by six rhythmical bars for the words of blessing and laudation, set syllabically, in each half of the so-to-speak chant. There are five varieties of harmony to be alternated at the discretion of the accompanist, and the whole is somewhat changed for the final “*Glory*.” The melody, in our esteem, is not happy, and is certainly unsuited to congregational singing. It is as impossible to define in words what constitutes the negative of beauty as what evidences its presence, so part of the above statement refers to taste rather than rule; it is fact, however, that the chromatic semitone C♯, is not easy of intonation to a multitude, and its effect in the position of its occurrence is not to our liking. The harmonies are such as any one with moderate fluency on the organ might extemporise, but few, we think, with moderate judgment would write. They contain many chromatic chords, some of most startling character in relation to the context, and the whole having small affinity in their whining, crawling, lugubrious nature, to the unbroken jubilation of the words. The fitness, or otherwise, of the music generally to the occasion may be according to various opinions, but there is one incident in the “*Glory*” of an F♯ in the bass followed by an F♮ in an inner part that nobody can approve.

Thirty-six original Hymn Tunes. By Charles Joseph Frost.

THIS is a work of real merit; the tunes are melodious and vocal, and the harmonies for the most part fresh and pure. Not quite immaculate are they however—witness the occasional 4ths in consecution between the top part and the bass, a progression that sounds as ill as any course

of 5ths, if not worse. True it is that no ancient canon exists against consecutive 4ths; but this is easily accountable. When those old highly respectable laws were enacted against the succession of 5ths and 8ths, the fourth from the bass was only admitted as a discord needing preparation; under this dispensation, it was of course impossible that two following 4ths could occur, and it would have been wanton therefore to legislate against them. Now that the 4th is employed as the inversion of the 5th, and thus proved to be available as a concord, the possibility has arisen of writing two in succession, but the desirability has not come therewith; on the contrary, the bad effect must be obvious to anyone who listens dispassionately to the progression—anyone, that is, but the composer, who can never be dispassionate about his own productions, and who, in many cases, thinks a passage over and over again which he has written, until his sense may be numbed to an impropriety that he would perceive in the music of another. One more subject calls for remark in these tunes, which evidently is not easy of comprehension, and all the more requires to be carefully considered by those who write. This is the division of the bars, which should be so arranged that a rhythmical period close on the strong accent of the first note; whereas, in several of these tunes—all, for instance, set to verses with eight syllables in each line—the close is deferred to the third of the bar, and the strong accent thrown thus upon the antepenultimate syllable. It should be no justification of this error, that elder and best reputed musicians have strayed in the same direction; there must be a right and a wrong; it behoves all artists to aim at their discrimination, and every independent thinker will write rather according to precept than example, according to conviction of propriety rather than to precedent of its infraction. The G sharp, taken by leap over a chord of A, in the third bar from the end of No. 10, "Bread of the world," (Eucharistica) is, we presume, an engraver's error for A; every writer of merit deserves the benefit of such a doubt as this, when an inexplicable harmony appears in his music. That too great prominence may not be given to these theoretical strictures, let us repeat that there is great merit in the "Original Hymn Tunes," and that if folks must have novelty in this most extensive class of music, they are fortunate in the musician who can supply specimens by the three dozen, and give interest to each. The tunes were written for the choir of Trinity Church, Weston-super-Mare, of which church and choir the author is organist.

Jesu pastor bone (Offertorium, or for Benediction); Duet for Soprano and Tenor. By Rosario Aspa.

THIS sacred duet has a smooth and tranquil subject well adapted to the words, and is moreover so carefully and appropriately harmonised as to justify us in recommending it to the attention of vocalists desirous of increasing their store of modern religious music. We scarcely like the scale passages at the conclusion on the word "Jesu," especially as they are not in character with the preceding portion of the composition; but singers, perhaps, will hardly agree with us, the high A flat being a climax too effective to be objected to.

The morning stars sang together. Anthem for Christmas, composed by John Stainer, Mus. Doc., M.A.

It is at once difficult and unnecessary to enter upon a lengthy criticism of a work after it has already gained the suffrages of many. But the appearance of a new and cheap edition of Dr. Stainer's anthem would seem to afford an excuse for addressing a few words to those who are as yet unacquainted with it, and especially to such as complain of the scarcity of anthems for Christmas and other Church Festivals. After an examination of this work the principal impression left by it is that of a thorough embodiment of the joys of Christmas—bright, jubilant and heart-stirring. In the first movement the choirs appear to emulate each other in recounting in antiphonal strains how "all the sons of God shouted for joy," and unite in setting forth the great central fact of Christmas teaching, viz., the Incarnation of our Blessed Lord. Such, broadly, is the first movement. The second, a quintet, "Rejoice ye with Jeru-

salem," is to some extent in admirable contrast with it and may be fairly characterised as one of the most effective specimens of smooth vocal writing to be found in any modern anthem. An episode in this movement, "I will extend peace to her like a river," should not pass without particular mention, as it adds considerably to the charm of this graceful movement. The chorus which follows is founded upon the subject of the first movement, but with some difference of treatment—the reminiscence being by no means unwelcome. A commendable instance of careful thought is shown in a repetition in the concluding bars of the phrase embodying the doctrine of the Incarnation, as though with a view to keep the fact well in the minds of the hearers that to them was born, as on that day, "A Saviour which is Christ the Lord." It is possible that technically this anthem is not altogether equal to some of Dr. Stainer's subsequent compositions, for there are not wanting indications of its having been a comparatively early work. But whatever constructional shortcomings there may be, they are more than counterbalanced by the spontaneity and freshness which have been largely instrumental in earning for it its present popularity. In short, Dr. Stainer may fairly be credited with having in this anthem produced a work which though it is essentially modern, yet embodies the best traditions of the old school; and while it is not too difficult for average church choirs, is not unworthy of the best efforts of our cathedral singers.

Arise! for the day is passing. Song. Words by Adelaide Procter. Music by Roland Rogers.

THIS song is a proof how difficult it is to be simple. Mr. Rogers has written a remarkably quiet melody, but has twisted his *arpeggio* accompaniment about (especially in the symphony) so as to render it really awkward to play. Then the somewhat unsatisfactory change from D to F major and back again gives a patchiness to the composition which cannot be overlooked, supposing that crudities are to be pointed out rather than passed over in reviews. If the composer will accept of counsel really well meant, we should recommend him to study attentively the works of the standard authors before he again attempts to write himself.

I waited patiently for the Lord. Sacred Song. Words from Psalm xl., verses 1, 2, 3 and 11. Composed by Miles Bennett.

THERE is a vagueness of design in this song which will detract much from its effect. It commences with a flowing theme, carefully harmonised; but the Recitative which succeeds it, ending upon the chord of D major, and followed by two bars stopping upon the dominant seventh in B flat, is to us particularly displeasing. The best part of the composition is the phrase to the words, "Withhold not Thou Thy tender mercies," which is appropriate and eloquent; but the accompaniments are generally restless, and will somewhat distress the singer. We must protest, too, against the musical treatment of the line, "And He hath put a new song," the accents in which should certainly not be upon the words which we have placed in italics.

Fair and False. Song. Written by B. S. Montgomery. Music by J. L. Hatton.

IN spite of the many songs especially written to suit the requirements of vocalists who do not aspire to do more than sing a pure melody with feeling, there can be no question that a really good English ballad is a rare composition. The sickly, sentimental phrases usually set to morbid lines, expressing either suffering or death, have nothing in common with the flowing melodies constantly written by Bishop, Horn, and many others we could mention, who, had they lived at a time when songs, instead of being dragged into comedies, farces and melodramas, were kept for their true place in English Opera, might have founded a style which could not fail to develop into a school of which we might now be proud. Mr. Hatton, however, in our own day, is one who has fully earned a right to take his place amongst the best of our native song writers, for not only has he proved in his innumerable compositions that he has the rare gift of melody, but he is such an accomplished musician that an artistic skill

is always apparent in the treatment of his vocal works which ensures for them as cordial a welcome from the educated as from the uneducated listener. To say nothing of his part-songs, which have now a world-wide celebrity, the many solos he has written are thoroughly English and never fail, if tolerably well sung, to receive, as such, a general and hearty recognition. The ballad which has given rise to these remarks may be warmly commended to all who are searching for such a composition as we have described. The poetry, re-published from *Once a Week*, is faithfully reflected in the music; and the accompaniments throughout lend an additional colour to, without disturbing, the melody. A modulation from A flat to D flat gives a depth of expression to the final phrase of the song which, although only one of its many beauties, we cannot refrain from mentioning.

Day Dreams.

An Indian Lullaby.

Composed for the Pianoforte by George B. Allen.

THE construction of the first of these pieces proves that Mr. Allen's "Dreams" run in the conventional groove. A brief Introduction leads to a somewhat commonplace theme, the *arpeggio* ornaments to which are first ascending, then descending, and finally running an octave above those at the commencement, the subject on its third appearance being played in octaves, and the passage marked "Grandioso." Surely it is time that some newer pattern than this for "Drawing-room music" should be sought for. The "Indian Lullaby" has a characteristic melody, and there is some novelty in the treatment of the piece. We like very much the effect of the three-bar rhythm in the principal phrase, and can commend the care and attention which has evidently been bestowed in preserving the feeling of the subject when surrounded by embellishments. This little sketch is the best we have seen signed by a composer whose name is somewhat more familiar to us through his vocal than his instrumental works.

Long ago. Musical Sketch, for the Pianoforte, by Virginia Gabriel.

AN unassuming little sketch, which may be recommended to young players who desire to cultivate the art of singing with the fingers. The theme is attractive, but extremely simple, and the piece contains sufficient modulation to prevent monotony. Nothing is attempted in the way of ornaments, a merit which lovers of pure music will at least be thankful for.

DUFF AND STEWART.

Le Rêve d'Arcadie (Scene à la Watteau); Morceau de Salon, pour Piano, par Frederic Archer.

CONSIDERING that even the dedication of this piece ("A son Ami, T. Riseley, Esq.") is in French, it appears a pity that this language should not have been preserved throughout the title-page. The words, "London: Duff and Stewart, 147, Oxford Street," and "Ent. Sta. Hall," quite vulgarise it, and we fear may prevent the circulation of the composition in the "salons" for which it is intended: this should be looked to, should it reach a second edition. Musically speaking, we have much praise for this little sketch. The leading subject, in D major, is extremely melodious and graceful; and the second theme, in the subdominant, with an effective pedal bass, is perhaps even more attractive. The passages, although well written, are not difficult, and the pastoral character of the piece, apart from its tunelessness, will be certain to ensure for it a cordial welcome.

A little Cloud. Song, for Contralto or Bass. Words by F. E. Weatherley, B.A. Music by Ciro Pinsuti.

THE success of Signor Pinsuti's song, "The Raft," has no doubt incited him to turn his attention more to the setting of dramatic subjects; and the composition before us, although not affording him much scope for the exercise of his ability in that direction, evidences the possession of a power which should not be frittered away upon the commonplace songs of the day. Mr. Weatherley has here provided the composer with some verses admirably suited for music, and in their illustration every advantage has been

taken of the varied character of the poetry. The change from the placid subject in C major to the tonic minor, and the return to the major, with the agitated demisemiquaver accompaniment, is in excellent sympathy with the words, the alteration of rhythm from triple to duple, also materially aiding the effect. To contraltos or basses in search of good music we conscientiously recommend this song as one of the best of its kind.

The dreamy land of flowers. Song. Words by Charles Hall. Music by King Hall.

WITH every allowance for the "dreamy" character of the poetry of this song, we presume that the words mean something; and yet we have in vain attempted to understand the line, "Breath spells by radiant night." Few amateur vocalists, however, as a rule, let their audience know what language they are singing in; so that listeners to Mr. Hall's song will probably not be puzzled as we are, but will have their attention directed to the music, which is really very good. The composer has written a vocal and melodious theme, and accompanied it like an artist, the modulations being especially well written and effective.

Sweetheart. Song. Written by J. Levey. Composed by W. F. Glover.

WE have no fault to find either with the melody or accompaniments of this song: it is easy to sing and easy to play; but as effusions of this character keep better music from our drawing-rooms, we can scarcely recommend it. Moreover, we cannot but wonder by whom these songs are interpreted: if by male singers, such maudlin love-verses as those before us would scarcely, we think, advance the intellectual appreciation of a youth out of his "teens," and if by ladies, they cannot but become positive nonsense.

AUGENER AND CO.

"In the beginning was the word." Sacred Cantata by Leo Kerbusch, Mus. Doc.

A WORK, this, of some pretension, and of at least equal fulfilment. It is a setting of the first fourteen verses of St. John's Gospel, for solo voices, chorus, and orchestra, the orchestral parts being arranged for the pianoforte, and the arrangement having indications of the chief features of the instrumentation; and it will occupy about half an hour in performance. It is dedicated to Sir R. P. Stewart, in his official capacity of Musical Professor in Dublin University, and it bears tokens of having been written as an exercise for the Doctor's degree—but this last is an assumption. It is printed with the Lutheran as well as the English version of the text; and there seems reason to guess that the music was originally written to the former. The first piece is a Chorus, in which are some simple and effective imitations. A bass solo with Chorus, "In Him was light," is a piece of steady writing, modelled more or less on some of the Mass music by South German writers of from fifty to a hundred years ago. No. 3 comprises a Recitative for tenor, "There was a man sent from God," leading into an Air for the same voice, "He was not that light," which, being in the key of G minor, is continued as a Chorus when the key changes to major at the words "That was the true light," the plaintive expression of the beginning is agreeably relieved by the comparative brightness of the close, and the whole piece has considerable interest. The most attractive number is that which next follows, "He was in the world," a Duet for soprano and contralto, which is highly melodious and has some successful vocal combinations; it suffers somewhat from being in the same measure—and that a conspicuous one, $\frac{12}{8}$ —as the preceding movement, and from being also in very nearly the same tempo; admiring it as we must, we cannot pass without a protest its exceptional plan, which consists of a contralto solo in the key of B flat, then a soprano solo in the little analogous key of F minor, and lastly an *ensemble* in F major, closing thus a 5th higher than it opens. We admit the desirability of recurring to the opening strain, admit the impossibility of the higher voice singing it in the same key in which it has been given by the lower, and further admit the difficulty in design thus introduced; the ingenuity of the artist would have been shown in this

difficulty's solution, his immaturity is proved by his giving way to it. There is also to notice of this piece that its chief melody should have begun upon the half instead of the full bar, when, besides having the true musical accentuation, it would, we think, have given a better emphasis to the words. Another Recitative for tenor, "But as many as received Him," introduces a Chorus, "Which were born not of blood;" this is a piece for eight voices, an indispensable incident in a Doctor's exercise, but the several parts are more employed in alternation than in combination, a device by which the music is greatly animated, but the composer's power of part-writing little tested. No. 6, the final piece, is a Chorus, "And we beheld" preceded by a soprano Recitative "And the word was made flesh;" here we have the inevitable fugue which proves the contrapuntal qualifications of a candidate for University honours, and it is a good specimen of scholarship; as a whole, the Cantata is certainly to be commended. It would be presumptuous to judge of the orchestration from the pianoforte copy, but the signs this presents show the composer to have some good ideas of effect. There are times and places in which this work would be welcome, and we recommend it to the attention of persons who control such occasions.

SCHOTT AND CO.

Compositions and Arrangements for the Organ. By Frederic Lux.

ORGAN students who have visited Germany speak largely of the writers for their instrument who are at present active in that country, and Dr. Spark has done much to make us stay-at-homes acquainted with the merits of some of these, by the inclusion of some of their compositions in his *Organist's Quarterly Journal*. Some more than ordinary interest is excited, then, by the receipt of a number of pieces from the land most famous in old times and in new for the development of the organ, bearing the name of an author that is wholly unfamiliar—excited but not fulfilled. Our first consideration is, as to what demand these pieces by Herr Lux can supply in any country where the organ has not a very different regard and different use from those which it holds in England. To speak most broadly, they are in form and in merit to be compared with the more difficult writings for the pianoforte of such musicians as Hüntner and Burgmüller. Now, players whose aspiration and content soars to and rests upon music of this calibre would, we believe, rather represent it on the pianoforte than the organ, finding sufficient exercise for their wits in the exercise of their fingers, and having small interest in the drawing of stops, and finding an incumbency in the free pedal part, which to them increases more the difficulty than the effect. The music is totally out of the range of church use; very few chamber organs are sufficiently extensive to yield all the varieties of tone it requires; and for concert performance—a somewhat contradictory definition of what is intended for a solo instrument which is not to be concerted with any others—it has scarcely enough charm to win an audience, nor enough display to satisfy an executant. Our next consideration must be as to the matter and form of these several specimens of our new author. The *Morceaux de Concert sur la Prière de Robin des Bois* is an introduction and variation on that melody in Agathe's grand scene in "Der Freischütz"—how strangely the title of the opera is distorted in its Frenchified form!—of which the phrasing has been ruined in England by the false punctuation of our popular version of the words—

"Softly, sighs the,
Voice of evening."

The variation, in which the pedals are most conspicuous, is singularly difficult, because of the figure that runs through it having two leaps in the same direction; and it is not showy in proportion, because nobody unacquainted with the technicalities of the organ can be aware of how much is overcome in the execution of this figure, and nobody whose ear was not so accurate as to distinguish between sharps and naturals, raised keys and level, can hear when this difficulty is at the greatest. The *Marche*

Célèbre de la 1re Suite de Fr. Lachner is a characteristic but very slight movement; it is effectively adapted for the organ, but in the absence of Herr Lachner's score, it is impossible to say with what fidelity to the original. The *Fantaisie de Concert sur "O Sanctissima" Chant Religieux* is a *bravura* development of the somewhat trite and decidedly commonplace, if not vulgar tune, known here as the "Sicilian Mariners' Hymn," the religiousness of which exemplifies for once, "What's in a name," its sacred pretensions being all in the name and none in the notes. The *Concert Variationen für die Orgel über ein Thema (The Harmonious Blacksmith) von Händel* claims particular notice, as much on account of their dedication to our distinguished countryman Mr. W. G. Cusins, as of their being founded on an air which is universally known among us. Three things in the title page call for comment: first, the preference of the German mode of spelling Handel's name to his own, as if to deny to a man the right of spelling his name as he likes, even though this be different from the liking of his forefathers, while there are abundant autographs extant to prove that, though from time to time he changed it, the greatest owner of the name finally, and for many years, spelled it "Handel," and their evidence is confirmed by the printed works and newspaper advertisements issued under his own authority; second, the ascription to Handel of the authorship of the old French melody, dating at least from the reign of Henry II. of that country and Henry VIII. of ours, which he, Handel, employed in his Suite in E for the harpsichord; third, the preservation of the title which Lintott, of Bath, once blacksmith and afterwards music seller, gave to this French air, in memory of his own present and past callings, somewhere about seventy or eighty years ago. One thing invites comment in the music before us: this is the effrontery of Herr Lux in placing himself in direct comparison with the old master, whence he comes not forth with advantage. There is a show of labour and a consequent stiffness in the present variations that contrast ill with the spontaneous grace of those that are in the hands of school girls and concert players, and welcome from both to all English hearers. There is something amusing in the "Introduction Choralmässig," wherein the dear old French love song is formalised into a hymn tune, with pauses at the end of the phrases, and an affected solemnity in the harmony, making it as unlike the charming theme which daily recurs to our recollection as the same can ever be unlike itself. Grammatically there is nothing to blame in the piece; imaginatively, there is nothing to admire. The *Romance de l'Opéra Casilda du Duc Ernest de Saxe Cobourg* is the last of the series before us. Its interest is in its being the composition of our late Prince Consort's brother; its effect is in its being judiciously arranged for the instrument, and, to say the truth, the setting is of more worth than the jewel. In all these pieces Herr Lux evinces a good knowledge of the instrument for which he writes; but he shows nothing to justify the assertion which has many a time been thrust in our teeth, that we English debar ourselves from mines of priceless treasure in our ignorance of the writings of living Germans for the organ. Here is no attempt at melodic invention, here is little fancy in the figures of the variations, and counterpoint is utterly out of the question. There is music by Herr Merkel and by Herr Ritter, which amply repays any amount of attention that may be given to it; but the present productions are of another texture.

WEEKES AND CO.

Six favourite and popular Hymns, set to music by Arthur Wellesley Batson.

It is curious as true that folks dispute whether a song or hymn be a musical or a literary production, and this in the very teeth of "Songs without Words," of the psalmist's ejaculation "I will sing a new song" of the first line of the *Eneid* wherein Virgil figuratively declares "I sing," and of the obvious derivation of both words which refers of course to tuneful vocalisation. The author of the present pamphlet—it may not be defined by a more extensive description—takes the literary side of the question, but,

so strong is habit, we are surprised to find under the title of "Jerusalem the golden" anything other than the "favourite and popular hymn" which has had an acceptance equal to that of any opera song, any dance, or any Christy Minstrel melody (tunefully speaking) that has permeated the streets of London. Now, in this case particularly, all the favour and popularity rests with the tune. It has been sung in places of worship of every denomination wherein English words are admissible—cathedrals, parish churches, and chapels of all kinds of nonconformists; it has been played on barrel organs throughout the length and breadth of the metropolis; it has been arranged as pianoforte Fantasias by several of the most fashionable writers for the instrument; and we feel that the mystical imagery of the poem to which it is set could not have been received to the extent it is by simple as much as gentle, but that it has been borne into favour by the popularity of the music. Others think otherwise; but our conviction is that the multiplication of tunes to one poem is injurious to hymnody, and tends to render its practice by congregations or other large bodies difficult, if not impossible. The excuse for a second setting of a well known poem is of course when one tune so entirely transcends the other in merit as to expel it from general use and obliterate it from general memory; such has been the case with Croft's fine tune to the 104th Psalm, which has entirely superseded the elder, also meritorious, tune to the same words. It is not to be expected that any of the settings in the collection before us will thus arrive at a supremacy above pre-existing popular favourites, and one may ask therefore what is their "right to be"? This right is clearly not proven by superior fitness to the words, in the new music to Lyte's poem "Abide with me," in which the weak syllable that begins each line, except the last, is set to the strongly accented first note of a bar, and in the last line of each stanza the fault is reversed, the accented syllable being set to a weak note. The said last line, which is the same in every stanza but one, has this curious reading, the musical accents being indicated by italics:—

Help of the helpless O abide with me.

there being no breathing place for the natural comma after "helpless;" and in the one excepted stanza, the sense is thus equally rendered ambiguous:—

O Thou who changest not, abide with me.

It would have been well had the leap of the bass been avoided, from the chord of $\frac{4}{4}$, between bars one and two, in No. 1; and again, in No. 4, if the B bass that closes line 4 had not been anticipated in the previous bar, and the rhythm had not been consequently confused. With these two exceptions, and with that of line 4 of No. 6, the music of the whole is charming, its melody graceful and its harmony a brightly coloured specimen of the modern style. The settings are scarcely appropriate for multitudinous singing, but with carefully trained choirs they will produce a most pleasing effect.

Little May's Musical Drawing Slate.

We can well imagine the horror of "Little May," who has been promised a "Drawing Slate" (for the prefix "Musical" may very likely be concealed until the last moment), and finds, on receiving it, that instead of the pretty trees, houses and sheep on which she resolved to concentrate her energy, she is expected to form all sorts of musical signs—to write the names of the notes, in and out of the staff, to put down the turn, shake, pause and the many other "things to be remembered" which accompany this most solemn toy. It is true that in the first page we have a floral device, with a large number of musical instruments scattered about—including a pianoforte, upon which the name of the firm, "Weekes and Co.," is prominently printed—but this little picture is only the gilding of the pill; and we much doubt whether the most good-humoured child in the world can be deluded into the belief that tracing the musical characters upon a transparent slate is "drawing." As a rule, we do not think that young people should ever be trained to receive instruction as amusement. When study is over, recreation may follow, but the two cannot be combined. Geography taught by "conversation cards," and the names and value of the notes by a "round game," may look very well in an advertisement; but at-

tempt to use either one or the other for its intended purpose, and it will inevitably result in a failure. "Little May's Musical Drawing Slate" is good of its kind. The lessons are well set, the exercises on the names of the notes, &c., are carefully arranged, and the printing is clear. We do not doubt that the system is faithfully carried out; we only doubt the soundness of the system itself.

R. LIMPUS.

"The Lord is my portion." Anthem by F. E. Gladstone.

THE most interesting part of this piece is the first strain, which is given first by solo voices and repeated by the chorus. What follows, by far the larger part of the anthem, is correctly written, but has little attraction. A practice prevails throughout, in which the writer is by no means singular, but which still is open to question of its propriety. This is, the setting of a longer note to the second and unaccented syllable than to the first, in such words as "portion," "blossom," "olive," and the like, enforcing by syncopation the unnatural accent thus induced. Too many inferior singers pursue this practice with serious detriment to our greatly abused English language and to the vocal effect; but if it be incorrect, its use by singers justifies not its adoption by composers, who should rather give than take the rule in such matters. The only thing that can be defensively urged is that, in speech, we do not dwell on the first syllable of such words as are above quoted from the anthem, wherein the strongly accented first syllable has a short vowel. Admitting the truth of this, it must still be protested that we do not dwell either upon the second syllable when we speak, and that to do so when we sing distorts the word, gives often a stronger prominence to a short vowel in the one syllable than that which is avoided in the other, and gives a colour of truth to the else groundless assertion that ours is an unmusical language. It is less against good sound and pure sense, in such cases, to elongate the first than the second syllable in words of this formation, and it is practicable also in many cases to have a rest after the second syllable; either of these, or anything else, would be better than what we cannot but esteem as a vulgarism which it is the duty of the musical declaimer to correct. It is not here intended to place on the shoulders of the author of this Anthem all the burden of other folks' short-comings, executive and productive; the instances adduced from his work suggest the consideration now given to the subject; but many worse present themselves to the ears and eyes of all who listen to singing or read vocal music. The Anthem gained the five guinea prize of the College of Organists in 1870, and so comes before the world with strong credentials.

Andante, in A major, for the Organ, by F. E. Gladstone.

THIS is another of the prize pieces of the College of Organists, and the late organist of Chichester Cathedral is again the winner. Unluckily—for such things are always matters of luck and not of malice—it begins like a Russian melody which has been familiarised in this country by its employment in one of the earliest pieces of Thalberg for the pianoforte, and also by its inclusion in a violin fantasia of the late Ferdinand David that Herr Joachim used to play when he visited us as a boy and excited the wondering delight of all who heard him. There is abundant other matter in the present Andante, all of interest, and well disposed for the organ, which proves the graceful and cultivated mind of the author. Practice in writing, and the careful observation of the forms in which the masters of the art cast their thoughts, will improve the composer's command of the principles of plan, wherein this piece shows him to be defective.

WILLIAM MORLEY.

La Harpe Enchantée. Morceau de Salon, composed for the Pianoforte by F. V. Kornatzki.

HARP music for the Pianoforte, like Pianoforte music for the Harp, can scarcely perhaps be pronounced legitimate, but the public has to a certain extent accepted it; and where there is a demand, there is pretty certain to be a supply. This "Morceau" is so exceedingly like the

innumerable pieces of the same character that it is difficult indeed to say anything new upon its claims to the attention of *arpeggio* players. The melody (as usual) is in 6-8 rhythm, and is sufficiently graceful for purposes of embellishment. Of course it is monotonous; but this is one of the charms of these "character pieces;" and there is just enough modulation to prevent a sense of weariness. In any "Salon" where compositions of this class are admitted, "La Harpe Enchantée" will, we think, be warmly welcomed; for although it will not elevate, it certainly will not deteriorate, the taste of those who devote themselves to this style of music.

STANLEY LUCAS, WEBER AND CO.

Seven Songs, set to music by Franz Hüffer.

WE are decidedly of opinion that when a composer uses his pen out of the lines of the staff, it should be to write about the works of others, and not about his own. Herr Hüffer thinks differently, and therefore prefaces his songs with a page of letter-press, which, although in the English language, is headed "Avis au Chanteur." In this he tells us that it has always seemed to him "strange and deplorable" that the best of our lyrical poetry has "scarcely ever found congenial interpreters in the sphere of music." Modestly he says "What matters it if my own attempt at an artistic rendering of English lyrics remains abortive as long as there is a chance that a composer of the future may be roused by my stammering to do for Mr. Tennyson and Mr. D. G. Rossetti what Schubert, Schumann, Liszt or Robert Franz have done for Heine and Lenau?" Very true; but surely our lyrical poetry is open to all composers, and we can scarcely be made to see why the fact of Herr Hüffer failing in a self-imposed task should "rouse" a better man to succeed in it. The music of these seven songs is written on a model which we do not desire to see imitated; and if the composer thinks that his word painting at all resembles the thoughtful and imaginative settings of Schumann or Schubert, he is greatly mistaken.

Gavotte, for the Pianoforte. Composed by J. P. Gott-hard. Edited and revised by Dr. Hans von Bülow.

ALL who were fortunate enough to hear Dr. Bülow play this charming *Gavotte* will be delighted to find that it is now published under his editorship. Such genuine and healthy music cannot fail to make its way, for it will be cordially welcomed by those who love this class of composition for itself, and may create a taste for such works amongst "fashionable" performers whose digital powers have hitherto been developed to the exclusion of their mental capacity.

PATERSON AND SONS.

"Lord, we worship Thee." Hymn for 4 voices, adapted from Chopin.

WE had flattered ourselves—vain thought—that the objectionable practice of adaptations for Church use had died out, that such associations from secular sources as must encircle Anne Catley's Hornpipe, the Dance from "Le Divin du Village," the Prayer from "Der Freischütz," and that from "Masaniello," were no more to be brought into the sanctuary. Here, however, is proof that what was the custom of the Primate of York in the days of the Conqueror has still its followers; but the present appropriation has an advantage over some others, that, in its original pianoforte shape, the fragment from Chopin is little known, and hence it will recal few recollections of chamber use when it is employed in worship. The voice parts are picked out from the fuller original form of the theme, which latter is assigned to the "Organ or Pianoforte." Not very vocal are the said voice parts, and the arrangement betrays some harshnesses (the progression of bass in seconds with top part for instance, $\begin{smallmatrix} A & G \\ G & F \end{smallmatrix}$, bar 12) which are veiled, though of course not cured, by the author's filling up for the pianoforte. The accompaniment as it stands will not produce a good effect on the organ. The "words," as they are modestly called by the anonymous author, prove ability in the defeat of the difficulty of a very peculiar metre.

MUSICAL STANDARD OFFICE.

"The Gentiles shall come." Epiphany Anthem, by Charles Joseph Frost.

A SMOOTH and very pleasing composition is this, which is sufficiently facile to be within the capabilities of almost all choirs. The compass is remarkable of the two solo parts in the episode that effectively relieves the choral portions which begin and end the Anthem; that for the tenor, particularly, ranging down to B below the staff, is beyond the reach of most singers who profess to have the voice to which it is assigned. There is some confusion from the twofold use of the word "Thou" in the texts brought together from "Isaiah" and one of the "Psalms," it being addressed to a mortal in the one, and to the Deity in the other; but the applicability of both passages to the occasion the Anthem is intended to illustrate, is a reason for their both being employed, though scarcely a remedy for the unclearness springing from their juxtaposition. The music of this composer always gives cause for welcome, and the present piece is by no means the least meritorious of his productions.

ORIGINAL CORRESPONDENCE.

THE MOVEABLE DO.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—No better confirmation could be afforded of the truth of your opinion that "there can be no question that the 'fixed Do' has had its day" (see *Musical Times*, September, page 215) than the fact that the challenge thrown down in your columns by "Orpheus" has met with no response. There are, however, two things, which, if they do not wholly prevent the acceptance of the rival method, at least hamper its facility very considerably, to which, with your permission, I should like to direct the attention of your readers. The first principle in the creed of the "moveable Doist" is the incontrovertible one that it is equally easy to sing in all keys, but it is not so generally understood that it is also equally easy to read music in all keys, and, consequently, in almost every book for teaching sight-singing, we find at the outset a large number of exercises in the key of C. Thus the pupil gets to associate the Solfa syllables so exclusively with certain places on the stave, that a real difficulty awaits him as soon as he begins to sing in any other key. I am well aware that this is a purely mechanical difficulty, and by no means to be compared with the intrinsic absurdity which pervades the fixed Do system; still I am quite sure that a great deal of labour is spared to both teacher and pupil when music in all keys indiscriminately is used from the first. By this means the difficulty of moving the Do is really annihilated by being grappled with at once, and pupils (even very young ones) can thus be easily taught to sing at sight any music which does not abound in remote modulations, even before they are acquainted with the rationale of the key-signatures, if the pitch of the keynote and its position upon the stave be merely pointed out to them; for the simple expedient of altering the vowels in the syllables to express the "accidentals" (first suggested, I believe, by Forde) is very readily acquired, only needing a minute's explanation at the commencement of each new piece, and is quite sufficiently illustrative to render practicable any of the five most usual modulations and the chromatic alterations within the scale. By singing at sight it must of course be understood that I do not mean artistic performances at first sight, but the power of discovering for one's self the tune of the music to be sung independently of instrumental or other external aid. As no one can more heartily than myself endorse that part of Mr. Hullah's "Report," which condemns as "an ignorant misapprehension or a wilful misrepresentation," the notion that music can be acquired in sport, I ought perhaps to say that I hold my plan of making my pupils sing at sight first and learn the intricacies of notation afterwards, to be quite as sound as the time-honoured one of first learning to read, and afterwards studying the

powers and classification of letters and words, or that still older one of learning to speak before being taught to read. In these days of book-knowledge and paper-examinations there is a danger of attributing too much importance to what *questions* a pupil can *answer*, and too little to what *things* he can *do*.

Fearful of trespassing unduly upon your valuable space, I must reserve my remarks upon *moving the Do within the piece* and upon the *misuse of accidentals* till another month.

I am, Sir, yours truly,
Long Melford, Nov. 17th, 1873. A. ORLANDO STEED.

REV. E. YOUNG'S SERVICE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—If there be, in your court of criticism, anything analogous—though in an inverted order—to the “Prisoner! what have you to say why judgment should not be pronounced?” I would crave permission for a couple of words.

For what you have been pleased to say of the music of my Morning and Evening Services, I abstain from all expression of feeling, lest I seem to take a judicial act for a personal favour. The qualifying statement that I have “small regard for the melody save of the top part,” I can accept with equal complacency, though, as to the particular illustration you adduce (at the words “have seen the salvation, &c.”), I must express my own astonishment that I should have been bewitched—I can only suppose when half asleep—into the exchange of

D C	D C
E E	E E
the G A of my first printed edition, for the	B A you
G A	G A

justly signalize. May I say, notwithstanding, without contumacy, that whilst admitting that all choral parts should be decently singable, I have no sympathy, save for scholastic purposes, with the current demand for what I scruple not to call the *carpentry of counterpoint*. So far from it, in an unpublished “Creed of Church Music,” I have made bold to insert a distinct article to the effect that “Every emphatic note in a melodical phrase suggests, and demands, if harmonized, its own harmonic combinations—combinations modified by the expressional character of the phrase in which it occurs, and *essentially subordinate and subservient to it*: that all combinations, however otherwise effective, yet not so suggested and subservient, are, in principle, unnatural, illegitimate, and disloyal; and that consequently, to speak of harmonization as the interweaving of four or more distinct melodies, is to *impeach the prerogative of the Queen note*, and talk treason to the laws of sound.” I may add that I should exceedingly pity singer or hearer who could lose his interest in the *Tune regnant* for any distinct observance of the *stratified melodies* accompanying it. I except, of course, the basses of grand old Handel, of which it may be said that they are not artificially super-added, but *twin born* with the treble—the two essential parts realizing that account of married couples not perhaps too common—

“They were so truly one, that none could say,
Which of the two did rule, or whether did obey.”

Else for all the “double, double, toil and trouble” of making four simultaneous voices have each its own say, I must confess myself something very like a downright heretic.

But let me at least stand clear from something else I never intended. In a sort of Epilogue to my Morning Service, I argued the *non-necessity* of a continuous uniformity of key in things sufficiently separated by other things. Let those who hold to the contrary purge themselves of all complexity in *Psalms and Hymns*. For myself, meaning only a license for transposing, for congregational convenience, two of three pieces from their original to a lower key, I must not be held to bail for any “*abrogation of my own principle*,” if, in another case, where no such license is called for, I quite follow the custom, and write two Canticles in the same key.

From the one remaining misapprehension, I must yet more earnestly ask acquittal. I have used emphatic words as to what I deem—for *purely devotional purposes*—sound and

unsound in our Liturgical music. It might of course be taken for granted that to the best of my poor ability, I had obeyed my “own rede.” But it did not follow that the true character of Church music was “presented, and only presented in my own composition. I go further. If—though I have loved and lived music for more than half a century—I was an ordained minister of Christ before I ever dreamt of becoming a musical composer, it is not, I trust, a very audacious thing to speak out my conviction, in season and out of season, on a subject, not only inexpressibly dear to my own heart, but indissolubly bound up with matters to which, as a clergyman, I am pledged and plighted by holy vows. Let my words be “weighed in the balance,” and cast away if “found wanting;” but let it not be for a moment thought that, because asserting essential principles, I am either vaunting myself, or intentionally abusing others.

At all events, I have given hostages to criticism; and if you, Sir, ever find it in your editorial convenience to print what I have dared to write, he who cordially respects your office and your conduct of it, will do his best to submit, in all humility, to the consequences.

I am, Sir, &c.,

EDWARD YOUNG.

[A later letter from the Rev. E. Young aims further to vindicate the writer from the supposition of having both enunciated and broken a principle as to uniformity or variety of key in the setting of the several numbers of a Church Service. His cause is well enough pleaded in the above; so, to print his second letter would be a superfluity. It may be repeated, however, that the reviewer of his Morning Service concurred with the view set forth in the preface to that work, and is ready, at convenient opportunity, to support, under certain limits, the tonal diversity in question; but while supporting, by no means to insist upon its use.—THE WRITER OF THE REVIEW.]

CHURCH CONGRESS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In 1860 I delivered a lecture at the Athenæum, Torquay, entering into a dissertation on Dr. Crotch and the well-known division of music into the styles—sublime, beautiful and ornamental. Your correspondent “Z” evidently had not the advantage of having been present on that occasion. The sight of a sciolist in logic rushing into the domain of music is somewhat amusing; he first pedantically traces out the supposed origin of this division of styles, mentioning that Reynolds, Crotch and Ouseley had adopted it; which I maintain they would not have done, if it were so absurd as he erroneously supposes. Everybody, he says, is aware that the limbs of a logical division *must* be capable of mutually excluding each other. Must they? He has read a little, but not much. “Exceptions to this rule,” observes one of our best living logicians “are often unavoidable.” Let us apply an example, as he would give it, of communicant species. In enumerating the species of correspondents to newspapers, we for instance might mention, musicians, logicians, and hypercritics; yet some musicians may be logicians, and some logicians hypercritics. I presume “Z,” who deservedly places himself at the bottom of the alphabet, would divide music into these three styles—the sublime, the ridiculous, and the logical; which would effectually exclude each other, and would completely satisfy him. As he claims credit of clear sightedness, would it not be well for him henceforth to look before he leaps.

As you, Sir, have allowed an anonymous writer to ridicule my assertions at Bath, I trust your sense of justice will cause you to insert the enclosed “incomprehensible” speech in your next impression. Believing that an attempt is being made by your musical adviser to destroy the foundations of our grand old Church school of music, and knowing that many of our most able and experienced musicians have the same belief, I have every intention of disproving to the best of my ability his erroneous arguments.

I am, &c.,

The Close, Winchester,

GEORGE B. ARNOLD.

November 19th.

[In order to permit a letter and its reply to appear in the

same number of our journal, we have resolved in future to allow any correspondent commented upon the privilege of reading and answering a communication which concerns him, during the month; and thus the letter from "Z" is inserted immediately after that from Dr. Arnold. On our part we may say that, in a correspondence addressed to the Editor, we are at a loss to comprehend what can be meant by the term "your musical adviser." Surely it may be assumed that an editor has sufficient knowledge of the art to which his journal is devoted without having recourse to an "adviser." That we are assisted by others fully capable of forming and maintaining an opinion is freely admitted; and if this opinion should not happen to coincide with that of Dr. Arnold, our columns are at all times open to the expression of his own views upon the subject. It may be well too, when he favours us with a communication refuting our "erroneous arguments," to name a few of the "able and experienced musicians" who are ranged upon his side; for, although we have an extensive knowledge of the profession, we were unaware, until the receipt of Dr. Arnold's letter, that we had so many powerful opponents.—*Ed. Musical Times.*

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—If Dr. Arnold will look again into the author from whom he quotes the remark "Exceptions to this rule are often unavoidable," he will find that it refers to the old rule, "The members of a division must not be mutually contained in each other." But I neither said nor implied that the members of a division *must* exclude each other, but I did say that they "must be *capable* of mutual exclusion." By italicising the word *must* instead of the word *capable*, Dr. Arnold shows that he misses the point of the sentence. In other words, I said, "*capable* of mutual exclusion," whereas Dr. Arnold would like to make me say "mutually exclusive." Can he not see the difference? If I were to say that he was *capable* of standing on one leg, should I convey the impression that he never stood upon two?

In order to prove that members of a division need not be "capable of mutual exclusion," Dr. Arnold is so kind as to provide an example in which this capability is self evident. He divides newspaper correspondents into "musicians, logicians, and hypercritics." Now I can conceive of a musician who is not a logician or hypercritic; and of a logician who is neither musician nor hypercritic; and also of a hypercritic, who is no musician or logician. These three classes therefore are *capable* of mutual exclusion, although often communicant, and the example goes to *prove the truth* of what I said.

In short, two or more qualities which cannot be conceived of as existing separately, can never differentiate the members of a division; and if Dr. Arnold will give the page of the book and its author's name in which the contrary is stated, I shall be obliged.

My objection to his division of music into Sublime, Beautiful, and Ornamental, was, that neither member could be conceived of separately. I never heard any ornamental music (such as dance music), without meeting some scale passage, or modulation, or rhythm, each of which is in itself beautiful. Nor have I ever heard a sublime passage without feeling how much its sublimity depended on the beauty of the key-relationship of its progressions.

In conclusion, the words "sublime, beautiful, and ornamental," are invaluable to musicians; because by them they are able to describe tolerably well the character of much music which they hear; but this is no reason why a doctor in music should mount a platform and solemnly propound them as a logical division, as if he were enunciating such a truism as "there are two sexes, male and female." Dr. Arnold's division was bad, absurd, mischievous—and none the less so because it was in 1860 told to the good folk of Torquay by him, and none the less so because Crotch and Ouseley have "lectured it."

I am, Sir, &c.,
Z.

INTERPOLATIONS IN THE COMMUNION SERVICE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In all old Liturgies the Sanctus ended as follows, "Hosanna in the highest. Blessed be he that cometh in the name of the Lord. Hosanna in the highest." (St. Matt. xxi. 9).

In 1552, these words were omitted, and "Glory be to Thee, O Lord most High" put in their place. Blunt says, in his work on the Prayer Book, that the reason of this change may have been because it was a custom to turn to the altar at the Benedictus and make the sign of the cross, or because the words were inconsistent with the preface from not being, strictly speaking, a part of the angels' song.

The "Agnus Dei," sung by the choir whilst the clergy were communicating, as well as the sentences of Scripture forming what is called the Post-Communion, are of very ancient origin.

And so is the custom of singing "Glory be to Thee, O God" before the Gospel, and "Thanks be to Thee, O Lord," (or similar words) after it. They are found in the Liturgy of St. Chrysostom. These responses were allowed in the first Prayer Book of King Edward, and last session Convocation agreed to recommend their re-insertion.

The legality of now using all these traditional sentences is, of course, doubtful, but considering that all of them are taken either from the Bible or Prayer Book, there is no moral objection to them, and I presume that from a legal point of view they are as lawful as metrical hymns.

I am, Sir, yours obediently

W. J. L.

[If the above refer to some recent reviews in these columns, wherein the passages mentioned by our correspondent are noticed as interpolations in the Communion Service of the Church of England, such reference is no refutation. Whatever may have held place in the Prayer Book of Edward VI., or in earlier Liturgies, whatever Convocation may have agreed to recommend, the Book of Common Prayer as it stands is the critic's only text book, and, in describing a musical setting of the office in question, he may but look to that as the authority for what words are available to the musician. We willingly, however, print the letter of "W. J. L." for the sake of its antiquarian information, which will be interesting to many of our readers.—*Ed. Musical Times.*]

TO CORRESPONDENTS.

* * Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

ROBERT GRIFFITHS.—Our correspondent will see that a paragraph in the present number referring to Mr. Curwen's pamphlet renders the insertion of his letter unnecessary.

PARANETE, who has written twice to us without furnishing his name and address, is informed that communications thus unauthenticated cannot receive attention.

MUSA.—Our correspondent's question should be addressed to a professor of singing.

S. R.—Siege of Rochelle.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BARBADOS.—The first of a series of ten fortnightly promenade concerts, given by the local professor of music, Mr. M. E. Dooley, assisted by the Band of the 98th Regt., and several ladies and gentlemen of the Island, took place on the 18th September, before a large

audience. The programme was carefully selected, including overtures, pianoforte and clarionet solos, songs, duets, part-songs and choruses, all of which were well rendered.

BASINGSTOKE.—Two concerts were given in the Town Hall on the 28th Oct. by the choirs of Basingstoke and Hartley Westpall, in aid of the organ fund of the latter place. The choir of forty voices, under the direction of Mr. H. Blackth, was very efficient. The programme, besides part-songs, included selections from Mendelssohn's *St. Paul*, and Handel's *Acis*. Mrs. Fowler was encoired in "But the Lord is mindful of His own," as was Master Whitehouse in "Let me wander not unseen." Mr. O. Christian was highly effective in his solos "O God, have mercy," and "O ruddier than the cherry," and Mr. Blackth was loudly applauded for his performance of Beethoven's "Sonata Pathétique."

BELFAST.—The first concert of the Belfast Musical Society for the present season, was given in the Music Hall on the 7th ult., and proved, both from an artistic and social view, a most successful opening of the winter campaign. The artists were Miss Leonora Braham, Herr Elsner, and Mr. W. Penry Williams. Miss Braham showed herself a singer of great promise, and Herr Elsner played a solo on the violoncello in a most artistic manner. The chorus and orchestra of the Society acquitted themselves admirably in selections from Haydn, Mendelssohn, Cherubini, Bach, Weber and Wagner. Mr. James Thomson conducted. The hall was well filled by the subscribers and their friends.

BELCHÂMP WALTER, ESSEX.—On Tuesday the 4th ult., a most successful concert was given in the Schools, under the conductorship of the Rev. Robert B. Earée. The programme was well selected, comprising amongst other pieces, Haydn's 1st and 5th Symphonies (four strings, flute and piano), and Himmel's *Fanchon* overture (strings and piano). The part-songs were Hatton's "Belfry Tower," Macfarren's "Troubadour," Barnby's "Sweet and low," and Pinsuti's "Good night." The solo vocalists were Miss Wix, Miss Smythies, Miss Earée, Miss C. Andrews, Mr. L. Andrews, and the Rev. R. B. Earée. One of the chief features of the concert was a *pot-pourri* of Scotch melodies, arranged as a violin solo, and most admirably played by the Rev. O. Raymond, the Vicar of the parish. The proceeds of the concert amounted to £19, which will be handed over to the school fund. The programme attracted a large audience, comprising most of the local clergy; and thanks are due to the Rev. R. Earée for the musical treat provided for the parishioners.

BIRMINGHAM.—The Handsworth Amateur Orchestral Society gave its second open rehearsal on Monday evening the 3rd ult., at the rehearsal-room, St. Matthias' Schools. The programme consisted of a well selected number of vocal and instrumental pieces, which were executed in a very careful manner, and to the entire satisfaction of a large audience. The band of the Society has greatly improved, and much credit is due to the conductor, Mr. Jackson, organist of St. Bartholomew's Church, for the progress made since February last.

BRISBANE, QUEENSLAND.—The musical portion of the residents here cannot complain of the scarcity of entertainments recently given. A deservedly successful series of concerts given by Jenny Claus, the lady violinist, assisted by Mons. and Madame Rekel, was immediately followed by the arrival of the eminent pianist Madame Arabella Goddard, who, assisted by Miss Christian, R. A. M., and Mrs. Smythe, gave three concerts at the School of Arts to crowded houses. Madame Goddard's performance is too well known to require any comment; but of the two ladies who assisted her with their vocal powers it was universally acknowledged, they were to very many the principal attraction, good vocal music being generally preferred here to instrumental, however well executed. The third concert of the Musical Union took place on the 2nd September, before a large audience, the programme consisting of Bennett's *May Queen*, Locke's music to *Macbeth* and a miscellaneous selection of vocal and instrumental solos, etc., was admirably rendered; the Erard's grand, lately imported by the Society, was used for the first time, and greatly admired. The Kennedy Family have also been delighting their Caledonian brethren with "Two hours at home." The new organ at St. John's Church was opened on 13th August, the choir being considerably augmented by the members of the Musical Union; the processional and recessional hymn was 136 (*Hymnus A. cientis et Moderni*). The proper Psalm, chanted to Shepperson in D, was followed by Ebdon's *Nunc dimittis*, and the responses were by Tallis. For the Anthem the greater part of the *Messiah* was very well performed. The church was thronged, many hundreds being unable to gain admission.

BRIGHTON.—Mr. F. E. Gladstone gave the second of his series of Organ Recitals at the Dome on Monday the 10th ult. The taste for high class performances is evidently on the increase, and it will be fostered by such admirable performances as these of Mr. Gladstone, upon so fine an instrument as that at the Dome. The programme comprised a Choral Song and Fugue of Dr. Wesley's, two little gems by H. Smart, Bach's Fugue in D major, an Andante by E. Silas, an elegant composition by Mr. Gladstone, "In modo di Minuetto," and a "Cantilene Pastorale" by A. Guilmant, in which the most charming effects were produced by the player with the vox humana stop and trumpet swell, and there was no resisting the call made for its repetition. The slow movement from Mendelssohn's Sonata (No. 6), was exquisitely played, as was also an Offertoire by Lefebure-Wely.

BURSLAM.—The Potteries Tonic Sol-fa Choristers opened their season on the 30th October, with a miscellaneous concert in the Town Hall, which was filled with the *élite* of the district. The principal vocalists were Madame Lemmens-Sherrington, Mlle. José Sherrington, Mr. Raynam, M. Jules Lefort and Mr. Hilton, all of whom elicited numerous encores. Mons. Alexander Cornelis, solo violin, was vociferously recalled; and the Chev. Lemmens rendered good service on the pianoforte and Mustel organ. The choristers, under the direction of Mr. Powell, opened the first part of the concert with Brinley Richards's new part-song, "Let the hills resound with song," and the second with the "Rataplan" from *La Figlia del Reggimento*. The concert was a great success.

CAMBORNE.—A performance of Haydn's *Creation* was recently given by the Camborne Choral Society, in the Assembly Rooms. The music was well rendered by soloists, chorus, and orchestra; the singing of Mrs. R. Rowe in the part of Gabriel being particularly worthy of comment. The tenor part was undertaken by Mr. Treleven, and the bass by Mr. Hitsmith, both of whom were very successful in their efforts, as was also Miss Hall in the music of Eve. The Penzance orchestral band, under the leadership of Mr. W. C. Hemmings, was as efficient as usual in the accompaniments. Mr. G. J. Smith presided at the organ, and Mr. J. H. Nunn, A. R. A., conducted.

CROYDON.—A singing school has been established at the Literary and Scientific Institution under the direction of Mr. E. Griffiths, F. C. O., the music master of the Whitgift Middle Class Schools in this town. The classes are arranged for study and practice in every branch of vocal music, and are very successful. Examinations are contemplated at the end of each season to grant certificates of competency to those who may desire them, the papers etc., being set by eminent musicians not connected with the town. At the Whitgift Schools, concerts will be given by the pupils and friends as usual in the week before Christmas, the works for performance being Haydn's *Spring* and Van Bree's *St. Cecilia's Day* with full accompaniments.

EDINBURGH.—A most attractive and well attended concert was given in the Music Hall, on Saturday afternoon, the 15th ult., by the Choral Union, when *Acis and Galatea* was performed. There was an excellent orchestra, conducted by Mr. Adam Hamilton, and the solo singers were Miss Edith Wynne, Mr. Whitehead, Mr. Darling and Mr. Santley. The second part of the programme was miscellaneous, commencing with Beethoven's Symphony in A major. Professor Oakeley's song "Tears, idle tears" (sung at the last Birmingham Festival) was exquisitely rendered by Miss Wynne, and Miss Agnes Drechsler Hamilton received an enthusiastic recall for her excellent performance of a violin solo. The first festival of the Edinburgh Diocesan Choral Association took place on Wednesday afternoon the 19th ult., at St. Paul's Episcopal Church. The festival consisted of an evening service at four. Although admission was by ticket, the church was crowded to excess half-an-hour before the service began. The choir numbered about 192, of whom 32 were from St. Peter's Edinburgh; 22 from St. John's, Alloa; 20 from St. Mary's, Dalkeith; 20 from St. James', Leith; 18 from All Saints, Edinburgh; 14 from St. Andrew's Home Mission Church, Edinburgh; 11 from St. Columba's, Edinburgh; 7 from Dalmahoy; while the St. Paul's choristers, including the female voices, amounted to 48. The female members of the St. Paul's choir took their places among the congregation, but in the front seats. The choir and clergy entered by the west door (including the male singers of St. Paul's choir, who were surpliced for the occasion), giving in unison, as a processional hymn, "We love the place, O Lord." The service was well intoned by the Rev. A. W. Hallen, of Alloa, and the Rev. W. Douglas, to whom St. Paul's is greatly indebted for the high efficiency of its present choir. The chants to the Psalms were Anglican, and sung partly in harmony and partly in unison, the pointing being according to the sense, and not on the old syllabic system. The 98th Psalm was taken to Elvey in F, and the 111th and 150th to Oakeley in B flat. The chanting was in all respects above the ordinary standard. The *Magnificat* was taken to Wesley's well-known Service in F, the closing portion of which was particularly well rendered, and we had "The strain praise of joyful praise" to Troyte No. 2, in place of the *Nunc dimittis*, the "Alleluia" of which were sung very impressively. The anthems were Farrant's "Lord, for Thy tender mercies' sake," and Sir George Elvey's "O give thanks unto the Lord," both carefully rendered. The hymn before the sermon was "Our God for ever worketh," recently written by Mr. Davenport Adams, and set to music by Professor Oakeley. An appropriate sermon was preached by Provost Powell of Inverness. The effect of the music was greatly enhanced by Professor Oakeley's beautiful organ accompaniments. The annual general meeting of the University Musical Society was held on Saturday afternoon the 22nd ult., in the Music Class-room, Park Place. There was a large attendance of students. The chair was occupied by Professor Oakeley, the President, and there were also present Principal Sir Alex. Grant, Sir Robert Christison, Bart., Professor Kelland, Dr. D. Christison, Dr. McKendrick, secretary, and Mr. Small, treasurer of the Society. Professor Oakeley, who was received with loud and prolonged cheering, made a most able speech, tracing the progress made by the Society since its commencement in 1867, until the present time, and expressing a hope that a still larger number of students would join this winter. After a vote of thanks to the President and congratulations on his recovery, the proceedings were brought to a close by a performance of music on the organ, by Professor Oakeley.

JARROW.—On Thursday the 6th ult., Handel's Oratorio *Samson* was performed in the Mechanics' Hall, by a company of about 80 instrumentalists and vocalists. The solo singers were Miss Annie Penman (encored in "Let the bright Seraphim"), Miss Emmeline Moore, Mr. D. R. Mitchelson, Mr. T. Moore, Mr. J. Duke and Mr. E. Tibbo. The concert, which was conducted by Mr. J. Hickman, proved one of the most successful that has taken place in Jarrow, the large hall being quite full.

LIVERPOOL.—The eighth subscription concert of the Philharmonic Society took place on the 28th of October, and was one of remarkable excellence. The principal artists were Madlle. Alvsleben, Mrs. Scott Fennell, Mr. Edward Lloyd and Mr. Santley. The whole of the first part was devoted to a very spirited rendering of Beethoven's Choral Symphony (No. 9, in D minor), which was well sung by soloists and choir, in spite of the high pitch of the orchestra. The second part of the concert was miscellaneous; the overtures being those to *The Midsummer Night's Dream* (Mendelssohn) and *Zampa* (Herold). The choral members sang very well a charming part-song of Hatton's, "The Sailor's Serenade." The concert was highly appreciated by a crowded audience. The ninth subscription concert of the Philharmonic Society was given on the 11th ult. Principal artists, Madame Sinico, Signor Aramburo and Mr. Perkins. The "Sinfonia" was Mozart's in E flat, and was admirably performed. The overtures

were those to *L'Alcade de la Vega* (Onslow), and *Tannhäuser* (Wagner), which last went magnificently, and was loudly redemanded, but not repeated. The concert concluded with the March from the same opera. The choral members sang "Fair as a bride" (Rossini), and Mendelssohn's "Hunter's farewell," with four horns and trombone accompaniment, very well, and the solo artists were much applauded. Madame Sinico's rendering of Beethoven's grand scena "Ah perfido," was exceedingly fine.—On Thursday the 13th ult., the annual tea meeting and concert was held at St. Matthew's Church, Hill Street, the chair being taken by the Rev. T. W. Moeran, Incumbent of the church. The schoolroom was tastefully decorated with evergreens, etc., for the occasion. The principal vocalists were the Misses Macdonald, Oxtan and Truscott, and Messrs. Nicholson, Oxtan, Sowden and Sanderson. Hatton's quartett, "Softly fall the shades of evening," was most effectively sung by Mrs. Bishop, Miss Truscott, Messrs Sanderson and Sowden, and other part-songs were very fairly rendered by the choir. Mr. J. B. Ellison presided at the pianoforte.

MANCHESTER.—The Athenæum Musical Society gave the first concert of the season on Friday the 31st October, at the Memorial Hall, Albert Square. The programme was one of peculiar interest, and the performance of more than average excellence. A Cantata by the conductor of the Society, Dr. Hiles, formed the principal portion of the first half of the concert. It is entitled *The Crusaders*, and is written for solo soprano, and tenor, and a chorus. The music is admirably adapted for Choral Societies, the most effective numbers being, "Evening shadows gently flowing," the March of the Templars, and the Pilgrims' March. The remainder of the programme calls for no special remark, being composed of the usual choral works.—On the 13th ult., Mr. Charles Hallé gave a fine performance of Mendelssohn's *St. Paul*, with Mesdames Alvsleben and Enriquez, Messrs Lloyd and Merrick as principals. Both the ladies sang well, and Mr. Lloyd (who is a great favourite here) acquitted himself excellently. The choruses were finely given. On the 20th ult., Dr. von Bülow made his first appearance, before a crowded audience. His pieces were Beethoven's Concerto in E flat, Chopin's Allegro de Concert in G, and Liszt's two studies "Dans les bois," and "Ronde des Lutins," in all of which he was much applauded. Miss Edith Wynne was the vocalist. Amongst the novelties performed at Mr. Hallé's concerts were the following: two movements from Raff's symphony "Im Walde," the scherzo from Gade's symphony in C minor, a Concertstück by Volkmann, and a Fantasia by Liszt, for pianoforte and orchestra, on Hungarian airs. At Mr. de Jong's Saturday evening concerts, we had, on the 15th ult., Handel's *Judas Maccabæus*, with Madame Sinico, Miss Mary Thorley, Miss Alice Fairman, Messrs Pearson and Wadmore as solo vocalists. Mr. Bridge (Cathedral organist and choromaster at these concerts) rendered efficient aid at the organ. On the following Saturday Madlle. Carlotta Patti, Madame Fanny Huddart, Signor Camero and Mr. Federici, with Mons. Theodore Ritter as pianist, attracted a large audience. The orchestral pieces which were given in irreproachable style, included Beethoven's overture to *Egmont*, Gounod's ballet music from *La Reine de Saba*, and the March from Wagner's *Tannhäuser*.

MONTEURO.—On Saturday the 15th ult., an audience was assembled in the Guild Hall, on the invitation of Messrs Methven, Simpson and Co., to listen to a recital on one of Mason and Hamlin's concert organs, by Mr. W. H. Richmond, organist of St. Paul's Pro-Cathedral, Dundee. Mr. Richmond played through a programme of classical and popular music including Mendelssohn's "War March of the Priests," and selections from the *Lobgesang*; and also improvised, showing with much skill, the various effects to be obtained from the instrument. Much credit is due to Messrs Methven, Simpson and Co. for the treat they afforded the music lovers of the district.

PARSONSTOWN.—Mr. Arnold, the newly appointed organist, gave his first concert in the Printing House Building, on Friday evening the 7th ult., to a crowded audience, when he was kindly assisted by Mrs. Willington, Mrs. Brereton, the Misses Brereton, Mrs. Biggs, Richard Biggs, Esq., M.A., Fred. Witny, Esq., the students of Chesterfield College, St. Brendon's Church choir and others. The vocal music was highly appreciated, many encores being awarded, but the gem of the evening was Beethoven's Sonata, for piano and violin, by Mrs. Biggs and Mr. Arnold, which created quite a *furor*. There was a large audience.

PLAISTOW.—On Tuesday evening the 18th ult., a concert in aid of the new organ fund, was given in St. Andrew's Girls' Schoolroom, by the choir of St. Andrew's Church, assisted by friends. The programme consisted of pianoforte selections, part-songs, songs, and duets, all of which were satisfactorily rendered by Miss Musk, Messrs Stevens, Edwin Stevens and Sharp. Miss Brown accompanied, and Mr. Sharp conducted. We may mention that St. Andrew's Church, with its capacious chancel, and noble altar, presents one of the finest interiors of any modern church in the country; the services are full choral, and are rendered in a manner which reflects the greatest credit upon the Vicar, the Rev. Mr. Godsell, and the choir-master Mr. Sharp. A new organ is most desirable, the one now in use being a small and inefficient instrument.

PLYMOUTH.—The Vocal Association, under the conductorship of Mr. Lühr, purpose giving the *Messiah* during the present month, Mendelssohn's *Hymn of Praise* in February, and Mr. G. A. Macfarren's new Oratorio *St. John the Baptist* in April 1874, band and chorus, consisting of 250 performers.

PUDSEY, NEAR LEEDS.—On Wednesday the 29th October, the new Organ for the Congregational Church, built by Messrs. Brindley and Foster of Sheffield, was opened by Mr. J. V. Roberts, Mus. Bac., Oxon, organist and choirmaster of the Parish Church, Halifax.

RAMSGATE.—A concert by the members of the Canterbury Cathedral Choir, assisted by Miss Dixon, took place on Tuesday evening the 18th ult., in St. George's Hall. The programme was miscellaneous, including many favourite songs, duets, glees and part-songs. Miss Dixon, Mr. Gough, Mr. Higgins, Mr. Plant and Mr. Williams were

highly effective in the music allotted to them, receiving several encores. Mr. Hurst presided at the pianoforte. The hall was well filled.

READING.—On Wednesday evening, the 12th ult., a concert was given at the Town Hall. The band and chorus comprised about 40 performers, and the principal artists were Miss Agnes Larkcom (soprano), Mrs. A. F. Rippon (contralto), Mr. J. Robinson (bass), Mr. H. J. Hendy (pianoforte), and Mr. A. F. Rippon (violin). The opening overture, Rossini's *Semiramide*, was admirably performed, and the chorus "Now tramp o'er moss and fell" (Bishop), the solo being sung by Miss Agnes Larkcom, was given with spirit and precision. Other songs were contributed by Mrs. Rippon, Miss Larkcom, and Mr. Robinson and Mr. Rippon played a violin solo in a masterly style. There was a large audience.

ROTHERHAM.—On the 31st October a competition for the post of organist at Rotherham Parish Church took place in that edifice, Dr. Edwin George Monk, organist of York Minster, being the judge. It having been decided to open the office, at a salary of £50 per annum, for competition, over forty applications were received. Subsequently the number was reduced to four, and as the regulations were very strict, only three of these were forthcoming on the day of trial. The conditions were as follows:—1, an organ composition, to be played by the candidate, the selection left to the performer; 2, chorus by Handel, the selection left to the performer; 3, an organ movement to be played at first sight; 4, a chant from a figured bass, and a psalm tune, in vocal score to be played at sight; 5, a short extemporaneous prelude, in any key appointed by the judge; 6, each candidate may be asked to give a lesson (of about ten minutes' duration) to a church choir. The candidates were not allowed any assistance in turning over the pages of their music, or in the management of the organ stops. Dr. Monk discharged his duties as judge with the utmost impartiality, and at the close of the contest gave his award in favour of Mr. Butcher, who has been six years organist at St. Luke's, Liverpool. This is the third occasion on which he has been selected as the best candidate in competitions for the office of organist.

SCARBOROUGH.—The anniversary of the opening and dedication of All Saints' Church, has been marked this year by an octave of services, beginning on All Saints' Day and extending (by a pardonable expansion of the ecclesiastical period just mentioned) to the evening of Sunday the 9th ult. The music in this church has steadily improved and developed since the appointment of the Rev. R. Brown-Borthwick as Vicar—rather more than a year ago—and under the very energetic and able direction of Dr. Naylor, the choir-master and organist,—alas! as yet without an organ. Since the solemn and devotional rendering of the Passion-music in the *Messiah* last Maundy Thursday, of which an account was given in our paper of May last, the All Saints' choir, then ably aided by volunteers from other churches, has learned by careful training and steady practice, to "go alone," and not only this but to sing with accuracy and spirit some of the best anthems and services of the most modern type, by Barnby, Goss, Hopkins, Stainer, Sullivan, S. S. Wesley and others. The chanting and hymn singing of Dr. Naylor's choir are remarkably good, and the services increasingly popular. On this occasion, however, neither hymn or anthem seemed large enough to express, in All Saints' Church, at All Saints' tide the exalted sentiment and the high spiritual thought suggested by the place and occasion. And, as at once the outcome and the exponent of these aspirations, a really grand Cantata entitled *The Communion of Saints*, was written for the occasion, by Dr. Naylor, and after diligent and accurate preparation, was sung by the All Saints' choir, as the anthem, on All Saints' Day and the eight successive evenings. In the opening chorus, the unity, which is the basis of communion, is brought forward with great force and interest by the masterly treatment of St. Paul's noble words in Ephesians ii.—"One Lord, one Faith, etc." This is followed by the tenor solo "Be ye therefore followers of God," sung on each evening by the Vicar with much taste and feeling; it is perhaps in point of pure melody the gem of the whole work. After an unaccompanied quartett and a treble solo, a vigorous and striking choral recitative for men's voices, introduces the old All Saints' Hymn, "Let all the saints terrestrial sing," with its old tune, "French," or "Dundee," newly harmonised by Dr. Naylor. Of these harmonies, varying for each verse, it is not too much to say that they exhibit an amount of musical skill and a real genius for choral effect which will, we venture to predict, earn a well-deserved fame for the composer. The congregation who sat during the remainder of the Cantata were invited to stand during the singing of the hymn, and to join in unison with the first and third verses. The fourth verse, written in eight parts, begins *pp*, with an effective transition from the original key (F) of the hymn into A, and the jubilant "Alleluia," which illustrates the rejoicing conveyed by the words is heard in well-written counterpoint in two of the parts. We have not space to enter fully into an account of the fine bass solo which follows, or of the exquisite quartett with "The new Jerusalem" for its leading theme, but must sum up our remarks by observing that the final chorus of doxology, "Unto Him that loved us," has a massive grandeur about it, and a vigour of movement that is quite Handelian; and on each of the four opportunities we had of listening to the Cantata, we felt that it is a true contribution to the sacred music of our country, as well as a most forcible illustration of the great facts of our religion of which it treats. It was accompanied by Dr. Naylor and Mr. G. B. Thackway on the harmonium and pianoforte, except on the last evening, when the Scarborough Spa band occupied the (at present empty) organ chamber; but their apparent unacquaintance with music of this order did not allow them to do justice to the excellent instrumentation of the composer, or the uniformly steady singing of the choir. Mr. Haddock, of Leeds, however, did valuable service as first violin and leader. On this last evening of this series of services, the church was completely crowded in every part, many being obliged to stand during the whole time. But we were pleased to observe that no one left after the Cantata, as if it were regarded as a mere musical performance; and indeed, throughout the whole octave, the Scarborough people seemed thoroughly to appreciate the object of this occasional introduction of sacred music, larger and longer in extent than the anthem, not as in

any way supplanting or throwing into the shade the rest of the service, but as consecrating in the most solemn places, to the highest purposes, the best human works to the praise and glory of God. Several preachers of eminence, including the Rev. Sir F. Gore Ouseley, occupied the pulpit during the octave.

STAFFORD.—On Monday the 27th October, Mr. W. A. Marson, organist of Christ Church, gave his second popular musical entertainment in Christ Church Schoolroom, when a very good programme was performed to the entire satisfaction of the audience. The proceeds of this and the last entertainment amounted to about £30, £19 of which has been added to the Rowley Street school fund.

WOODSIDE, NEAR CROYDON.—A concert was given on Wednesday the 12th ult., in aid of the Schools of the Parish, when the following artists assisted—Miss Dibdin, Messrs. Berri, Severn, Folkard, and J. B. Bolton. The singing of Miss Dibdin and Mr. Berri was much admired, and Mr. Bolton was warmly applauded for his efficient rendering of Thirlwall's song, "Thus goes the world around." Mr. Folkard presided at the pianoforte, and played Mendelssohn's "War March," from *Athalie*, in an able manner.

WOLVERHAMPTON.—The prospectus of the sixth season of the Wolverhampton Festival Choral Society, announces that the Committee intends giving three concerts, the first of which is to consist of Haydn's *Creation*, the second of a miscellaneous selection, and the third of Mendelssohn's *Walpurgis Night*, and Barnett's *Ancient Mariner*. Eminent vocal and instrumental soloists have been engaged; and the band will be considerably augmented by leading instrumentalists from the London and other concert.

WORTHING.—The annual meeting of the Sacred Harmonic Society was held at the Davison Schoolroom on Wednesday evening, the 22nd Oct. There was a large attendance of members. From the report read by the Hon. Secretary (J. C. T. Smith, Esq.), it appears that the proceedings of the past year have been highly satisfactory, and in addition to the support given to the movement by subscribers, the concerts of the Society have exceeded in every way the most sanguine expectations.

ORGAN APPOINTMENTS.—Mr. Charles Osmond to St. Mary Church, South Devon.—Mr. W. Osmond to St. Saviour's, Liverpool.—Mr. Henry Ditton-Newman (late organist and choirmaster of St. Thomas's Church, Rhyll), organist and director of the choir to St. Margaret's Church, Anfield, Liverpool.—Mr. George Ryle to St. Thomas's, Bayswater.—Mr. James Edward Butler, organist and choirmaster to St. Thomas's, Bethnal Green.

DURING THE LAST MONTH.

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ACT II.

CHAPEL SCENE—WEDDING OF ROBIN HOOD AND MAID MARIAN. MAY-DAY FESTIVITIES.

Instrumental, Sunrise, May Morning; Recit. (Bass), "Friends and Brother Saxons;" Wedding March; Ave Maria; Song and Duet (Soprano and Tenor), "Through weal and woe;" Bacchanalian Song (Bass), "With a ho! hi! ho! fill, fill, to the brim;" Instrumental, Morris Dance; Chorus, "We'll dance, we'll sing."

ACT III.

SCENE I.—A DENSE FOREST. THE CAPTURE OF WILL SCARLETT.

Instrumental, an Alarm; Chorus, "To arms! to arms!" Recit. (Tenor), "What ho! my Lord and comrades;" Song (Tenor), "To arms! to arms!" Semi-Chorus, "Haste to the rescue."

SCENE II.—A DUNGEON IN NOTTINGHAM CASTLE. THE SHRIVING OF WILL SCARLETT.

Recit. (Bass), "My son, thou'rt doomed to die;" Aria (Baritone), "Miserere Domine;" Dead March.

SCENE III.—SCAFFOLD SCENE IN THE MARKET PLACE, NOTTINGHAM.

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SCENE II.—THE VILLAGE FESTIVAL.

6. Andante Pastorale, Instrumental; 7. Chorus, "Hark! the Village Bells are ringing," with Bell obligato; 8. Maypole Dance (Ballet Troupe); 9. Ballad (Tenor, Richard), "Then for thee I breathe a sigh;" Harp or Piano obligato; 10. Chorus, "Hail to the merry festive time."

SCENE III.—THE HARVEST HOME.

11. Ballad (Tenor), "There's a Cot in the Vale;" 12. Chorus, "Our Yeomen" and "God speed the Plough;" 13. Song (Soprano, Eveleen), "Why is not Richard here?" 14. Song (Baritone, Albert), "My own, my native land;" 15. Duet (Eveleen and Richard), "The Harvest Moon is shining bright;" Violin obligato; 16. Finale, Rustic Dance, Ballet Troupe and Chorus, "Sing merrily, sing cheerily."

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THE MUSICAL TIMES, AND SINGING-CLASS CIRCULAR. JANUARY 1, 1874.

BACH'S CHRISTMAS ORATORIO.

By G. A. MACFARREN.

GLAD tidings to the world of art are the announcement of this great work in an English garb. The successful production of the Matthew Passion of the same master has made his immortal name familiar to thousands, who, if they had previously heard it, regarded it in the false light of misconception, believing Bach to be the writer of scholastic exercises only, which, because they were wontedly misrepresented in performance, were supposed to be arid and expressionless. The public hearing of the music of the Passion at the Oratorio Concerts, at Westminster Abbey, at St. Paul's Cathedral, at the performance of the Sacred Harmonic Society, at Oxford, and at more than one of our great musical Festivals, has convinced, not only those musicians who were formerly unbelievers, but the great mass of the English people, that there was a power cotemporary with the all-accepted Handel, whose influence, though it dawn upon us far later, will affect us as deeply and, in course of time, it is to be expected as universally, as his. The reverential reception of the Passion has prepared the way for this other masterpiece from the same source, and the credit is due to the conductor, who first made that work intelligible to English hearers, of having made straight a welcome for this.

There is as much of likeness of manner in the music of the Passion and the Christmas Oratorio as of unlikeness of character. Hence, the latter will best be described by reference to the other—best, at least, to those whose knowledge of the former work enables them to apply the comparison. Like that, this was composed for performance in church, as portion or in extension of a service to celebrate one of the chief occasions in the Christian year. Unlike that, this pertains not specially to the one saddest day of a season of lamentation, but belongs to the outspread period of the Christmas festivities, and comprises music of less than half an hour's duration for each of six days' several performances, illustrating the events which are joyously commemorated throughout the Christian Catholic Church and in every Christian homestead. That is the grief song which pours forth the lamentation of Christendom; this is the jubilation which streams from the open heart at the moment when neighbourly love is rifest among Christian men. The opposite sentiments of penitence and exultation are contrasted in the two compositions, one may indeed say sublimely; but the rejoicing is so earnest, so devout, so truly from the heart's depth, that it borrows sometimes the tears of sadness and shows at the happiest under the aspect of woe.

The Festival of Christmas, as celebrated in the Reformed Church of North Germany, begins on the 25th of December and ends on the 6th of January. Such at least is old use, though many a professed Protestant and stout Teuton is now ignorant of the fact. It may come to pass, if the present course proceed of levelling times and tides (but as yet it has not), that Englishmen may forget the extent and limits of the Christmas season, bounded in front by the Nativity and at the end by the Adoration of the Three Kings, which last some of us still commemorate by drawing for king and queen, and cutting for a ring into the twelfth-cake—Old Christmas Day, whose

title is preserved although the new style has changed the calendar. The German Festival particularly solemnises the 25th, 26th, and 27th of December, New Year's Day, the Sunday after, and the Feast of the Epiphany or the Wise Men's following of the star, or the dispersion of the light among the Gentiles.

As in the great music of the Matthew Passion, and in that, which is inferior alone to it, of St. John's version of the same story, in the Christmas Oratorio, the Gospel narrative of the incidents the music glorifies is assigned to a tenor voice, which is designated the Evangelist. Here, as in those other compositions, the narrative is broken by the entry of particular voices, choral or solo, to represent the persons, many or single, who are said to speak in its course. As in those other cases, the narrative is interspersed with what have been called reflective passages, but these are here in larger proportion to the whole than in those other works. The reflective passages are in two classes. First, the Chorals, or popular hymn tunes which every child in North Germany learns with its mother tongue; and with these tunes, such verses of the poems, also known to everybody, as bear upon the situations wherein the Chorals occur. Second, setting of original verses in the forms of Choruses, Airs, Recitatives, and concerted pieces for two or more solo singers.

The part of the Evangelist has its main merit in its perfect declamation of the original words of the Lutheran version of Scripture. No translation could possibly substitute for these words at once the accepted English reading, the same number of syllables, words of the same or analogous meaning to identical notes, similar vowels to express the same feelings, and punctuation that admitted of breathing points at the same periods of phrases. It is most admirable, however, in the edition now before the writer, that the biblical text is very closely followed, and when not precisely, it is so ingeniously imitated in manner that no discrepancy can be felt. Nay, one word more; it is written with such care and scholarship as often to throw light on the established version. With diffident reluctance, be it avowed, there is one practical and effective objection to this portion of the music, which applies also to that of the Passion of both Evangelists, and which is infinitely to be regretted. This is the extremely wide compass of the voice part, ranging often to a 12th or 13th in the course of one piece, together with the very free employment of the highest notes. The fault—it will bear no lesser name—is not so conspicuous with the words to which the music was written, as with any words that can be adapted to the music; but it is a fault still which necessitates every singer's modification of the notes to bring some of the passages within his possible capability. The accompaniment of the Recitatives is for the organ, or, very far better, the harpsichord as represented by the modern pianoforte. Its assignment to a single player judiciously leaves the vocalist at the utmost freedom with his recitation; and the pianoforte is the preferable instrument, as not clouding the enunciation by continuous sound. The passages for chorus and for single singers are most dramatically composed, and are instrumented so as to give the greatest life to their effect.

The harmonisation of the Chorals proves the author's infinite command of the powers of combination. Highly remarkable as it is for its musical beauty, it claims further admiration for its expressive fitness to the several situations in which these hymn tunes occur. Some of the tunes are set plainly for the voices, with directions that certain instruments are

to be in unison with each part, and the organ in unison with the whole. Supposing the tunes of these to be sung by the congregation, an instrument would be needed to make the harmony clear and to keep the voices in tune; but then, there would be a charm quite peculiar to the singers who had life-long familiarity with the melodies, in finding their song supported by a substratum of harmony which gave vivid expression to the very notes he was uttering; and this charm would be extra to the pleasure every one feels in singing a tune that he knows. It would be vain to substitute for the special effect, moral as much as musical, thus intended, the totally different process of singing at sight music before unknown, of which the voluntary executant would be as likely to take any other part as the principal melody, and from which a chaotic effect rather than a multitudinous would accrue. It was a fortunate device, when the Passion was produced under Mr. Barnby's direction, to substitute, rather, for the congregation's collective performance, a rendering of the Chorals thus set by the unaccompanied voices of the choir, with modifications of loudness and softness in accordance with the verbal expression, producing thus the effect most delightful to all listeners, and the best compensation for that pleasure which can never be enjoyed in a country where the melodies are as unknown as their harmonic treatment. Other of the Chorals are arranged with figured accompaniment for the orchestra, and these stand out in strong contrast to those more simply set.

The other class of reflective pieces has a particular interest in every instance, and this class will be presently examined, from number to number, with the premise only that the melodic beauty and the expressive power rise often to a height that no musician of any age or school has yet exceeded. The words for this section of the work are not taken from Holy Writ, nor from the standard Hymn Book of the Lutheran Church, but were supplied by a writer of Bach's own time. It belongs to a very poor order of literature, and is conceived in a tone of personality, as regards the principal figure, that must be distasteful to a large number of earnest and thoughtful hearers. One may marvel that the great artist could spend his thoughts on such a view of the subject, one may perhaps regret; but, to understand him, one must regard the matter in the light in which he regarded it, and wonder the while that he could write such music to thoughts of such an order.

The orchestration of Bach eminently distinguishes his music from that of other writers, as much of his own time as of ours. His broad writing for string instruments has the grand character which always belongs to the contrapuntal style, and is common to this and to other composers; but his treatment of wind instruments is distinctive and remarkable. Sometimes he accompanies a piece with one, or two, or a choir of these, in combination with the organ or the string basses, and the effect—though changeless throughout, as when an organist holds to one choice of stops during an entire movement—is often most delicious, and always characteristic. To this end, Bach employs sometimes two flutes—a novel invention in his day—for which his writing is for the most part lower than the average of what we now hear, and the sound of the flute is consequently soft and sweet and gentle. He uses three kinds of hautboys, constituting a complete choir, or what in Tudor times used to be styled a "consort" of this class of instrument. Two of these are obsolete, the "oboe d'amore" and the "oboe da caccia," and the other has been so improved in later

days as to be far more extensively capable than of old. This modern hautboy amply represents as well the "oboe d'amore" as the unqualified "oboe" of Bach; and his second extinct instrument is efficiently replaced by our *corno Inglese*, *cor Anglais*, *vox Humana*, or English horn. He writes also for trumpets, generally three, and always in D. The freedom wherewith he treats the upper notes of this instrument surpasses that of Handel, and the passages in which he uses these high notes are florid in the extreme. An interesting subject for enquiry is the ancient compass and capabilities of the trumpet, which extends, however, very far wide of present limits; it now boots only to speak of the prominence above all other instruments the trumpet must have held a century and a half ago, when string instruments were less doubled, and the rest of a band was less numerous than in our time. Now-a-days, separated as they are by quality of tone as much as by loudness, from the entire orchestra, the three trumpets of Bach are distinctly prominent whenever they are used; but, with their companions the drums, when he wrote, their sound must by comparison have been overpowering, and majestic in the extreme.

As has been said, the Christmas Oratorio was designed for performance on six several days, to each of which one of its six Parts is appropriate. Yet, there is no saying whether by accident or intention, the six Parts seem naturally to divide themselves into twice three, which is agreeably convenient for the performance of the oratorio as a whole, apart from ecclesiastical usage or requirement. Anticipating a practice, which Mozart unexceptionally observed in common with many great musicians, but which others, in Bach's time and since, have disregarded, the complete work begins and ends in the same key. In the case before us, that key is D. Moreover, each day's portion likewise begins and ends in the same key, and all these keys are, closely or remotely, related to what may be accepted as the normal key of D. So, the first Part is in D, the second in G, and the third in D; after which, with wider digression, the fourth Part is in F; the fifth is in A, and the sixth returns once more to the original D. This provision indicates that the oratorio is to be considered as a whole, though each division is in some sort complete in itself; and it is from this point of view that its detailed description will now be attempted.

The portion of the oratorio appropriated to the first day of the Festival of Christmas is highly jubilant in character—an irrepressible outburst, as it were, of the world's rejoicing. Especially this must be felt in the opening number, to which the clang of martial instruments, as much as the broad exulting phrases for the voices, gives peculiarly an air of triumph. The majestic flourish of drums and trumpets that introduces this Chorus is eminently grand in its effect to us, and must have been far more so to those who first heard it, when these means of musical pomp were more rare in their use, and less familiar than now, therefore, to an audience. One may naturally wonder at the figure of speech which defines as "soldiers" the votaries of the religion of peace; yet wondering, one meets with this frequently in modern hymnology, and recoils perhaps from the strange misapplication. Here is, however, the music of the field without its weapons; no thought is prompted of bloodshed, vengeance, slaughter, hatred, the subjects that introduces the institution of soldiery and the objects that exercise it; the idea of joy is here to be expressed, and its expression is in the most

sonorous and brilliant tones, just as to the eye it would be in the most vivid and glittering colours. The music pictures a happy multitude, clad in gayest holiday gear, with ribbons streaming and holly branches waving, tokens of gladness at the event the season celebrates, and of belief in its everlasting influences. Moulded in the form of a first and second part, with repetition *Da Capo*, the piece has the highest contrast of character in the central section, where the noisier orchestration is for a while discontinued, and the imitative writing for the voices gives to them a different kind of interest.

This festal beginning is followed by a narrative Recitative, set to the first verses of the second chapter of St. Luke's Gospel, which tell of the imperial decree for the taxation, and the consequent journey of Joseph and Mary to Bethlehem.

Nos. 3 and 4 are a movement of the description known in England as "accompanied Recitative," and an air "Prepare thyself, Zion," for contralto. His treatment of it elsewhere, as much as here, seems to indicate a predilection of Bach for this voice, to which he assigns some of his sweetest, tenderest, most plaintive and most passionate strains. The present instance is full of gentleness and love and hope. It is one of the many proofs that the minor key is not, as common prejudice assumes, necessarily pathetic in its expression. The evasion of the perfect cadence for a moment, by a digression into the key of F, and thence into that of D minor, with the return to the main key of A minor for the deferred close, is a charming expansion of the beautiful and most manifest melody; and the second Part, beginning at the words, "Thou must meet Him," is as tuneful as the first, of which it is a continuance as necessary as it is natural.

The Choral No. 5, "How shall I fitly meet Thee?" is arranged for four voices. Its melody has been made familiar here by its masterly settings in the Matthew Passion, where it is sung to the words, "O Lord, Thy love's unbounded," and it is four times repeated in the course of that oratorio with varied harmony, according to the expression of the five several verses of the hymn, and the situations in the history these are chosen to illustrate. A chief interest of the present piece lies in the totally different treatment of the tune from all of those five. The end, upon a half close, is inconclusive in effect, and thence has a great power of suggestion as to what may be the result of man's meeting with the Saviour. This power of suggestion, of raising images in the mind besides that immediately presented, is one of the subtlest, and indeed one of the highest attributes of art, and it pertains more specially to music than to either of the other forms of poetry. Bach was a great master of it, and has rarely surpassed the delicacy of its present application.

No. 6 proceeds with the narration in the Gospel text, telling of the birth of our Lord.

Upon this follows a Choral, "For us to earth He cometh poor," which is distinguished by a special treatment. The tune, according to the freedom that composers of all times have allowed themselves in respect to these ancient themes, is written in $\frac{3}{4}$, a variety that pleasantly relieves the more usual even division of notes. The tune is assigned to trebles only, with a figured counterpoint for the orchestra, and it is interspersed with interludes in recitative for a solo bass, which comment upon and enforce the text of the hymn. The sense of trust is well indicated by the appended words, "Kyrie eleison," set in

monotone. There is extraordinary beauty, even for Bach, in the prelude or opening symphony, which is repeated at the close—a sign that the author, who most rarely gives a complete strain twice, himself felt its charm. The last four bars of this are notable, no less than for their loveliness, for the identity of their harmonic progression with that in one of the best and longest known in this country of the songs of Schubert, one in the series of "The Fair Maid of the Mill," in which the passage stands to iterations of the words, "Thine is my heart." The coincidence of the peculiar and delicious use of the chromatic supertonic harmony which this includes in the two writers, is the more remarkable, because there is little likelihood that Schubert can have met with the work of his great predecessor.

No. 8 is a bass Air, extolling in apt musical phrases the greatness of our earth-born Lord, and honouring with fit contrast His lowliness who lies couched in a manger. The song is full of animation, and makes its stand as much by its individual merit as by its strong relief to the surrounding pieces.

The concluding number of this first division is a Choral, "Ah! dearest Jesus," set for four voices. With orchestral accompaniment, which brightens its effect without elaboration, and carries on the jubilant character of the opening chorus. The three trumpets and the drums of the first number are here employed again, and unity of character is thus maintained throughout the Part by the prevalence of one quality of tone, as much as by the sequence and coherence of ideas.

The Second Part begins with a Symphony picturing the shepherds on their night-watch. A Pastoral Symphony this is truly, in respect of its quiet, gentle, passionless character, and it follows so far conventional notions of shepherd life, that it is in $\frac{1}{2}$ measure, with four smoothly-flowing triplets in a bar. It differs, however, from the instrumental movements by Corelli and Handel, that illustrate the same incident, so far as may be possible for anything, having the same subject and means of expression, to differ. It makes no allusion to the traditional Pifferari tune, which is prominent in both these pieces; but it is quite as melodious, quite as sweet, and quite as true to the purpose. Silvered by the silent moonlight, earth seems to sleep in the lap of peace, in token of the universal rest this night should have initiated.

No. 11—the numbers run continuously through the whole work—resumes the Gospel narrative with the words "And there were shepherds," in the wonted Recitative for tenor. Reflective upon this is the Choral, "Break forth, O beauteous, heavenly light," which is harmonised, as are all the selections from Lutheran hymnody, with exquisite fitness to the situation whereon it is brought to bear.

St. Luke's text is continued in No. 13, the words of the Angel, "Be not afraid," &c., being distinguished from those of the narration which stand in the third person, by being assigned to another voice, a soprano, after the manner of all the personal passages of the two Passions by Bach, and in very far earlier precedent. The solo of the Angel is exceptionally accompanied by the orchestra, as are all those of Jesus in the Matthew Passion, seemingly to distinguish the divine personality from the narrator, and from all the human speakers, with more or less the same purpose that induced the old masters of the pictorial art to invest the head of the Saviour with a glory.

An accompanied Recitative for bass, "What God

to Abraham revealed," like all the similar pieces, is quite apart in character from the narration, as much in the vocal phraseology as in the manner and fullness of the accompaniment. It introduces the tenor air, "Haste ye! shepherds," a grateful, lively, but dignified exhortation, which applies as much to all men in all ages as to the watching pastors of the flocks of Bethlehem, an exhortation to meet the Saviour with cheerful, hopeful and loving hearts.

"And this shall be a sign" (No. 16) pursues the narrative as before, and makes way for the Choral, "Within yon gloomy manger."

The Recitative for bass, most delicately accompanied by wind instruments, compares the shepherds, who are now to welcome the new-born babe, with that revered shepherd of old to whom was made the first revelation of His advent. Here follows a piece of such exquisite beauty as has never been surpassed, if ever equalled, even by the same master hand. Bach's fondness for the contralto voice has not been evinced more appropriately than in his choice of its tenderest of tones for the embodiment of his loveliest of ideas in the number before us. It is a Cradle Song addressed to the sleeping Christ, that seems in its soothing sweetness to sing away all possibility of trouble, and to promise endless repose. The charm of the music is a subject to which words can do no justice. The sustained notes of the voice through the streaming melody of the instruments are lulling in their effect, and the motherly tenderness breathed through the whole must win its way to every sympathetic heart.

A Recitative tells of the appearance of the heavenly host around the Angel, and the song of this multitude is then presented in a Chorus (No. 21), not in the concise form of the *Turbæ* of ancient Latin use, which is but little extended in the exclamations of the populace that intersperse the two Passions, but constituting a largely developed and highly elaborated movement. The many-voiced choir is picturesquely figured in the imitative entries of the several parts. The long sustension of the successive bass notes, B, E, and A, with the hush of all the orchestra, successfully paints the idea of "Peace on earth;" and the recurrence of the *pianissimo* at the end of the piece, after a renewal of the fugal character that preceded it, cannot fail of its impression.

The concluding numbers are an invitation in accompanied Recitative for bass, to unite with the angelic singers, and a Choral, celebrating the Redeemer's praise; the florid orchestration that accompanies this last being a reminiscence of the symphony that opens the Part, a renewal of the pastoral character that initiates this division of the work. It is a great means in a musician's hands, this, of unifying several pieces in an outspread work, by recurring to one in a later situation, whose purpose may be illustrated by the allusion; and it is interesting to note that this device, which has been supposed to be peculiar to modern art, was happily applied by the master who anticipated everything which after writers have been thought to originate.

The pompous instrumentation of the music for the first day of the Festival is resumed in that for the third; and with it is the jubilant character, as contrasted by the greater tranquillity that marks the Second Part. The opening chorus is truly tuneful, and by no means wanting in the harmonic interest that always invests the music of the master; its rhythm is most obvious, and its impression accordingly easy.

In Nos. 25 and 26 is related how, on the Angel's departure, the shepherds agreed to go to Bethlehem, they being personified in a short animated Chorus to the words of their interlocution. An accompanied Recitative for bass leads to the Choral "The Lord hath all these wonders," to which the florid accompaniment of the flute gives special interest. In this, again, the appended words, "Kyrie eleison" (Lord, have mercy), with the close upon the dominant chord to which they are set, give a distinctive effect to the termination.

The Duet for soprano and bass (No. 29), is rich in the intertangement of the two voice-parts, which give each additional interest to the other. This piece is eminently fit for private performance, and may be turned to such account by any singers who can feel its charm.

The words of the Evangelist are resumed in a tenor Recitative, telling how all men marvelled at the shepherds' story, but Mary pondered in her heart the wonders which had befallen her. The reflective passage upon this text, an air for contralto, "Keep, oh my heart," is another example of the composer's sympathetic treatment of the female low voice; and its combination here with a solo violin, seems to draw further tenderness from its tones than that wherewith it is naturally endowed. Like the piece for the same voice and instrument in the *Matthew Passion*, "O Lord, have mercy," this air is in B minor, and it proves as much the versatility of a key as of the human and mechanical means of sound, that the two are totally unlike in character and expression. The sentiment of maternal pride, most gentle in its exultation, is continued in the ensuing accompanied Recitative for the same voice; and the scene culminates in the Choral "Thee with tender care I'll cherish," which is simply set for the voices.

In the Recitative (No. 34), the tenor voice, which permanently represents the Evangelist, tells of the return of the shepherds; and the final Choral transfers to us, who participate in the performance of the work, their song of rejoicing. This piece, however, is not strictly final, for the opening Chorus of the present Part is now to be repeated, so that the music for the third day closes as it begins; and closes, also, in respect to the orchestral colouring, as that for the entire Festival commences—with the joyous sounds of drums and trumpets. The three parts thus concluded, complete in some sort the first of two larger divisions of the work. They refer, as has been shown, to the immediate Feast of Christmas; whereas the three following celebrate the dispersed later festivities of the season; and they are technically connected by the consecution of keys, the 1st and 3rd beginning and ending in D, and the 2nd—as if it were an episode between the other two—opening and closing in G.

The Fourth Part especially represents the feeling of devotion. The music is distinguished from all that has gone before by being set in the key of F, so at least it begins and ends, the intervening pieces being, as in the previous Parts, in keys closely related to the principal; whereas, that of the foregoing divisions of the oratorio is all in sharp keys. Even upon persons with an uneducated musical sense, this broad change of tonality would give a new character to the music that was to follow, were the several Parts performed in direct succession on the same occasion; but it could little influence the effect, even upon thoroughly trained and most sensitive musicians, if heard, as was designed, on New Year's Day, a week after the first three Parts, when all impression

of the key and its colouring must have passed out of the minds of the hearers. Now-a-days, and in England particularly, the work is likelier to be given entire in one performance, than to be spread over the period from Christmas to Twelfth Day, and hence we may enjoy an effect from the tonal arrangement, of which the audience cannot but have been heedless for whom the oratorio was originally planned. We now come to the Festival of the Circumcision, wherein is embodied the idea of worship as cheerful as it is devout. The first Chorus calls upon men to fall down and adore the Saviour of our race. Its design is progressive, not having the repetition *Da Capo* which was common, though certainly not necessary, in compositions of the time, and whose absence distinctly lightens the effect of the whole. This whole is remarkably melodious, and it has a feature so prominent that the movement is obviously characterised thereby, namely, a long sustained note in one or other of the parts—first F for the basses, then C for the sopranos, then F for the altos, and C at last for the tenors—through the moving harmonies of the other voices. This gives delightful repose to the general effect, and shows the tranquillity of spirit that is associated with the act of reverence.

In No. 37, the Evangelist tells of our Lord's Circumcision; and of his receiving, according to the Angel's prediction, the name of Jesus, or Saviour. Consequent upon this is a piece of somewhat curious structure; it is an Arioso, so-called, for soprano, or a continuance of melodious phrases that, while quite rhythmical, constitute not a complete melody. This Arioso is preceded, accompanied, and followed by passages for bass in recitative. "Emmanuel, beloved name," begins the latter, declaring how, in death as in life, this name and our faith in it are our unfailing safeguard; while the soprano sings "Jesus, Thou that for me livest," revealing, as it were, an under-current of thought to the uttered contemplations. Bach has employed various devices for the presentation of a twofold thought, of which none better realises the idea than the present; notice, for example, several numbers for solo voices, with chorus, in the Matthew Passion, and the opening piece of that great work, where the means employed are the counterpoint and interludes, of the instruments and eight vocal parts, to the Choral, which is sung by a ninth set of voices, wholly independent of the others. The pleasure he must have taken in such double expression is peculiar to a mind so complicated as his own; if, in any but his own, the power of entertaining simultaneously a substance and its shadow can have been so highly developed. We, however, who could not have conceived this intricate design, may observe and take full delight in its happy realisation.

The soprano Air (No. 39) is a charming thought, most charmingly set forth. Addressing the Saviour, it asks again and again questions ending, one with "Nay," another with "Yea," and an echoing voice, as if that of the mighty Healer of sorrows, repeats from a distance the final word, answering thus the enquiry with comforting assurance; and then this voice is re-echoed by an instrument, confirming with delicate tenderness the peace-giving power of the first answer. The hautboy, with the organ, accompanies the principal voice, and has the second response to the question, and the effect of the whole is one of the most ethereal that can be imagined. This is a far simpler application of the twofold purpose than any of those to which allusion has just been made,

and the purpose is accordingly more transparent here and more easily appreciable. If fortunate in its performance, this piece must command the sympathy of an audience, and fix itself on the recollection.

No. 40 is another specimen of the ingenious weaving of Recitative for the bass voice into the woof of an Arioso for the soprano, and with the same successful purpose of showing the course of an inward thought which underlies an uttered expression.

We have, then, a singularly grand Air for tenor, "Tis Thee I would be praising," which is so elaborately accompanied that, with smallest modification, it might be converted into a Chorus of many parts. The florid subject for the solo voice is answered by the instruments, with such closeness and variety and constancy that it may almost be said to form the basis of a fugue, which is formally worked in the orchestra. It is of the grandest character, and grandly delivered by a grand voice will give noble expression to the sentiment.

The last piece in this Part is a Choral, with florid interludes wrought upon a figure that is independent of the vocal melody, and it is accompanied with a constantly moving bass. Moreover, it is set in triple measure. It is astonishing what variety the master makes out of these old tunes, and how he always freshens their interest. In this Part, there is no instance of a hymn tune being accompanied note against note, and the absence of this simple form makes one recollect with pleasure its excellent effect in other places.

The Fifth Part of the work is appropriated to the Sunday after New Year's Day. Quitting the Gospel of St. Luke, the narrative portion turns to the second chapter of St. Matthew, wherein is recounted the coming of the Wise Men to Herod, and his consulting the Hebrew authorities as to the predicted place of the Nativity. The opening number is a Chorus, which strangely reminds one of the manner of Handel—a coincidence that is chiefly worthy of remark as proving that, while the idiom of the age necessitated certain identities in the style of all contemporaneous musicians, the two greatest of them all had each such distinctive characteristic features that one instantly perceives the slightest leaning of either to the ways of the other. The materials of this piece are, firstly, a kind of double subject, in which the soprano and bass voices begin with one melodic motion, and are presently joined by the alto and tenor with another, the vocal distribution being reversed in the repetitions of the theme, and a parallel division of the wind and stringed instruments being employed in the orchestral interludes; and, secondly, a fugal point, whose answer is not strict nor its development extensive. The form is an alternative First and Second Parts, the latter of which, as is frequently the case in movements so framed, consists of some further working of the ideas presented in the First Part. "Glory to God Almighty" is the opening of the text, whence may be gathered the general expression of the music; but glorification is rendered in the breadth of the phrases rather than in the noise or even fulness of the instrumentation; and this Chorus is an instance of which the vocal music of Bach has many, of how great is the power of contrapuntal writing as compared with that in which the voices sing for the most part together in notes of equal length. The acoustical reason for this would be difficult to surmise, seeing that it is the reverse of what might be expected by one without experience; but facts supersede argument,

and cruelly crush philosophy whenever philosophy has not reached the bottom of its subject.

The choruses of Handel, and of every other writer for voices, prove this as much as do those of our author. The slow eight-part introductory movements in "Israel in Egypt," like the chorals interspersed throughout the works of Bach, are grandly massive, it is true; but the real power—to repeat the definition that appears best to express the present meaning—of the choir, the fulness of tone that travels into all corners of a spacious building, the genuine majesty of sound, springs from that class of writing wherein every part has a melody independent of the others, with shorter or longer notes than they, and with a rhythm as different from theirs as is its accentuation. To make the voices of a choir sound many, let them sing a fugue or piece in which the parts are similarly contrived in relation to each other, is an axiom upon which every young writer may rest his total trust.

The Evangelist, represented by the tenor, resumes the story. Breaking in upon this, after the manner in which the multitudinous pieces intersperse the narrative in other works, framed on the same model as the present, is a Chorus of the Wise Men, enquiring where the new-born King may be found; and, although the words stand not in the Scriptures, the same terse, dramatic manner vivifies them in the setting as those elsewhere given on Gospel authority, and the amplification of the text is justified by the effect. Interrupting the many-voiced question, an alto Recitative exclaims, "Seek Him within my breast," and tells of the peace which is His harbinger. The scene—so it may be defined—is closed by a Choral, plainly harmonised as to counterpoint, but somewhat curiously as to the choice of chords and the keys through which it ranges.

An Air for bass (No. 47), in the key of F sharp minor, is a prayer for light to the heart; to which the minor form of the key gives earnestness of expression, but not melancholy. The ingenuity is conspicuous wherewith the bookwright has seized every suggestion of the sacred text upon which to found a comment that appropriates the situation to modern Christians, whose creed is transplanted to our northern regions, from the sunny slopes of Palestine; and the genius is wonderful that has breathed a living soul into the half metaphors, half dogmas, of the German libretto, and thus given them a voice that speaks to the very heart of men.

Then the Evangelist resumes, telling how Herod and all Jerusalem were troubled. As different in the depth of their expression, as in the manner of their accompaniment, are all the reflective pieces of Recitative from those which relate the circumstances of the story. This is made obvious in the interrogatory for the alto, as to why we should be troubled at the thought that the Lord is nigh who brings us comfort and hope, as opposed to the matter that surrounds this episode. The narrative is continued to the effect that Herod consulted the Scribes and Pharisees, who quoted ancient prophecy to assure him that Bethlehem should be the birthplace of the Messiah; and these words of the learned are set to a kind of melody, quite rhythmical, but of the formal, rigid cast that would fit it to stand, from generation to generation, among foresayings that may not be disputed.

It is rare in Bach to meet with a piece for three solo voices, but here, No. 51, is a specimen. In this Terzetto the soprano begins with an expressive melody, "Ah! when shall we see salvation?" with

which in turn the tenor also enters, when it is involved in the counterpoint of the other voice. These two change and interchange the principal part and the counterpoint throughout the composition. Anon, the contralto introduces a distinctly different theme, "Peace, for surely this is He," and this part maintains its independence of the other two, the word "Peace" being often brought as response to their complaining "Ah!" the interest of each subject never being allowed to fail. To add to the complication of the three vocal parts, there is an obbligato accompaniment for a solo violin, spread over a wide extent of compass, which enriches but not confuses them.

The contralto Recitative (No. 52) declares, still pursuing the thought just enunciated, that the heart of man is the Redeemer's throne; and the final Choral (No. 53) meekly protests the unworthiness of the seat for Him who should rule therein. This division closes as it begins, in the key of A, contrasted strongly in tonality to the last preceding part, but having, like that, affinity to the master-key, D, which controls the entire oratorio. Part V. contains many incidents for admiration; but, particularly speaking, it is perhaps the least attractive portion of the work.

The festive character of the music for the first and third day is renewed in that for the Festival of the Epiphany, the sixth and last division of the oratorio. It is not only that we have the glittering rejoiceful tone of the trumpets and drums in the opening and closing numbers, but the jubilant spirit of which they are the voice now again shines forth in fullest brightness. The first Chorus (No. 54) triumphantly, with faith as firm in His will as in His power, exhorts the Lord to defend us against the assaults of our foes. Amid all the grandeur of this movement, two incidents, each several times repeated, particularly strike the attention with their extreme modernness of character and their extreme beauty of effect. The bass progression with the har-

mony indicated by the figures—

#6	#6	#7	#6
#5	4		4
#F	2	#D	E
	E		

—is one that may be found, indeed, in many a composition of yesterday; but, not to speak of its rare, or perhaps unique, employment a century and a half ago, its unexpected as brilliant effect in this situation is not excelled by any employment of the same course of chords in the latest writings, and its climax to a full close in the key of A major is most noble.

Again, the bass progression—

6	7	6
bB	#5	#F
	#3	
	E	

—being shown by the context to be in the key of D major, is one of the gorgeous anticipations of the extreme use of chromatic harmony in the present day, which prove those mighty giants of the past to have stood, as it were in the clouds, overlooking all time to come, and proving that, whatever of good effect has since been produced, was foreseen, and indeed foreshadowed by them. These giants were Purcell, Handel, and Bach, for whom there are no words of fitting reverence.

The Evangelist proceeds, relating how Herod sent for the Sages, his words of enquiry of them, and his declaration that he will follow them and worship, being allotted, as in all like cases, to another voice. The Recitative for soprano, assuming the purpose of the king to be feigned, addresses him as the type

of evil; and the ensuing Air, "Nought against the power He wieldeth," symbolises man's helplessness against ill, if he be unassisted by heavenly support.

Nos. 58 and 60 pursue the Gospel story as to how the wise men made their offerings, and, in obedience to a preternatural warning, departed without returning to the Jewish King. They are divided by the Choral, "Beside Thy cradle," which brings the act of worship and sacrifice home to us, who are reminded of the first oblations to the infant Deity. The tenor for a second time leaves the part of the Evangelist, and, in an accompanied Recitative, shows the unconcern we should feel at the departure of external riches, so long as we retain the priceless treasure of divine love. This leads to one of those pieces which are prominent amid the constant beauty of the whole, the Air in B minor for the same voice, "Ye foes of man," which, with deep feeling but entire sincerity, defies all might against one who is guarded by the shield of faith. A curious point of harmony marks the chief theme of this piece, the theme which begins it and is many times repeated in its course.

There is a succession of 6ths—

B	D	#C	#A
D	#F	E	#C

 —which naturally enough fits over a B bass; but then it is given again, over G in the bass, in spite of the sharp F, when it is followed by D bass, bearing a first inversion, and the effect is as good as the progression is rare. In the beginning of Mendelssohn's Octet for string instruments is a like retention of the dominant note over a chord of the submediant, with a like leap from the bass note; and it is interesting to trace this prominently beautiful thought to its possible prototype.

No. 63 is somewhat like in structure to the last but one piece in the Matthew Passion. It is a Recitative, so styled, for the four solo voices; which, entering successively with the same phrase, are combined in constantly fuller and fuller harmony. The music does some sort of violence to its definition, seeing that it is not possible, nor, indeed, desirable of performance, otherwise than in measured time; yet it justifies the title, Recitative, in so much as it is not rhythmical, and declaims its four brief sentences, rather than sings them to a distinct melody. It is an introduction to the Choral that closes the entire work, which has the same melody as No. 5 in this oratorio—the melody that has now become familiar to English ears, from its several times use in the Matthew Passion. The tune is here employed as a song of triumph, to which end it is embroidered with interludes and counterpoint, of exulting brightness, including the flourish of trumpets and drums, and passages that best bring out the tone of all the other instruments; and it peals from amid this din of joy, as would thunder peal through the turmoil of the elements, were thunder the voice of gladness instead of destruction. To compare its settings as "Now, vengeance," with that as "How shall I fitly," is eminently interesting; but to extend the comparison to the five settings in that other work of Bach, and especially to regard the present grand outburst of joy with the last of those five, "If I should e'er forsake Thee," that most pathetic of all musical expressions of grief, displays perhaps the versatility of the tune, and certainly the mighty power of the master.

These remarks are upon Bach's beautiful work, not upon any particular edition, and the quotation of titles from that published by Novello, Ewer and Co. has been for convenience of reference. A separate essay might discuss the fidelity to the music and the fidelity to the original text of translations, therein

and elsewhere presented, and might treat of the manner in which the master's works generally have been placed, in respect of adapted words, before the English public—it is a subject that demands serious consideration, and far larger space than can here be spared. The Christmas Oratorio is of a nature, speaking of the music, to take quicker and firmer hold of popular attention than could the Passion, since it not only contains the joyous element which is entirely absent in the other, but also possesses far greater variety and contrast. A portion of it was publicly performed in 1868 at a concert of the Royal Academy of Music under the direction of Mr. W. G. Cusins, and a portion also at one of the Concerts of Ancient and Modern Music at another period, under Herr Schachner's direction. It was first offered to a London audience in a shape approaching completeness, at a Concert of Mr. Barnby's Choir, which he conducted, on the 15th of December last, when its reception warranted the above surmise, and gave fair ground to expect that it may become here a great and permanent favourite. The world must be the better and the wiser for familiarity with this noble music, and the double opportunity to hear it and to read it is most propitious to a true and wide knowledge of its beauty.

NATIONAL TRAINING SCHOOL FOR MUSIC.

By JOSEPH BENNETT.

MUSICAL people may, and do, differ about a great many things, but they must all agree that, up to the present, very inadequate provision has been made in England for musical education. The Royal Academy of Music, and a few institutions carried on by private enterprise, have done something to meet the artistic wants of the age, but they have obviously and lamentably failed to do enough. In saying this we intend no censure upon any of the persons immediately concerned; though, if put to it, we should be very far from admitting that the Royal Academy has, at all times, done the best possible. While withholding unqualified approbation, however, it must be granted that the Tenterden Street Institution has struggled against serious obstacles. For years it languished under the "cold shade" of aristocratic protection, to the enjoyment of which the public left it; and when that protection was no longer available, the task of exciting general sympathy in its favour was found a hard one. The professors stuck to their work nobly, making sacrifices which never should have been required of them, and within the last few years good results have appeared, with a promise of others still better by-and-by. But the Royal Academy, as now constituted, can never be adequate to the task of national musical education. Its means are too small, and its prestige too insignificant for a mission so great. But necessity is absolute. The task must be undertaken and accomplished, if England means to keep even a respectable place among musical nations. So thought the Society of Arts eight years ago, when it was first resolved to found a National Training School for Music, and so think now a great many people who are able and willing to help on the work. But it may be asked—Why did the Society of Arts not devote its energies to the enlargement and complete equipment of the Institution already existing? The question is a very proper one, and much more obvious than the answer to it can be. Here is an Academy half a century old, established by Royal Charter, in full work to the extent of its means, and

possessing a staff of eminent teachers, with the foremost English musician of the day at their head. Surely common sense, if not common decency, must have suggested that, before starting a rival enterprise, efforts should be made in favour of the Royal Academy. But, as far as we yet know, the Society of Arts paid no heed to these suggestions. It had a scheme of its own, and would probably have never given a thought to Tenterden Street but for His Royal Highness the Duke of Edinburgh, who, as was made known in his speech at the Albert Hall on the 18th ult., advised that something should be done to connect the proposed new institution with the old. When a Royal Duke advises, and offers to carry out his advice in person, refusal is not to be thought of; and hence a prospect arose, for the first time, of that union which is strength. The story of the negotiations between His Royal Highness and the authorities of the Academy has yet to be told in fullness sufficient to explain why they came to nothing. We heard from the Duke of Edinburgh, in the speech already referred to, that the fundamental principles of the two institutions were found wholly incompatible. This needs explanation, because the fundamental principles of the new school are the choice of pupils by competition, and free education—principles already acknowledged and acted upon at the Royal Academy, as far as its limited means will allow. But, with our present light, it is of no use to speculate upon the causes leading to the failure of the Duke of Edinburgh's well-meant scheme; and, while waiting for more light, we have simply to express regret that strength which might be employed in mutual assistance should be spent in mere rivalry.

Apart from the question referred to above, the prospect of a new Training School for Music is one that everybody will welcome, especially as in the present case there are features of peculiar value. It has often been said that, while the other Arts receive abundant patronage from public bodies, and high-placed individuals, Music, the most universal and beneficent of all, is treated with neglect. The charge once had truth in it, beyond question; but the proceedings at the Royal Albert Hall, on December 18, proved that there is truth in it no longer. When Royalty, Ministers of State, and representatives of the aristocracy of rank, wealth, and intellect come forward to do practical work for Music, we see the best possible evidence that a change has taken place. Here let us be just to the Society of Arts. The Council, and guiding spirits of that Society, may have peculiar views of how the work of musical education should be carried on—views from which many persons may dissent—but, at any rate, they have given admirable proof of a desire that education should be imparted somehow. These gentlemen have nothing to gain from the success of their endeavours, save that noblest of all gain—a consciousness of having done a good thing. They stand quite apart from the charge of interested motives; and the fact deserves remembrance not less than the other fact that, being disinterested, they have laboured with uncommon zeal. It should be borne in mind, also, that the School now founded on the basis of voluntary subscriptions, is but a single step towards the Society's ultimate object—a school supported and controlled by the State. Considering how reluctantly the Government does out an annual £500 to the Royal Academy of Music, this object may seem a hopeless one; but who can tell what a change will take place in five years? Events march quickly, and public opinion is formed rapidly,

in these days, so that we shall not be surprised to find Government, at the end of the term just named, gladly taking over the School, and making it an adjunct to the general scheme of national education. In England, Government follows, it does not lead; and the Society of Arts is well advised to show the way.

With regard to the constitution of the School much might be said, but we will only draw attention to one feature of very special value—the establishment of free scholarships in favour of particular towns and counties, &c. This will serve the purpose for which the French Conservatoire has branch establishments in various parts of the country;—that is, it will find out and bring to light musical talent wherever that precious gift is bestowed. In reference to music, more than to any other art, it may be said that "full many a flower is born to blush unseen." Talent is not rare, but when there are no opportunities for its cultivation, it runs to waste, and had better never have existed. The plan of the new School will supply those opportunities. Each county, and many smaller divisions than counties, will have their representative student at Kensington, and every youthful musician will be encouraged to compete for the honour, no matter how poor his means. It is impossible not to anticipate great results from the working of this system. At any rate it will test the wealth of England in musical ability, and reveal the position we hold in that respect as compared with other nations. One feature in the scheme is conspicuous by its absence from the "Statement" lately read in the Royal Albert Hall. Nothing whatever was said with regard to those who will be charged with the practical working of the School, and we cannot but think the omission a grave one. It may be all very well to tell us of what distinguished persons the governing body will consist, but rank and position do not excite confidence when the work in hand is of so technical a nature. The public, whose support is asked, know that such a Committee as that announced have nothing but the best intentions to prevent their going altogether wrong. What is needed, therefore, is the guarantee of some distinguished musical names. Who is to be the Principal of the new School? what are the number and character of its Professors? and what the distinctive features of its teaching? When these questions are answered the public will have information, without which any action on their part means a leap in the dark. Let us hope that present doubts will soon be set at rest in such a manner that all lovers of music may, with heart and soul, do their best to make the new Training School for Music a blessing to the nation.

THE official reply to the Memorial addressed to the Education Department by the Council of the Tonic Sol-Fa College, which has just been forwarded to us, is too long for insertion; but we may say that the document is a fair defence of the line of conduct pursued by Mr. Hullah during his late examination of the Training Schools. Those, however, who merely desire that the best system of teaching vocal music shall prevail, will be sorry to find that the question has almost settled down into a controversy between Mr. Curwen, backed by the members of the Tonic Sol-Fa College, and Mr. Hullah, backed by the Lords of the Committee of Council on Education. It is just possible that the truth may be with neither of the combatants, and that partisans therefore on both sides may be blinded by their zeal, and thus rendered incapable of calmly considering the ques-

MADRIGAL.

The Poetry by THOS. OLIPHANT.

LUCA MARENZIO, A.D. 1570.

London: NOVELLO, EWER AND CO., 1, BERNERS-STREET (W.), and 95, POULTRY (E.C.). New York: J. L. PETERS, 599, BROADWAY.

Allegretto.

TREBLE. *p* La - dy, see on ev'-ry side Twi - light pale steal -

ALTO. *p* La - dy, see on ev'-ry side Twi - light pale steal -

TENOR (Sve. lower). *p* see on ev'-ry side Twi - light pale steal -

BASS.

ACCOMP. *Allegretto.* *p*

ing, twi - light pale is steal - ing, La - - - dy,

ing, twi - light pale is steal - ing, see, on ev'-ry side

ing, La - - - dy, see on ev'-ry side twi - light pale steal -

La - - - dy, see on ev'-ry side,

cres. see on ev'-ry side twi - light is

twi - light pale is steal - ing, *cres.* see on ev'-ry side twi - light pale steal -

ing, *cres.* see on ev'-ry side twi - light pale steal -

La - - - dy, *cres.* see on ev'-ry side twi - light pale

steal - - ing, twi - light pale is steal - - ing, The
 ing, twi - light pale is steal - ing, The cur-
 ing, twi - light pale is steal - ing,
 steal - - ing, twi - light pale is steal - - ing, The

p

cur - few bell is peal - ing A drow - sy warn - ing, a drow-
 - few bell is peal - ing,
 The cur - few bell is
 cur - few bell is peal - ing A drow - sy warn - ing, the

mf

dim.
 - - sy warn - ing far . . . and wide, the cur - few bell is
dim.
 the cur - few bell is peal - ing,
 peal - ing, *dim.* A drow - sy warn - ing far . .
 cur - few bell is peal - ing, the cur - few bell is

dim. *p*

cres.
 peal - - ing A drow - sy, a drow - - sy warn - ing far . .
cres.
 A drow - - sy warn - - ing far and wide, far . .
 . . and wide, *cres.* A drow - - sy warn - - ing
 peal - - ing A drow - - sy warn - - ing far and wide.
cres.
 . and wide. Oh! stay! be not so
 . and wide. Oh! stay! be not so cru -
 far and wide. Oh! stay! Oh! stay! be
 Oh! stay! Oh! stay!
p
 cru - - el, *cres.* Oh! stay! be not so cru - - el.
 - el, *cres.* be . . not . . so cru - - el.
 not so cru - - el, Oh! stay! Oh! stay! be not so . . cru - el.
 be not so cru - - el. . . .
cres.

Ah! do not go, do not go, . . . my jew - el. Stay! ever thus,

Ah! . . . do not go, do not go, my jew - el. Stay! ever

Ah! . . . Stay! stay yet a - while,

Ah! . . . Stay! stay yet a - while,

p

ever thus, ever thus . . . you fly me, Stay!

thus e-ver thus, e-ver thus you fly me, Stay!

stay yet a - while, yet a - while, yet a - while, stay yet a - while,

stay yet a - while, yet a - while, stay yet a - while,

stay yet a - while: No dan - ger shall come nigh . . . thee. Stay! thee. *1st time.* *2nd time.*

stay yet a - while: No dan - ger shall come nigh - thee. Stay! thee.

Stay! No dan - ger shall come nigh thee. thee.

Stay! No dan - ger shall come nigh thee. thee.

tion in all its bearings. It is not because Mr. Curwen has proved that the "moveable do" is the natural system of noting music for class-singers that his method of arranging letters in a straight line should universally obtain. There is much to be said for the *staff*, whatever may be the number of lines it contains; and we have a fixed conviction that it will never disappear, even if vocal music for classes should ultimately be printed relatively instead of absolutely.

WE have received the prospectus of a new Association, called "The British Musical and Dramatic Institute," expressly established for the study and practice of Music and the Drama. Professional instruction will be given, at a greatly reduced rate, to students desirous of appearing in public, either in the concert-room or on the stage; and one of the benefits held out as an inducement to become a member is that frequent opportunities will be afforded of performing in a concert-hall before managers of theatrical and operatic establishments and critics of the press. We can scarcely see that the list of professors engaged will convince the public that "high class finishing instruction" (at least in the musical department) can be guaranteed; but perhaps in the course of time other names may be added to the staff of teachers, and experience may dictate the modification of certain rules now laid down to which we might take exception, were we not inclined to wish success to the undertaking. The Institute is at 45, Great Russell Street, Bloomsbury Square, and the Secretary and Manager is Mr. Charles Sleigh.

CRYSTAL PALACE.

At the ninth Saturday concert Mr. Franklin Taylor's performance of Sir Sterndale Bennett's new pianoforte Sonata, "The Maid of Orleans," was a conspicuous feature: he played it—according to the latest fashion—from memory, and thoroughly won the applause with which his excellent rendering of the work was greeted. Beethoven's Cantata, "Praise of Music," composed to celebrate the "Congress of Vienna," like most compositions written to "order," is not one of the great master's best. It contains, of course, many beauties, one of the most conspicuous of which is the air for soprano and chorus (with solo violin part), which produced perhaps the greatest effect upon a by no means demonstrative audience. The principal singers were Madame Otto-Alvsleben, Miss Emily Spiller, Messrs. George Fox, and Vernon Rigby; and Herr Straus was the solo violinist. At the following concert, on the 6th ult., an opportunity of commemorating the death of Mozart (which occurred on December 5th, 1791,) was eagerly seized upon, the programme being chiefly composed of his works. No better choice could have been made for the interpretation of the pianoforte concerto in E flat than that of Miss Agnes Zimmermann, a fact which was amply proved by the result. Her true artistic feeling, sympathetic touch, and fluency of execution were never more advantageously displayed than on this occasion; and the highest praise must also be awarded for the two cadenzas, of her own composition, which she introduced, the first, especially, although elaborate, being thoroughly appropriate. The Overture, "La Vilanella Rapita," and the Symphony in G minor, were the orchestral pieces selected, and a decided impression was created upon the audience by Miss Sterling, who in "Quando miro" evidenced the possession of a fine and well-trained voice, and a highly cultivated style. The same cannot be said of Madlle. St. Alba, who made but little effect in the air from Mozart's "Zaida," and less still when, later in the concert, she unwisely attempted Meyerbeer's *Scena*, "Robert, toi que j'aime." At the eleventh and last concert of the year, on the 13th ult., Dr. Hans von Bülow's performance of Liszt's Concerto, No. 1, in E flat, produced an enthusiasm which thoroughly proved the hold he has taken of

the English public. That on this occasion the most demonstrative marks of approbation were fairly earned is beyond a question, for Liszt's works imperatively demand such powers as Herr von Bülow brings to the task, and we are glad, therefore, to find that he takes such frequent opportunities of introducing his music to an English audience. Beethoven's ninth Symphony formed a fitting termination to the series of concerts. The solo portions were well sung by Madame Otto-Alvsleben, Miss Marion Severn, Mr. Werrenrath, and Mr. G. Fox. Mr. Manns has been, as usual, an able conductor throughout the season.

ROYAL ALBERT HALL CHORAL SOCIETY.

THE powers of this choir were fairly tested at the third concert, on the 27th November, when Handel's "Israel in Egypt" was given. The choruses, "He gave them hailstones," "He led them through the deep," and "The people shall hear," may be especially selected for unqualified praise, not only on account of the precision with which the points were attacked, but for the perfect management of tone throughout. The experiment of giving the duet, "The Lord is a man of war," to the whole of the male voices, we are bound to say was thoroughly successful with the listeners, for it was encored and—contrary to Mr. Barnby's usual custom—repeated. Finely as it was sung, however, we are by no means inclined to favour an innovation which has no right to be judged either by the triumphant manner in which the singers vanquished the difficulties of the piece, or by its effect upon a mixed audience, but solely by those rules which should guide us as executors in carrying out the explicit intentions of a departed genius. The solo singers were Miss Edith Wynne, Miss Ferrari, Madame Patey, Mr. Sims Reeves, and Mr. Kerr Gedge, all of whom were highly efficient, Mr. Sims Reeves's exquisite delivery of the air, "The enemy said," raising such an universal demand for an encore that the performance was for some time suspended, although the request was wisely not complied with. The additional accompaniments of Mr. G. A. Macfarren lent much brightness to the general effect of the work. The production of Bach's "Christmas Oratorio" at the fourth concert, on the 15th ult., added one more to the successful revivals of neglected works for which we are indebted to Mr. Barnby and the energetic forces under his direction. Although in six divisions, each written for performance on a separate day, its title, "Oratorium Tempore Nativitatis Christi," seems to justify its right to be heard as one entire composition, and certainly its construction makes its presentation in this form thoroughly satisfactory to the listeners. As in the "Passion Music," the chorals running through the work are a distinctive feature, and rendered as they were by Mr. Barnby's choir, produced a marked impression. All the choruses, too, were sung with an earnestness which proved that the vocalists knew the importance of the duty assigned to them, and the devotional feeling which animated the composer whilst writing them was so fully shared by the audience that, despite the secular character of the building in which they were heard, they were received rather with silent pleasure than demonstrative enthusiasm. Few of the solos detached from their places in the work would be effective; but amongst the exceptional instances we must mention the Slumber song, "Sleep, my beloved" (most expressively sung by Madame Patey), the air, "Lord Almighty" (in which Signor Agnesi's fine voice was heard to much advantage), and the solo, "'Tis Thee I would be praising," the excessive difficulties of which were surmounted by Mr. W. H. Cummings with an artistic skill which cannot be too highly praised. In the trying soprano recitatives Madame Otto-Alvsleben again proved herself a thoroughly reliable and intellectual vocalist, and her Duet with Signor Agnesi, "Lord, Thy mercy," was one of the great successes of the evening. Bach's original score was as perfectly realised as could be attempted with a modern orchestra, the obsolete instruments being in all cases represented by those as nearly as possible identical in quality of tone. The "Pastoral Symphony" (which, it

must be remembered, was written before that in Handel's "Messiah") was rendered to perfection, and warmly applauded. We are absolved from the necessity of attempting any analysis of the "Christmas Oratorio" from the fact of Mr. G. A. Macfarren's detailed notice of the work appearing in our present number; and it remains, therefore, only to warmly congratulate every person concerned in the performance upon its success, and to express a hope that it may now take a permanent place amongst the resuscitated masterpieces of Bach. In conclusion, we may say that the principal singers we have already mentioned exerted themselves to the utmost in giving due expression to the incidental recitatives, and that, although there was, as might be expected, but little applause, their efforts were thoroughly appreciated. At the fifth concert, on Christmas Eve, Handel's "Messiah" was most appropriately selected for performance, the solo parts being sustained by Madame Lemmens-Sherrington, Madame Patey, Mr. Vernon Rigby (who sang instead of Mr. Sims Reeves, absent from indisposition), and Signor Agnesi, in place of Signor Giulio Perkin, who was to have made his first appearance in London on the occasion, but from whom a telegram was received at the last moment announcing his inability to sing. The choruses, especially "For unto us" and the "Hallelujah," created their usual effect upon the listeners (perhaps even enhanced by their peculiar fitness for the occasion), and we need scarcely say that the singers whose names are a guarantee for excellence, were thoroughly efficient. At all the concerts we have noticed Mr. Barnby conducted with his usual care and judgment, and Dr. Stainer rendered most valuable service at the organ.

WE record with much regret the decease, during the past month, of Mr. George Flower, for nineteen years the Collector to the Royal Society of Musicians. Mr. Flower was an able musician; and his funeral, which took place at Brompton Cemetery on the 16th ult., was attended by many of his brother professors.

WE have received glowing accounts of the success of Master Harry Walker, the young pianist, who is now making an artistic tour in America, under the care of Mrs. Scott-Siddons. At Boston his playing has created quite a sensation, his powers having been fairly tested in the most varied styles of music. The American papers are quite right in stating that he has gained the silver medal at the Royal Academy of Music in London, but quite wrong in saying that he ever studied under Sir Sterndale Bennett: his master was Mr. Frederick Bowen Jewson, one of the oldest and most esteemed professors of the Institution.

FROM an interesting account in the *Leipziger Intelligenzblatt*, of Louis Francois Philipp Drouet (at one time an eminent flute player), who recently died in Switzerland, at the age of 82, we make the following extract:—

"Mons. Drouet was born of a French father and Dutch mother at Amsterdam, in 1792, the Revolution having driven his father from France. At a very early age he displayed a wonderful aptitude for the flute. It is recorded by his family that the first flute he ever had was part of a clumsy wooden toy, from which he very soon produced airs from ear, and even little pieces of his own invention, though only three years old. At his own request he was soon supplied with a better flute, and his father allowed him to have lessons from a master. The boy now made such rapid progress that, though barely four years old, he was able to play before an audience of more than 2,000 people a concerto by Devienne, and a prelude of his own! declared by musicians present at the concert to be very difficult to execute, and something so far unapproached. The little virtuoso was from that moment the only support of the Drouet family,—he travelled with his father all through Holland and France, and made quite a *furor* wherever he appeared. Although he had had no more than forty lessons in music, he read at sight all that was put before him, he composed his own pieces, and in all respects he may be said to have taught himself. At the age of 12

young Drouet arranged for his own instrument the violin concertos of Viotti, Rode, Kreutzer, and others; he also composed a large number of pieces, opening up a field of execution so far unknown. In the year 1807 Drouet returned to Holland, and played before Louis Napoleon, the then King of Holland and brother to the great Napoleon; he soon after this accepted an appointment in the orchestra of Queen Hortense, mother of the late Emperor of the French. It was at Utrecht that he composed the famous air, 'Partant pour la Syrie,' for which her Majesty herself had written the words. The air became for the French Empire what the 'Marseillaise' had been for the French Republic. In England he made a long stay, and travelled there a good deal with the famous singer, Mrs. Salmon. After quitting England he went to St. Petersburg, touching Berlin on his way, where he was much distinguished by the king. From thence he visited Finland, Lapland, Sweden, Norway, Denmark, and lastly Germany and Italy; in Vienna he made the acquaintance of Mozart's younger son, and in Milan he met with the elder son, who then held an appointment at the post office. At Naples he took the conductorship of the Royal Opera, which honourable position he held for three years. Grief at the loss of his mother, father, and other dear friends, threw him on a sick bed, and although he recovered his bodily health, his mind remained gloomy and dejected; he shunned the intercourse of friends, and his flute was never touched. For several years nothing was heard of him, and he was thought to be dead; but at last he was found to be living in perfect retirement in a village. A letter from Felix Mendelssohn, then about 20 years old, and whose acquaintance he had made when a boy, drew him from his retreat, and he again began his travels, intending to visit all parts of the world, when he made the acquaintance of Miss Taillan, to whom he was married, and the projected tour was given up. He again visited England in 1841, and was presented to the Queen by Prince Albert himself. He played before the Queen with great success, and the kindnesses he received from Prince Albert during his stay in England were highly appreciated by Drouet, upon whom they made a lasting impression."

MR. FRED. MARSH, choirmaster of S. Ethelburga, Bishopsgate, gave his annual concert on Monday, the 8th ult., at the Town Hall, Shoreditch, before a large audience. Miss E. McQuire and Miss Granville received encores for their songs, and a *débutante*, Madame R. A. Schröder, elicited much applause for her rendering of a German and Italian song, and for an encore gave, with good expression, "Home, sweet home." Masters Davis and Marsh did much credit to their vocal teacher, and Messrs. S. Crome, W. Thompson, D. Holden, and Vernon Ridge, are also deserving of praise. Mr. Marsh was assisted by his choir of boys, who were highly successful in the popular "Spring chorus." Messrs. W. Miller and W. Crome presided at the piano, as accompanists.

AN Organ Recital was given on Wednesday evening, the 10th ult., at St. Matthew's, Brixton, by Mr. Geo. Shinn, organist of the church. During the evening several anthems were sung by the choir.

THE December concert of the St. George's Glee Union took place on the 5th ult. at the Pimlico Rooms, the large hall being crowded with the members and friends of the Society. The performance commenced with the overture to "Le Domino Noir," excellently played on two pianos by Mesdames Buley, Matthews, Pritchard and Stroud. This was followed by Mr. A. S. Sullivan's Cantata, "On Shore and Sea," which was rendered in a thoroughly satisfactory manner. The solo parts were well sustained by Miss J. King and Mr. J. R. Jekyll, who sang throughout with excellent taste, and were encores in the duet, "Here on thy heart," a like compliment being paid to the choir for the effective rendering of "Link and Scatter." The second part included the glees, "Blow, blow" and "Here in cool grot," by the choir; a pianoforte solo (brilliantly played by Miss Matthews) and songs by Miss Holden, Miss Stroud and Messrs. Warren and Ellis. Mr. Garside conducted with his usual ability.

A MUSICAL performance by the blind pupils of the London Society for teaching the Blind to Read, was given at the Institution, Upper Avenue Road, Regent's Park, on the 12th ult. The first part was confined to sacred music, and consisted principally of selections from the "Messiah." The second part was secular. The rendering of all the pieces was thoroughly satisfactory, the general musical cultivation of the pupils bearing high testimony as to the excellent training to which they are subjected by their conductor, Mr. Edwin Barnes. The chair was occupied by the Rev. Daniel Moore, M.A.

At the re-opening of All Saints' Church, Norfolk Square, Hyde Park, the fine organ, built by Messrs. Hill and Son, was ably displayed by Mr. F. Barnes, organist to the church. It is situated in the north gallery, and although not quite finished, the appearance, as well as the tone of the instrument, gave general satisfaction.

The concert of Mr. Walter Bache, which was given at St. James's Hall, on the 27th November, was chiefly devoted to the performance of his master, Dr. Liszt's works, and other specimens of that class of composition which—seeing how much it is played in the present day—it appears absurd to name the "music of the future." The two "Poèmes Symphoniques," by Liszt ("Tasso: Lamento e Trionfo" and "Orpheus"), were well played by the orchestra; and in spite of a want of connection and diffuseness in the general treatment of the subjects, the audience found enough to justify a very decided expression of feeling upon their merits. Mr. Bache's execution of Weber's "Polonaise Brillante" (arranged by Liszt for Pianoforte and Orchestra) and of several less important solos, was the theme of universal admiration. The vocalist was Madame Otto-Alvsleben.

THE concert of the Wagner Society, on the 12th ult., conducted by Dr. Hans von Bülow and Mr. Edward Dannreuther, was, as it should be, mainly devoted to the works of the composer whose name the Association bears. Much as we admire the selections which have now been given often enough for the public to judge of their abstract merits as descriptive music, we are as far off as ever from being able to test the effect of a continuous Opera; and as Herr Wagner demands to be tried by an audience in an opera-house, and not in a concert-room, it appears strange that the efforts of this Society should not be directed towards effecting a stage performance of one of his most representative Operas. Meanwhile, however, we are bound to say that the concerts given by this Society are excellent; and we sincerely trust that they may receive the support they deserve.

THE Recitals of Dr. Hans von Bülow have gradually increased in attraction, the final one, on the 20th ult., being attended by such a crowd of attentive and enthusiastic listeners that the pianist was only allowed room in the orchestra to gain a free passage to his seat. Unquestionably his greatest performance has been Beethoven's Sonata in B flat (Op. 106), the "Scherzo" and final movement of which (the latter including the immensely difficult "Fuga a tre voci") were encored, and, to the wonder of the audience, repeated with rather an increase than a diminution of power. Weber's Sonata in D minor was also a marvellous exhibition of executive facility, his grasp of the passages, however, occasionally leading him into an over display of his exceptional gifts which somewhat disturbs the equanimity of those whose attention is directed only to the realisation of the composer's meaning. At the last Recital Herr Bülow was assisted by M. Sainton (violin) and M. Lasserre (violin-cello), some vocal pieces being contributed by Madlle. Nita Gaetano. Mozart's Trio in E major, and Beethoven's in B flat (Op. 97) were finely played on the occasion; and amongst the best of Herr Bülow's smaller pianoforte solos were Rubinstein's Barcarole in G major and Liszt's "Ronde des Lutins," both of which were given to perfection.

HERR ERNST PAUER's lectures at the South Kensington Museum should be attended by all who take a real interest in the history of music. Those on the "Art and Science

of Pianoforte-playing" not only contain excellent material for thought, but the illustrations are given in such a finished manner as materially to heighten the attraction of the lecturer's remarks. The subject of "Dance Music," which he has also discoursed upon, has given him opportunity for affording some valuable information. The "Suite," in which dance-forms were chiefly used, and even the "Symphony," which for so long retained the "Minuet" as one of the movements, were cited in proof of the important effect which dance music has exercised upon the composers even of the classical school; and the specimens of the various dances which were placed before the audience elicited warm and deserved applause. The lectures will be resumed next month.

MR. J. KENDRICK PYNE, Organist of Chichester Cathedral, having accepted an important appointment in Philadelphia, U. S. America, has just left England. He carries with him a pleasant *souvenir* in the shape of a letter signed by all the members of his late choir, of which the following is a copy:—"Chichester, December 1873. To J. K. Pyne, Esq., Organist and Choirmaster, Chichester Cathedral. Dear Sir,—With feelings of deep regret, we, the lay vicars of Chichester Cathedral, anticipate your early departure from amongst us. We feel that we cannot permit you to leave England for your new home in America without expressing to you how much real pleasure we have derived from your comparatively short sojourn in Chichester. Musically you have delighted us; socially you have equally endeared yourself to us. Rest assured you will carry with you our best wishes. We most cordially wish you every success, and that your hopes and expectations may be fully realised.—J. Barber, Wm. Osmond, Wm. Dean, W. R. Young, Jas. Burrows, Fred. Fisher, Herbert Newman." We have every reason to believe that this kindly expression of cordiality is well deserved by the recipient, and that his loss will be felt in the Cathedral he has left.

WE understand that Bach's St. Matthew Passion will in all probability be heard again during the approaching season of Lent, both at St. Paul's Cathedral and Westminster Abbey, and the St. John Passion at St. Anne's Church, Soho. It is also stated that Dr. Garrett, organist of St. John's College Chapel, Cambridge, will produce the greater Passion at a special service at one of the churches in Cambridge. It is satisfactory to record this awakening on the part of the Church of England to the fact that Music, in its highest form, is a powerful and legitimate means of quickening and stimulating true devotional feeling.

WE regret to record the somewhat sudden death of Mr. William Coward, a brother of the well-known organist of the Crystal Palace. His musical education commenced as a chorister at Westminster Abbey at a time when Westminster was famous for its boy-singers. After he attained to manhood he became widely known as an Alto singer, possessing an exceptional refinement of taste and style. In these respects his death will be severely felt at the Glee Societies, where his services were much valued. But more than all is his loss mourned by those who enjoyed his friendship.

A CONCERT was given at the Store Street Hall by Miss Fanny Henman on Monday evening the 8th ult. The concert-giver was assisted by Miss Isabel Weale, Miss Rosina Houghton, Miss Fannie Reed, Mr. Henry Parkin, Mr. J. Terry, and Mr. Albert C. Baker, all of whom were very successful in their songs, the audience testifying their satisfaction by re-demanding several. Miss Fanny Henman, Miss Rosa Henman, Miss Jennie Seller, and Miss Lillie Allum gave several pianoforte solos and duets; and the London Vocal Union, conducted by Mr. George Wells, contributed several glees and part-songs. Miss F. Henman acted as accompanist.

ON Saturday evening, the 20th ult., Mr. Levy, the well-known cornet player, gave a concert at the Shoreditch Town Hall, supported by the following artists—Madame Pauline Rita, Madame Sylvani, Mr. Stedman, Signor Camero, and Signor Valenti (vocalists); Madlle. Pepita Mariategui, Mr. Lindsay Sloper, and Mr. Shedlock (piano-

forte), Mr. Viotti Collins (violin), and Mr. Radcliffe (flute). The various songs, &c., were well rendered, Madame Pauline Rita, in Gounod's "Ave Maria," Mr. Stedman, in "The Anchor's weighed," Signor Camero, in "La donna e mobile," and Mr. Viotti Collins, in his violin solo, "Carnival de Cuba," obtaining enthusiastic encores. Mr. Levy was much applauded, and received an encore for each of his three cornet solos.

A CONCERT was given on Tuesday evening, the 16th ult., at the New Hall, Middle Class School, Cowper Street, City Road. The vocalists were Miss Matilda Scott, Miss Dones, Mr. Stedman, and Mr. Thurley Beale, all of whom gave great satisfaction. Miss Dones received an encore for her rendering of "The Storm," and Mr. Stedman was much applauded for his song, "The Anchor's weighed," as was also Mr. Beale, for his song, "The Mariner." The Amphion Glee Union contributed several glees, and the boys' choir of the school sang, with much effect, a choral march, "Forward, boys," by Mr. F. L. Jones. The instrumental music consisted of the Overture to "Don Giovanni," and a valse, by Borschitzky, both played by Miss Burnett (pianoforte), Mr. Dean (flute), and Mr. Borschitzky (violin). Mr. F. L. Jones was the conductor, and much credit is due to him for the careful manner in which he has trained the boys' choir of the school. The hall was well filled by an enthusiastic audience.

ROYAL ACADEMY OF MUSIC.—The competition for the Westmorland Scholarship and the Potter Exhibition took place on Monday, the 22nd ult., at the Institution in Tenterden Street, Hanover Square, the examiners being the Principal (Sir Sterndale Bennett), Mr. F. R. Cox, Mr. H. C. Lunn, Mr. G. A. Macfarren, Mr. Walter Macfarren, and Dr. Steggall. The results were as follows:—*Westmorland Scholarship*, Miss Emma L. Beasley, re-elected. Five pounds each (from the Academy funds) towards the cost of a year's instruction in the Institution, awarded to Miss M. A. Williams, Miss Rhoda E. Barkley, and Miss Henrica van Sender. *Potter Exhibition*, Mr. Walter Fitton, elected.

WE regret to have to record the death, on St. Thomas's Day, of the Rev. James Lupton, M.A., Minor Canon of St. Paul's and of Westminster Abbey. He was a man of remarkable industry, sincerity, and fearlessness, and to his special duties brought musical ability of no mean order. He was born in York, in 1799, and at an early age became one of the chorists of the Minster. His studious habits so impressed the Dean (Markham) that he obtained for him a servitorship at Christ Church. Mr. Lupton's name appears in the second class in the Mathematical School in 1822. He was ordained in 1824, and became successively chaplain of Christ Church and of New College. In 1827 he was appointed to the Christ Church living of Blackbourn, in Oxfordshire, where his labours have resulted in a restored church, new schools, a new vicarage, and an income doubled in value, not to allude to other labours, less visible, but none the less real. In 1829 he was appointed Minor Canon of St. Paul's and of Westminster Abbey, and in 1832 he was presented by the Chapter of St. Paul's to the Rectory of St. Michael's, Queenhithe. It should be mentioned that for most of his life, the income from this apparently imposing array of preferments did not exceed £600 a year. There have been, and are, pluralists and pluralists. Mr. Lupton certainly cannot be credited with having derived his clerical income from a single source, but his were no golden stalls, no fat livings. The days of pluralities are passed away, and one is glad of it. Men are more likely to do hearty and efficient work, when their energies are concentrated upon one field of labour, than when they are divided among many. It is also no longer possible to accumulate dignities and benefices upon some favoured head, while the labouring oar is taken by a poor overdriven clerical hack, on the pay of an upper servant. And that this is so, in the case of the non-capitular members of Cathedral Establishments, the Church has to thank, in a great measure, men like Mr. Lupton, whose intimate knowledge of ecclesiastical law and Cathedral finance, combined with a boldness

which refused to be frowned into silence, has done much to improve the status of Minor Canons and Vicars Choral. For these efforts, as well as for his remarkable efficiency in the performance of his Cathedral duties, Mr. Lupton's name deserves to be held in remembrance.

REVIEWS.

HURST AND BLACKETT.

Life of Moscheles; with Selections from his Diaries and Correspondence, by his Wife. Adapted from the original German by A. D. Coleridge.

THE life of so earnest and thoughtful an artist as Moscheles would be deeply interesting, were it only a record of his career written by those whose authenticity could be confidently relied upon; but in these two volumes we have such copious extracts from his diaries and correspondence, that his impressions upon the art he so dearly loved, and his many relations with the most celebrated of his musical contemporaries, may be said to be almost invariably related in his own words. It is satisfactory, too, in perusing these recollections, to know that they are given to the world by the express desire of Moscheles himself; and when we say that they are collected and arranged under the supervision of his wife—who thoroughly shared her husband's artistic enthusiasm—it is scarcely necessary to add that a care has been bestowed upon every portion of the work, which materially enhances its value. Moscheles was born at Prague on the 30th of May, 1794; and in his early days the horrors of the French Revolution were constantly discussed in his presence. Playing at soldiers was the favourite amusement of the boys; and when the military band performed in front of the guard-house, the young Moscheles often held the music before the bandsmen, and would return from these open-air concerts, exclaiming enthusiastically, "I, too, will be a musician." Whilst listening to his sister's somewhat clumsy pianoforte playing, he felt impelled to assert that he could perform her pieces better himself; and a trial of his powers being granted, he was permitted to take lessons, made, of course, rapid advancement, and was in a short time petted by his indiscreet friends as an "infant prodigy." Luckily his father had the good sense to perceive that his son was gradually being spoiled by this indiscriminate flattery, and at once put a check to the mischief by taking him to Dionys Weber. Moscheles, having been decked out by his mother in his "Sunday best" expressly for the occasion, sat down at the pianoforte, with some conceit, to play Beethoven's "Sonata Pathétique." The opinion of Dionys Weber should be written in letters of gold, and hung up in every musical educational establishment: "Candidly speaking," he said, "the boy is on the wrong road, for he makes a hash of great works, which he does not understand, and to which he is utterly unequal. But he has talent, and I could make something of him if you would hand him over to me for three years, and follow out my plan to the letter. The first year he must play nothing but Mozart, the second Clementi, and the third Bach; but only that—not a note as yet of Beethoven, and if he persists in using the circulating libraries, I have done with him for ever." To all these stipulations his father willingly assented, and thus the foundation of his future success was securely laid. His journey to Vienna opened to him a new world in art, for during his residence there he studied thorough bass and counterpoint under Albrechtsberger, and at musical parties was constantly in the habit of meeting Beethoven. After quitting the Imperial city his artistic career fairly commenced. In Paris he created a real sensation, and his fame was so firmly established, that on his arrival in London his lessons were eagerly sought for by young ladies who desired to acquire some of the qualities for which his playing was so celebrated. On his return to Vienna, after the London season, Moscheles paid a visit to Beethoven, accompanied by his brother, and his account of this interview we give in his own words: "Arrived at

the house-door," he says, "I had some misgivings, knowing Beethoven's dislike to strangers, and asked my brother to wait below whilst I felt my way. After short greetings, I asked Beethoven, 'May I be allowed to introduce my brother to you?' He replied hurriedly, 'Where is he, then?' 'Below,' was the answer. 'What! below?' said he, with some vehemence; then rushed down stairs, seized my astonished brother by the arm, and dragged him into the middle of his room, exclaiming, 'Am I so barbarously rude and unapproachable?' He then showed great kindness to the stranger. Unfortunately, on account of his deafness, we could only converse by writing."

In Berlin Moscheles appeared to consider all musical matters unimportant as compared with his reception by the Mendelssohn family. After his first visit he writes about the young Felix thus: "This is a family the like of which I have never known. Felix, a boy of fifteen, is a phenomenon. What are all prodigies as compared with him? Gifted children, but nothing else. This Felix Mendelssohn is already a mature artist, and yet but fifteen years old." That Moscheles afterwards gave the young Mendelssohn lessons—although, as he says, always remembering that he was "sitting next to a master, not a pupil"—and that the sympathy between these two artists ripened into a firm personal attachment, which lasted until Mendelssohn's premature death, is now well known. But in this book we have descriptions of days and evenings passed together so vividly told as to excite the utmost interest, even with those already conversant with the many "published recollections" of the young composer. Some idea of the delightful time spent in each other's company during Mendelssohn's visit to London may be gathered from the following detached extracts from Moscheles's diary:—"April 25th—Mendelssohn, Klingemann, Meyerbeer, and Madame Schröder-Devrient dined with us. Felix and I played his symphony." "April 30th.—To-day Mendelssohn played us his cantata, 'Die Erste Walpurgisnacht,' which I had heard and admired in former days in Berlin. He also played me that charming *Liederspiel*, 'The Son and Stranger,' written for the silver wedding of his parents; and lastly, his overture to the 'Hebrides.'" "May 1st.—(Sunday)—Mendelssohn and Klingemann came to the children's one o'clock dinner. The former gave me the score of his overture to the 'Hebrides.'" Whenever Moscheles went to Berlin the great attraction was Felix Mendelssohn and the house of his parents. The father was Moscheles's confidential adviser in matters of business; and as to music, Moscheles says, "We often extemporise together, each of us trying to dart quick as lightning on the suggestions implied by each other's harmonies, and to construct others upon them. Then Felix, whenever I introduce any motive out of his own works, breaks in and cuts me short by playing a subject from one of my compositions, on which I retort, and then he, and so on *ad infinitum*. It's a sort of musical blind-man's-buff, where the blindfolded now and then run against each other's heads." We have no desire, even had we sufficient space at our disposal, to follow Moscheles through his long professional career, believing as we do that it is the duty of a reviewer who thinks favourably of a work, rather to send readers to the book itself than to render such a step almost unnecessary by mercilessly extracting the most interesting portion of its contents. Let us conclude, then, by cordially commending these volumes, not only to musical but to non-musical persons, and by assuring them that, as a record of an active artistic life, extending over a period of nearly sixty years, it has a real and lasting value.

NOVELLO, EWER AND CO.

Sonatas for the Pianoforte; composed by L. van Beethoven. Edited and fingered by Agnes Zimmermann.

It has been truly remarked that no person is without a library who possesses the Bible and Shakspeare. May it not also be said that no person is without a musical library who owns a volume of Beethoven's Sonatas? For the store of mental wealth contained in these works—like that in the immortal books we have named—is not for an

age, but for all time. The past, present, and future of music—however these terms may have been perverted in our own day—are so fully represented in the varied styles of these imperishable compositions, that not only does a mixed audience experience delight in contemplating their obvious beauties, but the earnest artist who searches for those perfect models of form which distinguish the works of a bygone time, the more free and genial movements which have gradually been developed from these, or the profound thought and romanticism of what is termed the "advanced school," will here find ample material for study. But although the appreciation of these Sonatas is now rapidly increasing, how short a time need we look back to recall the day when in this country they were almost unknown. Many pianists who are now exponents of these works before the public can remember when Monzani and Hill's editions of them were sought for by the few students who began to think, or be told by their masters that they were worth attention. "There is no melody in Beethoven," sarcastically remarked Mr. Cipriani Potter, whilst playing some of the most charming portions of the Sonatas to his pupils. "Listen—is *this* 'heavy'?" he would say, when throwing off, with his fairy-like touch, some of the most beautiful *scherzos*: and well do we remember his telling one of the students of the Royal Academy of Music to go to the publisher's and ask for the Sonata of Beethoven "that nobody ever played," and his smile of satisfaction when he returned with the right one. But Mr. Potter was not the only pioneer in the good cause; Moscheles presented these works to the public whenever he could find an opportunity; his editions, too, began gradually to find customers, and, in spite of their "heaviness," a general impression got abroad that "there was something in them." Even the most sanguine musicians of that time, however, could scarcely have imagined that, in a comparatively few years, the public taste could have been so educated that these compositions should be really more played and taught than any others, and that the demand for them should be even greater in England than in the land of their composer's birth. Such, however, we have been credibly informed, is the fact; and we can scarcely wonder, therefore, that every endeavour should be made by English publishers to present them to us in an accurate and thoroughly reliable shape. Miss Agnes Zimmermann, who edits the luxurious edition now before us, has fully earned her right to respect in so responsible a position. An enthusiastic student of Beethoven's works, as well as one of the ablest interpreters of them in public, she has undertaken the duty of editress with a higher feeling than that of merely correcting the proofs, and "seeing the work through the press." In the first place, it is known that the compass of the pianoforte was extremely limited at the time these Sonatas were written; and, consequently, (as Miss Zimmermann states in her Preface) "passages which, in the first part of a movement, appeared in a certain form, were obliged, when they recurred in the second part, in a *higher* key, to be compressed, for want of notes." Two obvious courses then were open to the editress, in view of this fact; in the first place, on the principle that "whatever is, is right," she might have reprinted the passages in their original integrity; and, in the second place, she might have boldly challenged criticism by altering them, to accord with the enlarged compass of the instrument. Miss Zimmermann has wisely adopted a middle course, and merely *suggested* the form of a passage, in small staves, which Beethoven would most likely have written; leaving the text as it has always stood, for those who prefer it. Even this innovation, however, we should scarcely have sanctioned, had this suggestion been made in every such case; for, in many instances, the necessity of the alteration has induced the composer to introduce a new beauty into his phrase, which more than compensates for the enforced change. But the editress disarms our criticism by announcing that, wherever such instances occur, "no alteration is proposed; but, where no such compensatory element exists—where it is plain that the mechanical limitations of the instrument alone prevented a complete reproduction of the original

passage, such passage is here printed in the shape in which it would probably have been written, had the keyboard in Beethoven's time had its present extent." A plan so carefully and conscientiously carried out, deserves our warmest commendation. It must also be mentioned that the whole of the Sonatas are fingered, wherever such indication is necessary; and amateurs, therefore, will thus receive a gratuitous lesson from one whose competence for the task has been sufficiently proved by her thorough mastery of the key-board. Another feature of interest—and one of the utmost importance to those who desire to become fully acquainted with the composer's intention—is the manner in which the slurs have been placed throughout. As far as we can see, none have been added (except where, in fugal movements, it has been found necessary to make the repetitions of subjects agree with them, as originally given out); but in many instances, where the slur has stopped short of the final note of a passage, it has been carried on, so that the punctuation may in all cases determine the phrasing with accuracy. Besides the thirty-two Sonatas, always included, the volume contains the three written when the composer was only eleven years of age, and dedicated to Maximilian Frederic, Elector and Archbishop of Cologne; one dedicated to Madlle. Eleonore de Breuning—the eleven concluding bars of which are added by J. Ries—and the two Sonatinas in G and F, the authenticity of which is doubted. The work is beautifully printed, and handsomely bound, to correspond with the volumes of the compositions of Mendelssohn, Weber, &c., issued by this firm. The elegant appearance of this edition, as well as the care which has been bestowed upon its valuable contents, will, we think, ensure for it an extensive sale; but for the information of those who wish only to make a selection from the volume, it should be mentioned that each Sonata is published separately.

La Traviata. A Lyric Drama, in three Acts. Composed by Giuseppe Verdi. Edited by Berthold Tours, and translated into English by Natalia Macfarren.

WHATEVER may be said of the musical merits of this Opera, there can be no question that its popularity is rather increasing than diminishing. The cause of this is easily explained: Verdi thoroughly understood how to write for voices, and to display their qualities to the best advantage; and as the tragic conclusion of the story affords ample scope for the vocalist to prove the possession of strong emotional power, there can be little doubt that "*La Traviata*" will hold the stage for many years to come. The principal pieces, too, are not only full of dramatic feeling, but the melodies haunt the memory; and our fashionable audiences are always delighted to hear at the Opera what they have been playing and singing during the day. The edition before us is fully entitled to the highest praise; the utmost care having been bestowed upon the minutest points, both by the editor and translator. Mr. Berthold Tours has shown much discrimination in placing indications of the score throughout the Opera—never omitting them where they would naturally be looked for, and never crowding them in where unnecessary—and Mrs. Macfarren has displayed her usual musical feeling in fully considering the composer's meaning, instead of blindly giving a verbal translation. Both the type and printing are excellent.

J. B. CRAMER AND CO.

The Miller and his Man. A Christmas Drawing-room Extravaganza. By F. C. Burnand; with Songs by Arthur Sullivan. The incidental music composed and adapted by James F. Simpson.

This little Extravaganza may be described as an acting charade, with music; and although we consider that the composer has done more for the work than the librettist (not being ourselves especially fond of mere punning Burlesques) we can scarcely believe that our opinion will be endorsed by the majority of listeners. It is somewhat difficult to determine precisely Mr. Sullivan's share in the music. The title-page of the piece says "with songs by

Arthur Sullivan;" but as one of the songs is founded on the principal subject of the Overture, and Mr. Simpson's name is mentioned as the arranger and adapter of the incidental music, we are left in doubt as to whether Mr. Sullivan has purposely repeated Mr. Simpson's theme, or written both the Overture and song himself. Apart from this question, however, we may say that much of the vocal music is exceedingly good, and, moreover, well adapted for its intended purpose. The opening Serenade has a pleasing subject; the Trio, "You do not mean it," although simple, is full of dramatic humour, and the *finale* is sufficiently melodious and joyful for a Christmas audience. The incidental music, too, is well arranged—the slow movement from the Overture to "*Zampa*" being introduced with much effect—and, whatever may be the literary merit of the *libretto*, at least the dialogue never flags. We have no doubt that the "*Miller and his Man*" will become a great favourite at many social gatherings during the present festive season.

CASSELL, PETTER AND GALPIN.

Leslie's Songs for Little Folks. By Henry Leslie.

IN this Christmas offering to young vocalists Mr. Leslie proves himself not only a kind but a judicious friend, for his music, as well as being pleasing, is so carefully harmonised, that children may be led to feel that there is something besides the melody worth listening to. They are all effective; but No. 1, "Good Night and Good Morning;" No. 4, "Robin Redbreast;" No. 6, "The New Moon;" and No. 10, "Butterflies are Pretty Things," are our especial favourites; and we believe that our opinion will be shared by the many tiny critics to whom the book will be submitted for review. The poetry is exceedingly well selected, if we except No. 3, "Kittie and Mousie," which is scarcely to our liking. Little Kittie's "black eyes" and "soft paws" are pleasing subjects to dwell upon; but the "nine sharp teeth," which "bit the little Mousie," should make kind-hearted children sympathise more with the mouse than the kitten. We do not say that cats should not be trained to catch mice, but the fact of their doing so need not be glorified in "*Songs for Little Folks*." The volume contains a beautiful illustration, drawn by H. C. Selous, and in every respect is most attractively put forth.

ORIGINAL CORRESPONDENCE.

JACKSON'S SERVICE IN F.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I was present at a musical lecture a few days ago, when it was stated the well-known Service in F was *not* Jackson's composition, but the work of a pupil of his, who confessed on his deathbed that he had put Jackson's name to it. Can you inform me if this is correct?

Yours truly, S. Y.

[We believe the work to be by Jackson, and have never before heard it disputed.—Ed. *Musical Times*.]

AMATEUR CONCERTS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—As the writer of the letter which appeared in the *Sunday Times*, some short time since, referred to in your number for this month, I think it my duty to write and thank you very much for the kind manner in which you have taken up the cudgels, on behalf of the musical profession. So able a ventilation of the subject, in such an influential journal as yours, cannot but prove of immense service to that body, and as a humble member of it I venture to ask you to accept the best thanks of, I feel sure, every one belonging to it. Apropos of the subject in question, will you kindly allow me to append the following fact which came under my notice the other day:—A "concert party," consisting of several well-known professional people, were making a tour in the West of

England. At three or four towns in a certain district, the amateur concert-givers of that district did everything in their power to prevent the professionals getting the hall at all. When they found they could not do this, they secured it for themselves, for either the previous or following evenings, in order to damage as much as possible the interests of the properly constituted, and publicly recognised, caterers for the public. The result was that in each of these towns, the said caterers met with a very sad failure. One of these amateurs, a clergyman, is in the habit of giving singing lessons in the neighbourhood, at, I believe, 15s. a lesson. Should not, at all events the greater portion of this gentleman's time be devoted to his own profession? And ought not the Bishop of the diocese to be made acquainted with the fact?

With many apologies for intruding to such an extent upon your valuable space,

I remain, Sir, yours obediently,

SEYMOUR SMITH.

Nunhead, Dec. 6, 1873.

DR. ARNOLD v. "THE HYMNARY."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In the prosecution of Monsieur Gounod, the Editor of "The Hymnary" designated himself as the musical adviser to Messrs. Novello and Co.; since that time, I presume the public generally have come to the conclusion that although there may be "many faces under one hat," the musical arrangements of that eminent firm are carried out under the direction and advice of Mr. Barnby. I have no means of knowing as to whether this gentleman is, or is not, the actual Editor of the *Musical Times*. (Your own reviewer in September 1868, thus remarks: "Rightly or wrongly, we have come to look upon the organist of St. Andrew's, Wells Street, as one of the most advanced reformers of Church Music; time alone will prove whether Mr. Barnby is right in the course he has adopted, or whether our fears that he may be going too far will not turn out to be well grounded. Extreme men certainly do good in their time, but it must be remembered that truth generally lies between the two extremes.") Psalmody has long been a vexed question. I find in your columns of Nov. 1868, the complaint from your reviewer, "that a new sacred Hymn Tune was actually the well-known air 'Hope told a flattering tale,' done into common time, and a setting of 'O Paradise' was an air from an old French opera; the latter tune, however, had to a great extent, relinquished its popularity in favour of two German waltz tunes. One comfort, however, is reserved to us in this matter. There is a limit and we must have nearly reached it; nothing worse can be even imagined, and it is simply impossible for things to remain in their present state." The present "Hymnary" we are told is to be judged by a high standard; does it bear the test of examination? I most willingly allow that music to suit the present effeminate and sentimental poetry ought to be somewhat of the same character, but the Editor of "The Hymnary" in the discharge of his duty, should have entered a decided and energetic protest against such pandering to uneducated and vulgar taste, and should have taken upon himself the cause of vindicating church music; as it is, the work is an advance in the wrong direction on "Hymns Ancient and Modern." There are some good tunes in the work by modern composers, but real soul and feeling is in a great measure wanting. I mean such feeling as may be found in Hanover, St. Mary's, The Old Hundredth, and St. Brides! Nearly all the grand old specimens of Psalmody are disposed of by Mr. Barnby in "The Hymnary" as *old melodies*; why not dispose of the modern ones in the same manner, and designate them by the title of *modern melodies*? a real artist has a natural feeling of regard for those who have trodden in the same path before him with a desire to benefit art. I feel constrained at this point of my letter to do justice to the labours of that distinguished musician, Dr. S. S. Wesley, who, after twenty years of conscientious preparation, produced the "European Psalmist" (perhaps the largest collection of tunes extant); in the compilation of this work

great research has been given in order to find out the names of the old composers of tunes and even the date of the compositions; upon a careful examination, I find the greater part of this book harmonised on the foundations of the old church school, with *suitable* modern development. I quote from the *Musical Times* of Oct. 1871: "The influence of the old Church writers occasionally asserts itself and the genuine Cathedral common-place breaks out more than once." The old despised Cathedral school has the solid foundation of contrapuntal excellence; even with its peculiarities it is preferable to the flimsy sensational effusions of the advanced school so highly praised in your journal. The works of our great composers, Bach and Handel, abound with contrapuntal device, and I assert that the sinews and strength of the Church style consists of a judicious mixture of full harmony, florid counterpoint, and fugal passages. A proper application of these devices when facility has been obtained in their working, should form the groundwork of Church composition. No reasonable person would imitate the peculiarities of the very old writers (false accent and want of form in construction), but Wesley, Goss, Elvey, and others *have* combined modern phrasing with contrapuntal device and still retained solidity and *sacred* feeling. I find in your columns of Dec. 1870, the following remarks: "Depth and gravity as a rule is only to be obtained by a complete saturation during boyhood in the ancient writers of the English Church; the vitality of the ancient compositions must have been great to have lasted through the greater part of two centuries; it would be rash to the last degree to expect modern ones to exist for anything like that period." Our advanced writers appear to aim at high colouring, theatrical effect, a part-song style of harmonisation combined with a stereotyped four-bar swing: "One cannot be always dining with the pastry cook!" This sort of thing is but indifferent food for grown-up musicians. Possibly you may be surprised to hear that several of our most able and experienced composers agree with me as to the present degenerate state of Church music, but I need hardly say that private correspondence is inviolable, and that I do not feel justified in disclosing their names to the public. I am aware that many composers find swimming with the stream of popularity agreeable and remunerative, but others, perchance, may think the stream somewhat muddy, and prefer for the present to sit high and dry on the bank. Evidently the present state of Psalmody is considered to be unsatisfactory as the late Ven. Archdeacon Sandford communicated with myself and others on the subject of an authorised work to be brought out under the sanction of Convocation.

I am, &c.,

The Close, Winchester,
December 13th.

GEORGE B. ARNOLD.

P.S.—Please allow me a few words in reply to the egotistical letter of "Z," who takes credit for such extraordinary clear-sightedness; he has really only enunciated the old rule for logical division known to the merest tyro, and it must be repeated that exceptions to this rule are often unavoidable. I should recommend him to read Mill on Classification, and shall not descend into the quibble about *must* and *capable*. As an example of division he irrelevantly alludes to the two sexes, male and female—putting these asunder, the sex of "Z" is unknown to me; but throughout I hope that I am not wrong in assuming that "Z" does not belong to the fair sex? As "Z" is so disputatious, let me commend to him the example of that logician who split himself into two parts and made one of them argue against the other. However, he is pleased to allow that the words "sublime, beautiful, and ornamental," are invaluable to musicians, although he fails to comprehend Dr. Crotch and his explanation of them. I fear that my views in regard to the great necessity in the present day of dividing music into styles, have not been altered by the logical deductions of "Z;" if he pleases he can deduce something different to satisfy himself—I shall not trouble him with further correspondence on the subject.

[Dr. Arnold will see that we have inserted his letter, not even excluding the many personalities which disfigure it.

Our columns are always free for the expression of opinion, even when such opinions do not agree with our own; and if the author of the above communication should at any future time be desirous of writing upon the art which he professes, our space is at his command. But we cannot trouble our readers with letters which appear rather aimed at individuals than at principles; and shall be compelled, therefore, to close a correspondence with Dr. Arnold unless he sees fit to amend his style. Meanwhile, we beg distinctly to inform him that Mr. Barnby is not, and never was, the Editor of this Journal.—*Ed. Musical Times.*]

TO CORRESPONDENTS.

N. R., who writes requesting a notice of his song in consequence of his having "become a subscriber," is informed that whether his composition be reviewed favourably, unfavourably, or thrown aside altogether, we shall not be in the slightest degree influenced by the fact to which he directs our attention.

PARANETE.—It is generally believed that the Gregorian Tones were merely a collection of specimens of traditional variegated monotone, not a series of original compositions. Assuming this to be the case, the precentory notes would be nothing more than an ornamental introduction of the minister; at first used only in precenting, afterwards used for the embellishment of Festival forms of the Canticles, &c.

S. A. S.—The Dorian mode has (putting aside some confusion between the terms Dorian and Phrygian prior to the sixteenth century) generally been understood to be a scale from D to D, as represented on the white keys of a pianoforte or organ. A tune in the Dorian mode ought, strictly speaking, to have no E♭ or C♯ in it. But when Dorian melodies are harmonised, these notes are frequently, though not quite correctly, used in the harmonising chords.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BELFAST.—The inaugural concert of the Choral Society, which has been formed by Mr. B. Hobson Carroll for the performance of oratorios, cantatas, part-songs, glees, and madrigals, took place on the 5th ult., in the Music Hall, before a numerous audience. Barnett's *Ancient Mariner* was the work selected for performance, in the first part; and the second part of the programme was miscellaneous. The air, "The fair breeze blew," was admirably rendered by Miss Ellen Horne, who, with Miss Emily Holden, was encored in the duet, "Two voices in the air." Mr. Barton McGuckin (tenor) and Mr. J. L. Wadmore (baritone), were also highly successful in the music allotted them. The choruses were admirably given, careful training being apparent; and at the conclusion of the Cantata, Mr. Carroll, who conducted with his usual efficiency, was greeted with a most enthusiastic outburst of applause. Mr. T. Osborne Marks, Mus. Bac., Oxon, presided at the harmonium, and Mr. George Mellor at the pianoforte.—THE members of the Choral Society, after their successful inaugural concert, have presented the conductor, Mr. B. Hobson Carroll, with a Baton, in token of their appreciation of his valuable services, accompanied with a highly complimentary address.

BRIDPORT.—On Tuesday evening the 9th ult., the lecture-room of the Literary and Scientific Institute was attended by a numerous audience, to listen to a lecture by Mr. J. F. Sharpe, of Southampton, the subject being "The Songs of Old England." Mr. Sharpe's address was a very interesting one, giving, as it did, in a concise form, memoirs of those composers who have contributed some of the best of what may well be termed our national and popular songs—such as "Hearts of Oak," "Stand to your guns," "Tom Bowling," &c., &c. The lecturer rendered the entertainment complete by interspersing his remarks with vocal illustrations, singing pieces of the different composers touched upon. Mr. Sharpe has a rich powerful voice; and the frequency of the outbursts of applause which greeted him, showed that his efforts were appreciated. Mr. W. Stone ably accompanied on the pianoforte.

BRIDGWATER.—On Friday the 19th ult., the New Choral Association, under the conductorship of Mr. Charles Lavington, organist of the Parish Church, gave its first open night at the Assembly Rooms. The programme was admirably selected. Mrs. Charles Lavington, Miss Carslake, and Miss Leaker elicited several encores, and "Tho' the rose be thy favourite flower" (duet by J. P. Knight) was well sung by Mrs. Lavington and Miss Parsons, and also re-demanded. Blumenthal's "My Queen" (sung by Dr. Winterbotham with much purity of taste) received a similar compliment. All the part-songs were carefully given, especially Bishop's "Now by day's retiring lamp." The Bridgewater Choral Association has only been in existence two years, and great credit is due to Mr. Lavington for the progress it has made, and the undeniable proficiency it has attained.

BURY-ST. EDMUNDS.—On Tuesday evening the 2nd ult., a large audience attended a concert of the St. Mary's Choir Glee and Madrigal Society, at the Athenaeum Hall. The members of the Society were assisted by Miss Julia Richardson, R.A.M., and Mr. Robson, principal tenor of King's College, Cambridge. Miss Richardson (daughter of the organist of Salisbury Cathedral) possesses a good voice, and was highly effective in all her songs, being encored in Randegger's "Only for one." Mr. Robson also contributed to the success of the concert. The glees and part-songs were well rendered

by the choir; and a band of amateur instrumentalists played three overtures with much precision. Mr. G. Whitehead presided at the pianoforte, and Mr. T. B. Richardson conducted.

CHISLEHURST, KENT.—An evening concert was given at the Village Hall on Thursday, the 13th ult., in aid of the organ fund of the Church of the Annunciation, by Mr. H. Walmisley Little (the organist of the Church) assisted by Miss Jessie Jones, Mr. Dudley Thomas, and Mr. Grimby Jopp (vocalists), Miss Borton (pianoforte), and M. Szczepanowski (violin). The programme was composed chiefly of selections from the great masters. Mr. H. Walmisley Little played Mendelssohn's "Andante and Rondo Capriccioso" and the same composer's "Allegro Brillante," in which he was joined by Miss Borton. A feature of the evening was Gounod's "Hymn to Cecilia," exquisitely played by M. L. Szczepanowski. Miss Jessie Jones, Mr. Dudley Thomas, and Mr. Grimby Jopp, were highly successful in their songs, receiving several encores. Mr. T. Wingham and Mr. J. Davis were the conductors.

COGGESHALL.—On Thursday, the 18th ult., services were held to celebrate the opening of the handsome new organ just erected in St. Peter's Church, by Mr. Holdich of Liverpool Road, Islington, London, at a cost of upwards of £600. The organ is 14 ft. 6 in. wide, 22 ft. high, and 12 ft. 6 in. deep, and consists of three whole rows of keys, and an independent pedal organ; the compass of the manuals being from C♯ to F in alt; the pedal from CCC 16 ft. to E, two octaves and a third. The services which were full choral, with processional and recessional hymns, were most impressively rendered, the organ being performed at both services by Mr. C. Warwick Jordan, organist and master of the choir of St. Stephen's, Lewisham. After the service in the afternoon, a grand Recital was given on the organ by Mr. Jordan, who played selections from several of the great masters, which was intently listened to by the large and appreciative congregation who filled the church. Collections were made after each service towards the organ fund.

EARLEY, READING.—Mr. H. J. Hendy, organist of St. Peter's Church, gave a concert on the 9th ult., in the National Schoolroom, before a numerous audience. The principal vocalists were Miss Agnes Larkcom and Miss Florence Wydford. Mr. E. F. Hendy led the band, and Mr. H. J. Hendy was the solo pianist and conductor. The vocalists acquitted themselves most creditably, and obtained several encores. The band played with taste and precision, the Overtures, *Il Barbiere*, *Don Giovanni*, and *La Dame Blanche*, and Haydn's 12th Symphony. Mr. Hendy chose for his piano solo, Mendelssohn's G minor Concerto, which was well rendered and loudly applauded.

EDINBURGH.—Professor Oakeley gave another of his interesting Organ Recitals on Saturday afternoon, the 20th ult. The Music Class Hall was as usual crowded. The selection was very varied, comprising an example of almost every school of composition subsequent to Handel; and it is needless to say a word in praise of the Professor's masterly playing.

ENFIELD.—A concert was given at the Riding School, Enfield Court, on Tuesday, the 9th ult., by the Enfield Musical Society, when Haydn's *Creation* was performed. The solo singers were Miss Emily Spiller (soprano), Mr. Alfred Kenningham (tenor), and Mr. Thurlay Beale (bass). The air "With verdure clad" was very well sung by Miss Spiller, and Mr. Thurlay Beale was highly effective in "Rolling in foaming billows." Mr. Kenningham also deserves special mention for his execution of the recitative "In splendour bright." The choruses were well sung, reflecting great credit on the conductor, Mr. H. M. Jenkins.

EXETER.—Miss Annie Vinnicombe gave her first Invitation concert on Friday evening, the 5th ult., in the Royal Public Rooms, assisted by Miss B. Vinnicombe, Mr. Drayton, and Messrs. E. and W. Vinnicombe. Miss Annie Vinnicombe was highly successful in her songs (one of which was encored), and her duets with Mr. Drayton, were also much applauded. Pianoforte solos and duets were contributed by Miss B. Vinnicombe and the Messrs. Vinnicombe, which were thoroughly appreciated by the audience.

GRAVESEND.—The annual concert in aid of the funds of the Orphanage of the Out-door Officers of Customs, was given on Thursday, the 27th Nov., at the Assembly Rooms, under the direction of Mr. Phillips. The artists engaged were Miss Leonora Braham, Miss Bessie Stroud, Miss Kate Wild, Mr. H. Guy, Mr. Chaplin Henry, Mr. H. P. Matthews, and Mr. W. Barlow, vocalists, Miss Turner (R. A. M.), and Mr. Fountain Meer, instrumentalists, all of whom met with the success they fully deserved. We are glad to find that a handsome addition to the funds of the Charity was realised.

GORING, SUSSEX.—The second musical evening, with readings, took place at the Schoolroom on the 4th ult. Several glees and part-songs were well sung by the ladies and gentlemen of the village. Barnby's "Sweet and low" was the success of the evening. The solo vocalists were Miss Scott, the Rev. and Mrs. Thorpe, Mr. L. S. Palmer, and Mr. Markwick. The readings were given by Rev. J. G. Pennethorne and Rev. J. Thorpe.

HACKNEY.—The second of the series of Winter Monthly Concerts was given at St. Thomas's Hall on Monday evening, the 8th ult., the vocalists being Mesdames Rebecca Jewell, Denham, and Claremont, and Messrs. Parkin, Percy, Hamilton, and Prenton, with Herr Greebe as solo violin. Madame Jewell's pure and artistic style delighted her audience; and Miss Denham, a local favourite, and Miss Claremont were also much applauded. Herr Greebe afforded much gratification, and the singing of the gentlemen was very satisfactory. Mr. Berthold Tours officiated as conductor.

HALIFAX.—A large new organ of three manuals built by Denman and Son, of York, for Salem Chapel, was opened by Dr. Spark, of Leeds, on the 10th ult., when there were great congregations, and collections made amounting to £153.—THE members of the Orpheus Musical Society gave a capital performance of Verdi's *Il Trovatore* on

the 16th ult. The principal solos were excellently sung by Messrs. Battinson, Clegg, Binns, and Rickard, under the conductorship of Mr. W. R. Eckersley.

HORRINGER, BURY-ST-EDMUNDS.—An amateur concert was given in aid of the Church choir, on the 2nd ult. The Overtures *L'italiana in Algeri* and *Le Nozze di Figaro*, for violoncello and four hands on the piano, were played with much precision and spirit. Miss Aitken, Miss Francesca Burgess, and the Rev. G. H. Statham were encored in several of their songs, the same compliment being paid to Mr. Hughes for a violin solo. Several glees and choruses, ably conducted by Rev. W. Borrow and creditably sung by the choir, completed the success of the concert.

LEEDS.—The concert given by the Philharmonic Society, at the Town Hall, on Wednesday, the 10th ult., did infinite credit to Mr. Broughton, the conductor. The programme was well selected, the first part being miscellaneous, and the second devoted to Mozart's Twelfth Mass. The band, which is composed chiefly of amateurs, deserves much praise for the way in which the music was given, the leading violins being especially good. Mr. Broughton played Hummel's Rondo in A major for pianoforte, in a masterly style. The solo singers were Misses Arthur, Arnold, and Crichton, and Messrs. Goodall and Taylor. Mr. Alfred Broughton presided at the organ in a very judicious manner.

LEEK.—At the twentieth concert, on the 16th ult., the Leek Amateur Musical Society gave a highly satisfactory performance of the *Messiah*; this being the first time the Oratorio has been heard in the town. The principal soprano parts were sung by Madame Cowley-Squier; Mrs. Hall, Miss Amelia Nixon, and Miss Russell, members of the Society, taking the contralto songs, &c. Mr. N. Dumville, of Manchester, was principal tenor; and Mr. Warburton and Mr. Beckett—the latter, also a member of the Society—divided the bass parts between them. The accompaniments were played by a small orchestra, led by Mr. F. Vetter, of Manchester; Mr. F. Mountford, of Silverdale, presided at the harmonium, and Mr. Powell conducted. The hall was well filled.

LEIGHTON-BUZZARD.—On the 11th ult., an amateur concert was given in the Assembly Rooms, by the members of the Leighton Amateur Instrumental Society, which proved a great success. The Overtures to *Saul*, *Tancredi*, *Caliph of Bagdad*, and a selection from *Der Freischütz* were well played by the band, and Mr. Russ proved himself an accomplished musician in a solo upon the flute, and by his interpretation of some songs. Madame Harriette Lee, of London, kindly gave her assistance, and her singing was thoroughly appreciated by the audience. In the song "She wander'd down the mountain side" Mr. Gurney played with good taste the violin *obbligato*.

LIVERPOOL.—THE Tenth Subscription Concert of the Philharmonic Society, which was given on the 25th November, was one of especial interest. Principal artists: Madlle. Titiens and Signor Catalina; pianoforte solo, Dr. Hans von Bülow. The vocal part of the programme was excellently sustained, but the chief attraction was, naturally, the first appearance of so celebrated a musician as Dr. Hans von Bülow, the varied characteristics of whose splendid performance delighted and astonished the audience in the highest degree. The Symphony was Mendelssohn's "Italian" (in A major, No. 4). Dr. Hans von Bülow played Hensel's Concerto, in F minor (Op. 16), his shorter solos being "Deux Etudes de Concert," "Dans les Bois," and "Ronde des Lutins" (Liszt); and Chopin's Berceuse (Op. 57), et Valse (Op. 42). The overture was Spohr's to *Jessonda*, and the marches, Beethoven's in the *Ruins of Athens*, and Gounod's in the *Reine de Saba*.—The opening performance of the sixth annual series on the plan of the London Monday Popular Concerts, was given at the Philharmonic Hall, on Wednesday evening, the 3rd ult. Executants: 1st violin, Madame Norman-Neruda; 2nd violin, Herr L. Ries; viola, Mr. Zerbini; violoncello, Herr Daubert (in place of Signor Piatti, who was unfortunately prevented from appearing); solo pianoforte, Mr. Charles Hallé; vocalist Miss Alice Fairman; accompanist, Mr. Zerbini. The programme contained Mendelssohn's Quartet in E flat (Op. 12), for strings; Beethoven's Sonata in D major (Op. 10, No. 9), for pianoforte alone—encored, and the last movement repeated; Schubert's Trio in B flat (Op. 99, No. 1), for pianoforte, violin, and violoncello; and Haydn's Quartet in G major (Op. 64, No. 4) for strings—all of which were executed to perfection, and heartily applauded by a delighted audience.—On Saturday evening the 6th ult., the members of the Societa Armonica gave an open rehearsal at the Institute. These gatherings are each season increasing in popularity, and are always numerously attended. Kalliwoða's Symphony, (No. 6, in F, Op. 132), a march by Ries, and Mozart's overture to *Don Juan*, were well played. The Liverpool Vocalists' Union sang several choruses, and Miss Monkhouse and Mr. Busfield were highly effective in their solos. Mr. Lawson led the band, and Mr. Armstrong conducted.—THE Eleventh Subscription Concert of the Philharmonic Society took place on the 9th ult. Principal Artists: Mademoiselle Valeria, Signor Gustave Garcia, and Signor Massini; solo pianoforte, Madame Carreno-Sauret; solo violin, Mons. Sauret. The overtures were those to *The Merry Wives of Windsor* (Nicolai), and *Fidelio*, both played with great spirit. The pianoforte solo, with orchestral accompaniment, was Beethoven's in E flat, performed by Madame Carreno-Sauret, with great delicacy. The instrumental pieces without the orchestra, were Thalberg and De Beriot's duet for pianoforte and violin from *Les Huguenots*; pianoforte solo, "Andante" in F (Beethoven), and Rubinstein's arrangement of the "Marche des Ruines d'Athènes." Violin solo, "Le stregha" (Paganini), played by Mons. Sauret with exquisite expression as well as wonderful mastery over the immense difficulties of the work (encored). The choral members sang with good effect "Let the hills resound" (Brimley Richards), and the quaint and clever setting by Silas of Longfellow's translation of an ancient Christmas Carol. Signor Gustave Garcia gave with great expression songs by Gounod, Schubert, and Wagner. All the vocal pieces were much applauded, and the concert concluded with Sullivan's "Procession March."—THE second performance of the

present season on the plan of the London Monday Popular Concerts, was given in the Philharmonic Hall on Wednesday, the 17th ult. Executants: 1st violin, Herr Straus; 2nd violin, Herr L. Ries; violin, Mr. Zerbini; violoncello, Signor Piatti; solo pianoforte, Dr. Hans von Bülow; vocalists, Mdle. Nita Gaetano; accompanist, Mr. Zerbini. The opening quartet was Schumann's in A major, Op. 47, No. 3, for strings, followed by a song of Hummel's, "L'ombrosa notte vien," given with great expression. Solo pianoforte sonata, "The Maid of Orleans" (Sir W. S. Bennett), exquisitely interpreted by Dr. von Bülow. Part Second commenced with Rubinstein's fine sonata duet for pianoforte and violoncello, given as only two such artists could give it. Two songs of Schumann's were charmingly sung, and the concert concluded with Beethoven's grand trio in D major, Op. 70, No. 1, for pianoforte, violin, and violoncello. The whole of the music was enthusiastically received by a large and appreciative audience.

LUTON.—The Luton Choral Society gave a successful performance of Haydn's *Creation*, in the Corn Exchange, on the 26th November. The principal artists were Miss S. Cole, Mr. Bennett, and Mr. O. Christian. Miss Cole in "With verdure clad," and Mr. Christian in the recit. and air "And God created great whales," were highly effective. "On Thee each living soul awaits" was well rendered, but the gem of the evening was the duet and chorus "Of stars the fairest." Mr. C. Inwards conducted, and the band was ably led by Mr. D. Southam.

MALVERN LINK.—The Malvern Link Choral Union, under the conductorship of Mr. Philip Klitz, gave a very successful concert on the 2nd ult., in the Link Lecture Hall. The work selected was *Robin Hood*, the principal parts being allotted to Miss Clarke, Messrs. A. Burston, W. H. Edwards, T. Cook and Brown. Miss Clarke was very effective in the air, "Sweet, pretty bird," and received an encore for the duet, "Thro' wale and woe," with Mr. Burston. The unaccompanied madrigal, "Sweet echo, sweetest nymph," was exceedingly well sung, giving proof of good training. Mr. Klitz presided at the pianoforte and harmonium.

MANCHESTER.—Miss Sophie Flora Heilbron gave her first concert in the Town Hall, on Tuesday evening, the 25th Nov., before a large and fashionable audience. She was highly effective in Chopin's grand Polonaise Brillante in E flat major, and Beethoven's Sonata, No. 1, Op. 12, D major, receiving the warmest marks of approval from the audience. She was assisted by Miss Thorley (vocalist), Miss Lockwood (harp), Mr. de Jong (flute), Signor Risegari (violin), and Mr. Weston (violoncello).—MR. YARWOOD gave his annual concert on the 1st ult., in the Hulme Town Hall, before a large audience. The principal vocalists were Miss Grimshaw, Miss Amy Russell, Miss Harlow, Mr. Allen, and Mr. Williamson. Herr Otto Bernhardt, of Mr. Charles Hallé's concerts, played in a masterly manner, a violin solo, "Old England" (Vieuxtemps). Mr. George Julian Yarwood, of Birmingham, gave a classical rendering of Beethoven's "Sonata Pathétique," and also played in excellent style the "Spinnlied" (Litolff). The other portions of the programme consisted of glees, duets, and a masonic glee, "Welcome, welcome," composed by J. Yarwood, who conducted the concert with his usual ability.—On the 6th ult., Madlle. Carlotta Patti, Signor Camero, and the eminent pianist M. Theodore Ritter, made their second appearance at Mr. de Jong's concert, with the addition of Miss Hélène Arnim (contralto), and Mr. F. H. Celli (bass). Madlle. C. Patti sang with great spirit and brilliancy the "Shadow Song," from *Dinorah*, a waltz by Ritter "La Festa," and for encores "Coming thro' the rye," and a Spanish composition (the last in rather a coarse style). Signor Camero was not very successful in his rendering of "Spirto gentil," *Favorita*, and "M'appari," *Marta*. M. Ritter played Mendelssohn's G minor Concerto with great finish and expression. In consequence of the unfortunate breaking of a hammer in the pianoforte, M. Ritter's remaining pieces had to be omitted, much to the disappointment of the audience. The Overtures *Semiramide* (Rossini) and *Haydée* (Auber) were given by the band.—On the 13th ult., Mrs. Stirling gave a reading of Shakspeare's *Midsummer Night's Dream*, at which the whole of Mendelssohn's music was performed, under the direction of Mr. de Jong. Miss Mary Thorley was the solo vocalist, and was very favourably received. Mrs. Stirling's reading was a remarkably fine one, and highly appreciated by the audience. The music was very well given by the band (with the exception of the opening phrase in the overture, where the flutes were out of tune, and remained so during the many repetitions of the same passage). The chorus was weak and timid in the first part of the work.—HANDEL's ever fresh, and everlasting *Messiah* has been performed in Manchester six times during the last fortnight. On the 20th and on Christmas Day, Mr. de Jong gave it with the aid of the following principal vocalists: Madame Vaneri, Miss Alice Fairman, Messrs. J. H. Pearson, and Federici. Miss Fairman's singing of "He shall feed His flock" narrowly escaped an encore. Mr. J. H. Pearson produced considerable effect in "Thy rebuke," and "Behold, and see." Mr. Federici's voice told well in "Why do the nations." The choruses, on the whole, were efficiently sung, and the band was all that could be desired.—On the 13th and 10th ult., Mr. Charles Hallé gave two performances of the same work with the following excellent cast of principals:—Mesdames Alvsleben and Patey, Messrs. E. Lloyd and Santley. Mr. Sims Reeves had been announced to take part in both the above performances, but was unfortunately prevented by illness from singing. Mr. H. Walker presided at the organ.

OXFORD.—Bach's Christmas Oratorio was performed in Christ Church Cathedral, on Tuesday evening, the 2nd ult., and on the following Thursday at noon. The vocalists were composed of the choirs of Christ Church, Magdalen, and New College, besides several amateurs, members of the University, making altogether about seventy voices. The soloists were Mr. Donaldson, soprano; Mr. Hobley, contralto; Mr. Robson, tenor; R. W. Macan, Esq., and Mr. Farley Sinkins, bass, members of Christ Church choir. Dr. Corfe, choragus of the University, acted as conductor, and great credit is due to this gentleman for the admirable manner in which he has trained the choirs. Mr. Parrott, organist of Magdalen College, presided at

the organ. The introductory and concluding voluntaries were, however, played by Mr. Taylor, organist of New College. The choral portion of the work produced a profound effect upon the listeners, the chorals especially, which were finely rendered, being evidently appreciated with a truly devotional feeling throughout. All the solos were excellently sung, the whole of the trying tenor recitatives, more particularly, being given with appropriate expression, and with admirable precision by Mr. Robson. Dr. Corie, on whom all the anxiety and trouble of rehearsals, etc., must of course have fallen, deserves the heartiest congratulations on the success which attended his efforts, and to Mr. Parrott, of Magdalen College, no words of praise can be too much for his excellent performance of the organ.

PARSONSTOWN, IRELAND.—The annual concert of the Chesterfield College took place on Thursday evening, the 18th ult., before a crowded audience. The students acquitted themselves very well in all their solos, glees, &c. The feature of the evening, however, was Haydn's No. 11 Symphony, arranged as a quintet, and performed by Mrs. Biggs, Miss Geogshan, Major Bruce, R. Biggs, Esq., M.A., and Mr. M. W. Arnold, Musical Professor to the College. The Trio from *Così fan Tutte* (Mozart), excellently given by R. Biggs, Esq., T. W. Harper, Esq., and Mr. Arnold, was encored.

PETERHEAD.—A very successful performance of Mendelssohn's *St. Paul* was given by the Peterhead Choral Society on Thursday, the 4th ult., on the occasion of the opening of the New Public Hall Buildings, before a crowded audience. The Society, numbering 80 voices, was assisted by an instrumental band from Aberdeen, under the leadership of Mr. James N. Justice. The soloists were Miss Edith Dalmaine (soprano), Miss Palmer (contralto), Mr. George Perren (tenor), and Mr. Maybrick (bass), all of whom were efficient, Miss Palmer's rendering of "But the Lord is mindful" being particularly admired. Mr. Robert Cooper, Aberdeen, conducted. This Society is now in its seventh year, and besides the *St. Paul*, has performed the *Messiah* (three times), Haydn's *Creation*, Mozart's Twelfth Mass, G. B. Allen's *Harvest Home*, and a large number of miscellaneous pieces.

PUTNEY.—An effective performance of Henry Lahee's Cantata, *The Building of the Ship*, was given, on the 1st ult., by the Putney Philharmonic, under the direction of the Society's conductor, Mr. J. C. Ward. The composer presided at the pianoforte, and the work was received with much applause by a crowded audience.

RAMSGATE.—On Monday evening the 8th ult., the Choir of St. Mary's Church met together in the vestry of that building, and presented to Mr. Thorne, the talented organist of the church, a testimonial, consisting of a handsome drawing-room clock, with a pair of candelabra to match. The presentation was made by the Vicar, on behalf of the choir, in a few well chosen words. On a small plate attached to the clock was the following inscription: "Presented to John Finch Thorne, Esq., by the senior choristers of St. Mary's Church, Ramsgate, in recognition of the kindness, good feeling, and ability displayed by him as their conductor during a period of eleven years. December 1873."

ROTHERHAM.—On the 18th ult., Mendelssohn's *St. Paul* was performed in the Drill Hall, under the auspices of the Rotherham Hospital Musical Union, before a large audience. The principal vocalists were Madame Helena Walker, Miss C. Nicolls, Mr. Henry Guy, and Mr. Thornton Wood, all of whom acquitted themselves with much credit, Madame Walker in "I will sing of Thy great mercies," Miss Nicolls in "But the Lord is mindful," Mr. Guy in "Be thou faithful," and Mr. Wood, in "Consume them all," creating a most favourable impression upon the audience. The rendering of the choruses was extremely good; and great credit is due for much of the success of the performance to the conductor, Mr. J. Warburton, and the choir-master, Mr. W. Richardson. The orchestra was thoroughly efficient.

RUNCORN.—A concert, conducted by Mr. J. Newcombe, was given in the Public Hall on Tuesday, the 2nd ult. The glees, songs, &c., were exceedingly well rendered, and met with hearty applause from an appreciative audience. Pinsuti's "Spring Song," and Bishop's "Daughter of Error" having to be repeated. Mrs. Newcombe was highly effective in Randegger's "Ben e Ridicolo," and Bishop's "Lo here the gentle lark," both of which were encored. Miss James was also encored for her excellent singing of Levey's "Esmeralda," and Mr. Appleton and Mr. Garratt lent efficient aid.

SALISBURY.—The Sarum Choral Society gave the second concert of the season at the Assembly Rooms on Thursday evening, the 4th ult., under the conductorship of Mr. W. P. Aylward. The programme was well selected, and included the Overture to *Guillaume Tell* (Rossini), Bridal Chorus, *Lohengrin* (Wagner), Ave Maria, Vintage Song, Finale, from *Lorelei* (Mendelssohn), Beethoven's Symphony, No. 4 in B flat Op. 60, and Gade's Cantata, *Spring's Message*. The solo vocalist was Miss Julia Wigan, who sang several songs very effectively. The choral music was remarkably well sung, the unaccompanied part-song, "Good night, beloved" (Pinsuti), being without doubt the most finished performance of the evening. The instrumental music was of the very highest order, a remarkable feature in a provincial concert, reflecting great credit on the band and the conductor.

SHEFFIELD.—The organ recently erected in St. Mary's Church, Walkley, was opened on Thursday, the 27th Nov., when there was Service in the morning, and a Recital in the evening by George Cooper, Esq., of London, organist and choir-master of Her Majesty's Chapel Royal, St. James'. The organ has been erected at a cost of £400, by a local builder, and is in every way adapted to the church. It has two manuals and twenty-three stops; and is chiefly remarkable on account of having a very fine swell organ, upon which Mr. Heald appears to have expended considerable care. The programme contained a selection from the works of Mozart, Schubert, Spohr, Mendelssohn, Handel, Bach, Haydn, Hesse, and Smart, excellently performed by Mr. Cooper, who showed the capabilities of the organ to the greatest advantage. The opening Services were continued on the

following Sunday, and, both in a musical and pecuniary sense, were very successful.—On the 15th ult., a new and spacious music-room, named the Albert Hall, containing a superb French organ, was inaugurated with gratifying success. The town has long required a suitable building where musical works of a high class could be conveniently performed; and, although the orchestral space is somewhat limited for a large chorus and band, the general aspect of the interior is not unlike that of the Town Hall at Birmingham. The cost of the new Hall has been about £25,000, and the organ, built by the celebrated Cavaille-Col, of Paris, cost £5,000; some account of the latter will no doubt be interesting to our readers. The case presents a splendid appearance, and was designed by a Parisian architect, all the front pipes being of tin, and retaining their original colour. A contrast is naturally suggested with many of our church organs, which architects, with the consent of the clergy, contrive to thrust into holes, at the east end of the edifice; and where the organ-builder, with his high pressures, makes the pipes scream revengefully on the assembled congregants. The Sheffield organ is an instrument of the first class, and possesses four key-boards, from C to C, five octaves; and a pedal-board of two octaves and a half, C to F. Three of the key-boards are in separate swells, so that expression can be imparted to the tone of any stop. There are sixteen stops in the great organ (which is here placed lowest), and of these, four are of sixteen feet. The choir, swell, solo, and pedal organs, each possess twelve stops. The pedal organ has an open diapason of thirty-two feet, and also a fine reed stop of the same pitch. By a system of pedal and other vents, which govern every department of the organ-tone, the usual clattering noise occasioned by the stop-handles being continually thrust backwards and forwards, is entirely avoided. There are ten manual and pedal couplers, and about twenty combination registers and pedals. The "diapason" as well as "mixture-tone" has been carefully considered, and when Mr. Best had played a few bars of Bach's Fantasia in G major, the critical portion of the audience was fairly taken by surprise at the weight of tone produced by the foundation stops of 16 and 8 feet. As may be supposed, the reed stops throughout are distinguished by their splendid tone, which has been attained without having recourse to undue wind-pressures, so common in many large concert organs; and the Voix Humaine, Voix Céleste, and the various harmonic flutes, and other solo-registers, are exquisite in their quality of tone and effect. The opening performances comprised an Organ Recital in the afternoon by Mr. Best, which was attended by a distinguished and critical audience; and in the evening the Oratorio of the *Messiah* was given with band, and the chorus of the Sheffield Vocal Society, the solos being sung by Madame Corani, Miss Helen d'Alton, Mr. George Perren, and Mr. Winn. The well-known work was given with excellent effect, though the performers on the wood and brass instruments were occasionally too prominent in their accompaniments. A commendable feature at the Organ Recital was a short analysis of the various pieces included in the programme, which embraced every variety of organ composition, from Bach and Handel to works of the present day. Mr. Best's performance was received with great enthusiasm, and his reading of the Fugues, &c., of Bach, in which the organ tone was gradually increased till the full power of the instrument burst forth with overwhelming force near the end, fairly aroused the audience. A great impression was also made by an Adagio, in A flat major, from Mr. Best's series of Organ Pieces, in which the grave harmonies assigned to the trombones and trumpets, gave place to a Cantabile for the Voix Humaine and other expressive stops, with marked effect.—On the evening of the 16th, another Organ Recital at cheaper rates of admission, with the same organist, attracted a very large auditory; and on the 22nd, Mendelssohn's Oratorio of *Elijah* was given, with the principal members of Mr. Maple on the Italian Opera Company in the solos. Mr. R. S. Burton, of the Parish Church, Leeds, ably conducted the Oratorio performances. Mr. Best acting on each occasion as organist. It is stated that M. Cavaille-Col has lately received orders for some church organs of important size in various parts of the country.

STRATFORD.—On Tuesday, the 16th ult., the West Ham Philharmonic Society gave another concert at the Town Hall, when Mendelssohn's *Athalie* was performed with pianoforte and harmonium accompaniments. The principals (Miss Jessie Royd, Miss Julia Derby and Miss Bessie Stroud) obtained great applause for their careful and effective singing, and Mr. A. Wieland's clearness of enunciation, as displayed in his recitation of the illustrative verses, gave the most entire satisfaction. The choruses were sung with much spirit and precision by the members of the choir, who mustered about 50 voices. Mr. T. W. Horn presided at the harmonium and Mr. F. Kitson at the piano. The second part was miscellaneous. Although the programme was an unusually long one, the audience appeared to be thoroughly interested to the last, and encores were more than once demanded.

SUNDERLAND.—A gathering of the Primitive Methodist choirs of the town and neighbourhood took place on Monday evening, the 15th ult., in the Victoria Hall, under the conductorship of Mr. W. R. Ball, who led the choirs through a very good programme in an able manner. The solo, "I know that my Redeemer liveth," was sung by Miss Ball in a very pleasing style, and was warmly encored; the duets by the Misses Norwood, and Miss Neal and Miss Mott, were also very well rendered. The service was concluded by the choirs singing the "Hallelujah" and the hymn, "The day is past and over," from *The Hymnary*. The proceeds of the service are to be applied towards the erection of a new central chapel in Tatham Street.

WARRINGTON.—At the annual entertainment given by the pupils of the People's College, on the 17th ult., a very excellent concert was performed, the whole of which gave the utmost satisfaction to a large audience. The blending of the children's voices in the part-music was extremely effective; and much credit is due to Mr. T. M. Pattison, the talented organist and conductor, for the excellent manner in which he has trained the young vocalists committed to his care.

WARWICK.—An interesting lecture was given at the Court-House on Thursday, Nov. 27, by A. D. Coleridge, Esq., on "Mozart; his Life

and Times." The illustrations, which consisted of selections from the *Requiem*, and other works, were well given by a large choir of voices, conducted by Mr. Frank Spinney, F.C.O. The tenor solos were sung by Mr. Coleridge; and Beethoven's Air in F, with variations for the pianoforte, was played by Mr. Spinney.

WOOD GREEN.—A concert was given at the Masonic Hall, on Tuesday evening, the 9th ult., under the direction of Mrs. Weaver, who was assisted by Miss Alexandra Dwight, Mr. Stedman and Mr. T. A. Wallworth; Mr. M. L. Lawson most efficiently presiding at the pianoforte. In the first part, Clay's "She wandered down the mountain side," was sung by Miss Dwight with much feeling; Mrs. Weaver sang "Pur dicesti" very sweetly. Mr. Stedman was very successful in "Good night, beloved," and Mr. Wallworth's voice was heard to advantage in "O, ruddier than the cherry." The "A B C" duet by Mrs. Weaver and Mr. Wallworth, pleased the audience, as did the other duet, "Hassan and Zuleika," by Miss Dwight and Mr. Stedman. Several encores were gained in the second part, notably for Miss Dwight's "O haste, ye Birds," and Mr. Stedman's "Tom Bowling," both of which were exceedingly well rendered. A duet for Mrs. Weaver and the last-named gentleman, "The sailor's sigh," went smoothly and well; and Mr. Lawson took a fair share of the honours of the evening for his brilliant rendering of Chopin's music. Altogether, the evening was a decided success.

WOOLWICH.—The fourth and last of Miss S. F. Mascall's winter concerts took place on the 2nd ult., in the Town Hall. The concert commenced with Miss Mascall's sacred Cantata, *All Thy works praise Thee*, which was performed in a highly creditable manner; Mrs. Salenger, Miss Wheeler, and Miss Foss taking the solos. The rest of the programme was miscellaneous. A noticeable feature of the concert was the admirable manner in which a number of juvenile pupils of Miss Mascall acquitted themselves. Miss Mascall presided at the pianoforte and violin piano, and Mr. Davis conducted.

WORTHING.—On the 22nd of October 1872, at the invitation of Mr. L. S. Palmer, an influential body of ladies and gentlemen met and formed a choral class, called "The Worthing Sacred Harmonic Society." Since that time two concerts have been given, Haydn's *Creation* being performed at the first, and Handel's *Messiah* at the second, both of which were highly successful, artistically and financially, beyond the most sanguine expectations. At the annual meeting of the Society, thanks were voted to the conductor, Mr. L. S. Palmer, the organist, Mr. Herbert S. Cooke, and the Honorary Secretaries, whose indefatigable exertions have mainly contributed to the present prosperity of the Association. The services rendered by the President, the Rev. W. Read, were also duly acknowledged.—On Wednesday, the 17th ult., the students and masters of the College gave a concert, in aid of St. George's Church. The singing of H. and A. Durham deserves special mention, and also the pianoforte playing of C. Joyce, J. H. Woolton, and E. W. Cheesman. The choral music was fairly rendered, and songs were contributed by Messrs. St. John Cottingham, and L. S. Palmer. Mr. F. T. Piggott conducted at the piano with great care and ability.

YORK.—The inauguration of the winter classical concerts has been looked forward to with considerable interest by the music lovers of this city, and the undertaking has shown a great spirit of enterprise on the part of Mr. John Wilson, the *entrepreneur* of the scheme. The only drawback to the first concert was that, owing to the dense fog, Mr. Charles Hallé, the conductor, did not arrive until the overture to *Der Freischütz*, and the *Rosamunde* music had been played. Rossini's *Overture to Guillaume Tell* and Beethoven's Symphony in F, however, went excellently, under Mr. Hallé's experienced direction; and the leader of the band, Herr Straus, played Spohr's Adagio in F with brilliant success. The pianoforte performance of Mr. Hallé was of course one of the important features of the concert; and Mdle. Bunden, who was the only vocalist, elicited the warmest applause in all her songs, receiving an encore for her rendering of "Non più mesta." At the second concert, on the 2nd ult., the instrumental portion of the programme consisted exclusively of Chamber music. Mozart's quartet in G minor, and Schumann's in E flat were played to perfection by Mr. Hallé, Madame Norman-Neruda, Herr Bernhardt, and M. Vieuxtemps; and Dussek's Andante and Rondo in B flat for pianoforte and violin, and Mendelssohn's "Tema con Variazioni" in D, for pianoforte and violoncello (in the first of which Mr. Hallé was joined by Madame Norman-Neruda, and in the second by M. Vieuxtemps), were received with marked approbation by the audience. The two pianoforte solos—Chopin's Nocturne in E major, and Weber's Moto continuo—displayed Mr. Hallé's powers to the greatest advantage, and Madame Norman-Neruda's performance of a violin Fantasia must also claim a word of praise. Mdle. Enriquez contributed some vocal solos which were highly appreciated. The hall was well filled.

ORGAN APPOINTMENTS.—Mr. F. A. Bridge (late choirmaster of St. Andrew's, Undershaft), organist and choirmaster to St. Martin's, Ludgate.—Mr. Felix W. Morley, organist and choirmaster to Pembroke College, Cambridge.—Sydney G. Collisson (late organist and choirmaster, Parish Church, Lee), to St. Mary's, Hornsey-rise.—Mr. Arthur Crook (organist of St. Mark's, Shelton), to St. Giles's, Newcastle, Staffordshire.—Mr. Frank Wrigley, organist and choirmaster to St. Thomas's, Rhyll.—Mr. James Whitmore to the Grammar School, Bedford.—Mr. Osborne W. Pink, organist and choirmaster to St. John's, Burgess Hill, Sussex.—Mr. J. W. Potter to the Royal Military College, Sandhurst.—Mr. T. Musgrave, organist and choirmaster to Christ Church, Turnham Green.—Mr. Herbert Brocklehurst to St. Mary's Church, Walkley, Sheffield.—Mr. W. A. Langston, organist and choirmaster to Wycliffe Chapel, Bristol-road, Birmingham.—Mr. W. A. Dabbs, organist to Great Barr Church.—Mr. James Gregg, organist and choirmaster to Minnigaff Parish Church, N.B.—Mr. Thomas Tallis Trimmell to Christ Church, Clifton.—Mr. Alfred Knight, organist and choirmaster to St. Mary's Church, Birmingham.

CHOIR APPOINTMENT.—Mr. W. Batchelor (late choirmaster of St. Clement's, Eastcheap), precentor to St. James's, and singing master to Brook House, Clapton.

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THE MUSICAL TIMES, AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1874.

TWO THEORISTS ON OPERATIC REFORM.

By F. WEBER.

"From Life only, as the sole origin of our cravings for it, may we gather the subject and the form of all Art; wherever life is moulded by Fashion, true Art cannot accrue from it."—WAGNER, *Das Kunstwerk der Zukunft*.

It is among the chief merits of Wagner's theoretical writings, from which the above words are taken at random, that they point with a clear and steady aim at the incongruities and absurdities of the modern operatic stage, that they endeavour honestly and fearlessly to expose the very root of the evil, and that they raise before our eyes the vision of a new edifice, the Drama of the Future, the conception of which we cannot but call a grand and a noble one.

Wagner is one in a line of modern German composers, of whom C. M. von Weber may be considered the first, who have frequently exchanged the conductor's chair with the critic's box. The number of articles, chiefly critical, from the pen of the composer of "Freischütz," which appeared at different times in German periodicals, is considerable. They all bear witness to the author's great artistic soul and acuteness of judgment, which never stoops to prejudice, even where the works of his bitterest antagonists are concerned. In Wagner's writings this critical faculty is developed into a constructive one, of which the above theory of the "Drama of the Future" is the upshot. The book, on its appearance, raised a storm of angry controversy, but we venture to assert that it would have subsided sooner, and its undoubted merits been more calmly considered, were it not for a certain harshness in the author's judgment of others, more apparent still in his subsequent writings, which added unnecessary fuel to an already sufficiently unedifying party strife. This is, proved by the fact that out of twenty-four books and pamphlets relating to Wagner, published in Germany during the years 1867—71, no less than eleven are directed against his angry pamphlet entitled "Judaism in Music."

Whatever may be the ultimate bearings of Wagner's theory—ridiculed as it has been by some and dismissed as the idle speculations of a dreamer; anathematised by others (and of these not a few whose opinion is entitled to the greatest respect) as dangerous, if not fatal to all art and to music in particular—it embodies at least this one idea, in support of which all well-wishers of art ought to combine, viz., the liberation of the Stage from the fetters of Fashion and its radical reform, both with regard to operatic and to purely dramatic performances. That such a reform is sorely needed who can deny? Who can shut his eyes to the fact that our theatres, our opera-houses, are nightly opened only to show off the particular qualities of this or that popular actor, this or that favourite singer. That operas are written with a distinct view to exhibiting the powers of one or two "stars," and that it has become a matter of indifference with a vast majority of opera-goers what particular work of art may be submitted to their senses. Are we then going back to the days when opera was yet in its cradle, to the days when a Faustina and a Cuzzoni could divide fashionable London into two hostile camps, to the noisy clamour of which Handel was fain to compose his grand operatic airs? Have we not, since then, had a Gluck to show us the deeply dramatic powers of

music on the stage; a Mozart to combine with it the expression of all the emotions of which the human heart is capable; a Beethoven to hold up to us, in his one great dramatic work, the ideal of human grandeur and purity, to which alone he thought his music capable of being wedded on the stage?

Glancing at the list of operatic performances during a season, here in London as elsewhere, one would indeed think that the voice of these great masters was drowned amidst the dance tunes of the modern Italian school; that the ideal to which they have pointed was crushed by the encyclopædian monstrosities of the Parisian "Grand Opéra."

What, then, is the conclusion we naturally draw from this? As has been most justly remarked in these columns: "We are driven to admit the truth that our Italian Opera-houses have now degenerated into mere fashionable lounges; that real art is represented outside their walls."

It is for this reason that the formation of a Wagner Society, and the introduction of the ideas and the music of this modern reformer have, of late, been rather welcomed, than otherwise, by lovers of true art in this country. We may not agree with much in his intended reforms, especially with regard to the position which Music is intended to hold in his new Drama, we may even consider his theory of this grand combination of all arts, called the "Drama of the Future," to be chimerical; yet we acknowledge in him the honest and enthusiastic seeker after truth, who has boldly struck out a new path for himself.

We call it a new path, because this "apostle of art of the nineteenth century," as he has been denominated by some of his admirers, has not only, in an elaborate theory defined, as it were, its exact position on the map, but has essayed practically to wend his way along its somewhat steep passes, cutting away the underwood and hewing down trees, some of them of many years' standing. But the idea of a revival of the stage of ancient Greece in the combination of the various arts, and with the additional advantage of the vastly increased musical resources of modern days, is by no means a new one. Opera itself owes its origin to an attempt at such a restoration, but while its relation to the Greek drama was, at best, but an outward one, it remained without influence on the national life and the highest interests of modern culture, which had been the privilege of the Theatre of Athens. The attempted restoration, in this respect, failed; and ever since then there have been critics, more or less earnest and enthusiastic, deploring the existing state of the operatic stage, and sighing for a genuine and lasting reunion of the sister-arts. Among these champions of operatic reform of a by-gone age, there is, perhaps, none more deserving to be associated with the author of the "Drama of the Future" than Count Algarotti. This remarkable man, artist, poet and thinker, whose highly cultivated mind rendered him a competent judge also in things operatic, but whose writings are now forgotten, has embodied his idea of the "Drama of the Future" in a small volume, from which it may not be uninteresting to select a few extracts.

Francesco Algarotti was born at Venice, in 1712. He lived for many years at the Court, and in the service of Frederick the Great, by whom also he was created a Count: during the last ten years of his life he resided at Pisa, and died in 1764, after having published a number of books on a variety of subjects, and among these his "Saggio sopra L'opera in musica," now under our consideration. The "Essay" (which, by the way, is dedicated to an English states-

man, William Pitt), after a few introductory remarks as to the original intentions of the founders of opera, treats in separate chapters of its component parts, viz., poetry, music, dancing, scenery, &c., and finally of architecture itself, reminding us in this form at once of Wagner's more elaborate and certainly more profound treatise. In introducing the subject the Count, surveying the original idea which gave birth to the opera, says:—"In forming it no article was forgotten, no means omitted, no ingredient left unemployed, that could in any shape contribute to so important an end; and indeed it may with reason be affirmed that the most powerful charms of music, of the mimic art, of dancing and of painting, are in operatic performances all happily combined, that they may conspire, in a friendly manner, to refine our sentiments."

But what is actually produced under the name of opera "now-a-days" is widely different:—

"Opera has degenerated to a degree of insipidity and irksomeness, through a defect of that harmony which should always prevail among the several parts of which it is composed. . . . By such neglects has opera dwindled into a languid, badly connected, improbable, grotesque and monstrous aggregate."

He concludes with the remark that theatres, being in the hands of "mercenary undertakers," reform can hardly be hoped for but under the patronage of a Sovereign, whose Court affords a fostering asylum to the Muses. Our critic does not yet, indeed, adopt the modern notion that the composer of the future should write his own libretto. The composer and the poet he deals with separately, but it is to the latter the more important part is assigned. "The poet is to carry in his mind a comprehensive view of the *whole* of the drama, because those parts, which are not the production of his pen, ought to flow from the dictates of his actuating judgment, which is to give being and movement to the whole." "Opera, in the main, is nothing more than a tragic poem recited to musical sounds." For this reason the composer of operas ought to be in a more subordinate position.

"It is an undeniable fact that in the earliest ages the poets were all musical proficient; the vocal part then ranked, as it should, which was to render the thoughts of the mind and affections of the heart with more forcible, more lively and more kindling expression." "But now the two twin-sisters, Poetry and Music, go no longer hand in hand. . . . Nor can a remedy be applied, otherwise but by the modest discretion of a composer, who will not think it beneath him to receive from the poet's mouth the purport of his meaning and intention . . . and thus keep up a dependence and friendly intercourse."

Having thus traced out the position which, in his opinion, the composer of the Musical Drama ought to hold, the Count proceeds, in a very sensible manner, to review the details of operatic music, such as he found it, pointing out their incongruities and the utter absence of the dramatic element in them.

In another chapter—on dancing—the value of this art as an accessory to the musical drama is dwelt upon, from which, however, it ought to spring genuinely and as forming part of the general plot. "It should be imitative of nature and of the affections of the mind, by the body's moving to musical numbers."

After some further remarks on scenery, dresses, &c., and a detailed plan of the structure of the theatre in which this revival of the Grecian tragedy should take place, our Reformer, seeing his ideal already realised in the future, enthusiastically says in con-

clusion:—"Then will opera no longer be called an irrational, monstrous and grotesque composition; on the contrary, it will display a lively image of the Grecian Tragedy, in which architecture, poetry, music, dancing and every kind of theatrical apparatus united their efforts to create an illusion of such resistless power over the human mind, that from the combination of a thousand pleasures formed so extraordinary a one, as in our world has nothing to equal it!"

One thing more we ought to mention. The Count, while deploring the fact that "even the most attentive of our now opera frequenters can be silent only to hear some air of bravura," adds that, in the Drama of the Future, when Music shall be restored to her pristine dignity, "the greatest *silence* will be imposed on all spectators." Alas, when will that looked for time come! We are afraid we are yet somewhat removed from the realisation of the dreams of this eighteenth century critic. Since he wrote his little book we have seen the Glucks and the Mozarts, the Beethovens and the Webers, and they have passed away; and yet we sorely needed a second Algarotti to remind us of the fact that our opera-houses ought to be the temples devoted to the highest interests of art, and into which we should enter with reverence.

This has been emphatically done by Wagner, and it is, we repeat, among his chief merits in his position as a critical writer. How far he has succeeded, as a creative artist, in approaching the ideal of the "Drama of the Future" in his own music dramas, it is not now our object to investigate: they are yet too little known in this country to admit of any profitable criticism.

That in spite of the shallowness of popular tastes, the musical art does advance: that it will eventually reconquer that vast field for the display of its highest qualities, the Stage; that, in fact, there is a future and a great future for the musical drama, we do not for a moment doubt. The progress of all art, between one phase of its development and another, may be slow, nay, almost imperceptible. It is during these, more or less protracted, hazy intervals that the critical police are busiest, going their rounds and turning their dark lanterns this way and that, in the often vain attempt to show us whither we are going. And while criticism is still thus engaged, the rising sun of creative genius will, sooner or later, scatter the fogs before it, till we are standing once more in the glorious light of a new day. We are now in a state of transition: but beyond the somewhat labyrinthian strivings of the day, we look with the eye of faith to the fulfilment of the prophecies, the legacies of Mozart and Beethoven, contained in "Don Giovanni" and "Fidelio."

OLD MUSIC.

BY HENRY C. LUNN.

A SHORT time ago a friend, in routing out the contents of a cupboard, which had not been disturbed for many years, came upon a bundle of paper which, on being opened, was found to consist of music. Imagining that this would be considered in the light of an unexpected prize, I enquired of the finder what he intended to do with it, when, to my surprise, he replied that it was only a lot of "old music," and that consequently it would go, with the rest of the rubbish, to the butter-shop. Finding that I expressed some curiosity respecting this, to him, valueless parcel, I experienced no difficulty in supplanting the butterman; and as soon as I returned home of course lost no time in examining my gift. As I expected, it turned out to be a collection of pieces, some original

editions, of the highest interest to all who value the grand old works which were written in the days when composition was not a mere trade, and musicians had not begun to be ruled by their pupils. Here were rare Sonatas, airs with variations, Gavottes, Musettes, &c., by men now scarcely known, and many by composers who have become such idols of the public through their more important works, that it appears doubly strange how such noble music as this should be allowed to pass away. In looking through the soiled, crumpled and torn leaves of these compositions, I could not help imagining how much pleasure they had afforded to players now long since departed; and the genial musings of Charles Lamb, in his "Detached Thoughts on Books and Reading," were recalled vividly to my mind. "How beautiful to a genuine lover of reading," he says, "are the sullied leaves and worn-out appearance, nay the very odour (beyond Russia), if we would not forget kind feelings in fastidiousness, of an old 'Circulating Library' 'Tom Jones' or 'Vicar of Wakefield!'" How they speak of the thousand thumbs that have turned over their pages with delight. . . . Who would have them a whit less soiled? What better condition could we desire to see them in?" Placing some of the pieces from my parcel on the desk of the pianoforte, I soon found that deciphering the notes was by no means an easy matter. They had been fingered for the grandmother of my friend, when a young child; and it was obvious, from the innumerable pencil directions (which were often written over the music itself), that her teacher was not a man to be trifled with. "Do not put your thumb upon a black key," "Mind the B flat" (in the key of F major), "Play the top passage on the drawing-room pianoforte," "Count six in the bar" (in 3-4 time), were some of the written instructions; and it was evident that any explanation of the value of notes did not form a portion of the lesson, for lines in all directions between treble and bass saved the pupil all the trouble of thinking, by demonstrating pictorially where every note in each hand was to be played. The first thing that strikes us, in examining works of this class, is the solidity with which they are written, as opposed to the majority of pianoforte pieces in the present day: and here of course we must see that music has but followed the fashion, for as the demand for an article increases, its quality inevitably deteriorates. This is essentially an age of rapid production. Houses are built up so slightly that many would tumble down did not one support the other. Furniture is manufactured so cheaply that persons about to marry are informed that they can "save their first year's rent" by purchasing at a certain establishment. Articles of wearing apparel, glossy, but frail, tempt those who would be in the fashion at a trifling cost; and false jewellery has almost taken the place of real. That the music-market should be supplied with equally ephemeral articles is of course only to be expected. Fantasias, Nocturnes and common-place dance-tunes, under various fantastic titles, have therefore supplanted music in which form and development were the essential characteristics; and pieces thus written down to the capacities of the pupils, like the imitation ornaments just mentioned, pass so well in society that few care to enquire into their intrinsic value. In turning again, however, to the pile of fine old music which had given rise to this train of thought, I could not help reflecting on the soundness of the maxim that real worth must in the end prevail. For, in spite of the immense quantity of music composed for the unreflecting multitude, do we not see a

decided taste setting in for the true and solid works of art? Side by side with the love of display, is there not a feeling growing up which, if duly fostered, will lead us back into that road from which we have so long (perhaps almost unconsciously) deviated? Until very lately, for instance, the works of that mighty genius, John Sebastian Bach, were comparatively unknown in this country: true it is that advanced musical students played his fugues, and portions of his sacred works crept occasionally into the programmes of the more adventurous Choral Societies; but the general public was entirely unacquainted with his compositions, and few persons were indeed aware that he had written any vocal music beyond some unimportant pieces for the church, which, being decidedly "heavy," had been long ago deservedly consigned to oblivion. Now all this is changed: Bach's "Matthew" and "St. John" Passion music is performed all over London and the principal musical towns in England; in cathedrals, churches and concert-rooms, drawing listeners in thousands to worship with the heart (as did the mighty master himself) through the medium of a language the universality of which is never more fully shown than when employed in the service of religion. But it may reasonably be asked how has this great revolution in the public taste been so suddenly effected? The answer to this is simple; it has not been suddenly, but gradually produced. Twenty years ago such a result could not have been attained; but all who have watched attentively the state of music in this country must have seen that the ground has been carefully prepared for the appreciation of the great works in art, not only by their occasional performance at the "Monday Popular Concerts" and at the various "Pianoforte Recitals" in London, but by their publication, under the editorship of some of our most eminent resident professors. When people cease to be frightened by the word "classical," and even school-girls become accustomed to look upon the old composers rather as their friends than their enemies, such a profoundly religious composition as Bach's "Passion Music" (which contains no sensational choruses and no "gorgeousness" of instrumentation) may stand a chance of being listened to with at least a reverent toleration; and this end being once attained, the music may be allowed to make its own way with a certainty as to its ultimate general appreciation. But it is not Bach alone who has thus awakened to a second life amongst us: the smaller pianoforte compositions of Handel, Haydn, Dussek, Clementi and others of even a later period are now to be seen on the pianofortes of amateurs; and only a short time ago I heard an enthusiastic little pianist play a Sonata by S. F. Pinto, a composer whose name is scarcely even known here, although he was one of our own countrymen. The rage for Pasacailles, Gavottes, Sarabandes, and many other compositions of this class has indeed become so general that not only are we raking up a Gavotte supposed to have been written by Louis XIII., but arrangements of those composed for other instruments are constantly being issued, and modern writers even are adopting these models for their lighter pieces, although the dances which called them into existence are now almost unknown. That we are moving onwards there can be no question, but an occasional retrospective glance may make our progress more sure and steady. In much of our costume we are reproducing the style which prevailed in the days of our grandmothers, and "pre-Raphaelism" in painting is but a protest against the mere "prettiness" which was

gradually creeping in, to the detriment of true art. Let us then handle carefully the half-torn copies of music which may from time to time be discovered in our lumber-rooms: who knows but that the oldest piece may prove the newest fashion? The works of genius may slumber, but can never die; and the spirit of revival, so characteristic of the present day, should be helped on by all who have the true interest of music at heart. Waste paper can be supplied in abundance from the modern musical compositions, without hazarding the chance of a valuable piece being finally entombed, as my friend's parcel would certainly have been but for my timely interference, in a butter-shop. Even original manuscripts of important works have often been used to wrap up tea, sugar, and other necessities of daily consumption; and the parts of Bach's Sanctus in the Mass in B minor—stated by the composer to be in the possession of Count Spork, in Bohemia—were supposed to have been given to the gardener to bind round grafted fruit trees.

It is with sincere regret that we announce the death of Madame Parepa-Rosa, which took place on the 21st ult., at her residence, Warwick Crescent, Maida Vale. Her numerous triumphs as *prima donna*, in the highest lyrical works during Mr. Gye's management of the Lyceum, are well known to all opera goers; and our columns have from time to time recorded her extraordinary success in America, where, with her husband, Herr Carl Rosa, she travelled for some years with an operatic company which was in every respect a model of good management and perfect organisation. Apart from the void which will be long felt amongst the private friends of Madame Parepa, her decease is a sad blow to art in this country, for Herr Rosa had already projected a season of English Opera at Drury Lane Theatre, and the first work to be performed was Wagner's "Lohengrin." The abandonment of this enterprise, however, may be only temporary; but very many years may elapse before the place of so accomplished an artist can be supplied. Madame Parepa was only in her 37th year, and her many amiable qualities secured her the friendship and esteem of all who knew her. The funeral, which was attended by many members of the musical profession, took place at Highgate Cemetery on the 26th ult.

THAT the "moveable *Do*" is destined to replace the "fixed *Do*" system of notation for vocal classes appears now pretty evident; but if Mr. Curwen were to see half the plans to achieve this object which are poured upon us, both in manuscript and print, he might be surprised at the number of enemies near his camp. In all these, however, we may say that the retention of the staff is the main object; and if we call attention to the latest proposition which has reached us—"The Guide to Star Sol-fa," by John Bell—it is only to show that none of these reformers are awed by the abolition of the five-line staff, for this notation is written upon four lines, which, with the three spaces, precisely contain the seven notes of the scale. We understand that a course of vocal exercises upon this system is now in preparation, so that, like most of the authors of the methods submitted to us, Mr. Bell is evidently in earnest. However ably, then, the "Tonic Sol-fa Reporter" may record the doings of Mr. Curwen's disciples, it is obvious that fairly to chronicle the progress of the various reforms in this direction, we shall shortly require a "Moveable *Do* Reporter."

THE American musical journals, which are from time to time forwarded to us, contain many earnest articles upon the art which, were space more at our disposal, we should be pleased to quote. But their advertisements are, to say the least, peculiar. "Do you want anything in the musical line, from a selection of new music to a Mason and Hamlin organ?" is one which lately appeared. A work containing solfeggi, for soprano and mezzo-soprano voices, is thus heralded by the publishers:—"Italian Solfeggi are to the voice what soft buckskin is to furniture. It never scratches, is safe to use, and the oftener you use it the smoother and more polished becomes the wood." The next is, to us, somewhat incomprehensible:—"Pilliwink Polka. *Not* by Johnny Smoker, but it would go well on his 'fifey,' as it is exceedingly brilliant." The "True Juvenile Song-book" is said to be a treasure to children, as it "contains instructions that will learn them to read music readily;" and further on it is stated that it "contains instructions that will learn them to sing with the taste and expression which alone constitutes good singing." Let us hope that the "instructions" in the book are conveyed in more grammatical language than that employed in the advertisement.

CRYSTAL PALACE.

THE Saturday Concerts were resumed on the 17th ult., the principal feature in the programme being Schubert's Symphony in C, the execution of which, under Mr. Manns's able direction, was in every respect the most perfect we have yet heard, even at the Crystal Palace, where Schubert's works have been for years fostered with a tenderness which cannot be overpraised. Although the rendering of this noble composition reflected the highest credit upon every department of the orchestra, we cannot resist giving utterance to our admiration at the exquisite beauty of tone in the opening passages for the horn, and the excessive delicacy of the oboe, which has so important a part in the work. As might be expected, the applause at the conclusion of each movement was most enthusiastic; and, but for the length of the Symphony, there can be little doubt that encores would have been insisted upon. The other orchestral pieces were Mozart's Overture to "Le Nozze di Figaro," H. Pierson's Overture to "As you like it" (which was played for the first time, but produced little effect), Mendelssohn's early Overture to "The Wedding of Camacho" and Taubert's "Liebesliedchen," from the music to "The Tempest," which was unanimously redemanded. Miss Anna Williams was scarcely, we think, judicious in choosing Pacini's Cavatina, "Ah! con lui" for her first appearance since her return from Italy. We liked her better in Handel's "From mighty Kings," but in both pieces she displayed a fine voice which may ripen with diligent study. The other vocalists were Madame Patey and Signor Agnesi. At the following concert, on the 24th ult., a Concerto, for organ and orchestra, by Mr. H. Gadsby, was the novelty. The composer's well earned reputation ensured a welcome hearing for his new work, which is written with the ease of an experienced musician, and admirably designed for the display of the legitimate resources of the solo instrument. Mr. Gadsby was fortunate in having so able an exponent of his composition as Dr. Stainer, who played it throughout in a masterly style. At the end of the Concerto, the composer was called for and warmly applauded.

ROYAL ALBERT HALL CHORAL SOCIETY.

ON Thursday, the 8th ult., Haydn's "Creation" was given with much success, the choral portions of the work, especially, being rendered throughout with a decision and intelligence which proved that more than ordinary time and attention had been bestowed upon their preparation. "The Heavens are telling," and "Achieved is the glorious work" may be particularly mentioned as entitled to high

praise; but the beauty of tone in many of the delicate choruses was remarked by all musical listeners, the more audible marks of approval, however, of course being reserved for those pieces containing that grandeur of effect which excites as well as gratifies a mixed audience. Signor Giulio Perkin, who made his first appearance in London on the occasion, achieved a genuine success, his fine bass voice telling especially in the air "Rolling in foaming billows," which was enthusiastically applauded. As an exponent of sacred music he appears likely to take the highest rank, and we shall look forward with much interest to his rendering of the many parts in Oratorio music so well suited for his register. Mr. Cummings (who supplied the place of Mr. Sims Reeves, absent from indisposition) sang with his accustomed artistic feeling throughout, especially distinguishing himself in the air "In native worth." Madame Lemmens-Sherrington was as excellent as ever in the soprano music; and Mr. Raynham, who is always painstaking and conscientious, gave the tenor portions allotted to him with good expression. Mendelssohn's "Lobgesang" and Rossini's "Stabat Mater" were performed at the seventh concert, on the 22nd ult. These works are so often coupled together that we are now beginning to get quite accustomed, almost insensibly, to institute comparisons between them; and although we have no intention now of weighing their relative merits, there can be no question that for an appeal to an ordinary public audience no two compositions could be better selected. The instrumental portion of the "Lobgesang" went well, and was much applauded. In the first soprano music Madame Elena Corani sang with much purity, not only in the solo with chorus, "Praise thou the Lord," but in the duet "I waited for the Lord" (the second soprano part of which was most carefully rendered by Miss Isabel Weale), and also the important solo leading to the chorus "The night is departing." Mr. Sims Reeves was again too ill to appear; and Mr. Cummings elicited hearty applause by his singing of the tenor music, especially the celebrated "Watchman" scene, every phrase of which was delivered with the most perfect intonation. All the choruses were given with much precision, but the finest performance was the choral, "Let all men praise the Lord," which the audience would have gladly heard again. In the "Stabat Mater" precedence must be given to the solos. Madame Corani's voice was heard to much advantage, not only in the trying "Inflamatus," but in the two quartets, and also in the duet, "Quis est homo" (with Miss Antoinette Sterling), which was encored, but not repeated. Miss Sterling has a really fine contralto voice, which was fully tested in the air "Fac ut portem," and her careful singing in the duet already mentioned proved that she is resolved not to rest content with producing effect as a showy solo singer. Mr. Cummings sang the air "Cujus animam" so well as to elicit a storm of applause; and Signor Agnesi, in "Pro peccatis," and also in the solo parts of "Eia, mater," was highly successful. The choir again sang with much decision and command of tone, especially in the choral portions accompanying the solos. At both the concerts Mr. Barnby, as conductor, and Dr. Stainer, as organist, displayed those high qualifications which are now so well known and appreciated.

SACRED HARMONIC SOCIETY.

THE announcement that Dr. Crotch's "Palestine" was to be performed by the Sacred Harmonic Society on Friday, the 23rd ult., after it had been neglected for upwards of forty years, drew a large audience to Exeter Hall. Those whose recollection could carry them back to the time when Dr. Crotch was living and working amongst us—he died in 1847—would be naturally anxious to put their early impression to the test. But by far the greater number were no doubt actuated by curiosity, pure and simple. Both, however, had the gratification of hearing the work presented under most favourable circumstances, band and chorus being alike effective, and the soloists in every way admirable.

That the work is an effort of the highest genius no one,

we suppose, would venture to urge. But that there is an amount of talent displayed in portions of it, which almost reaches that high standard, is equally certain. Amongst the most successful numbers may be mentioned the Duet for soprano and tenor, "Such the faint echo;" the bass Air and Chorus, "Then the harp awoke;" the well-known Quartet, "Lo! Star-led chiefs;" and the Sestet, "Lo! Cherub bands." The Choruses are characterised by a liberality in the use of brass instruments, which occasionally borders upon licence, and the solos now and then have the clearness of their melodic phrases sacrificed to the elaborate contrapuntal devices assigned to the orchestra; but notwithstanding these defects, the work has sufficient intrinsic merit to fairly justify its being rescued from oblivion. If music of such a bold character had no other value, it would be useful as a protest against the production of those effeminate and immature works which are occasionally thrust upon the notice of long-suffering audiences.

We may have occasion to return to the consideration of the work itself, and treat it—as its importance demands—at greater length. Meanwhile, it is enough to say that Madame Sherrington sang with all her usual fire and animation, Miss Julia Elton rendered the little she had to do with quiet and unobtrusive effect, Mr. Cummings declaimed in a manly and vigorous fashion, as is his wont, and Signor Agnesi indicated plainly his intention of making the same mark in Oratorio that he has already done in Opera. The concerted music received additional effect from the agreeable voice of Miss Ellen Horne, and Mr. Carter also rendered valuable assistance in the same department. Sir Michael Costa conducted, as usual.

WAGNER SOCIETY.

THE third concert of this Society, which was given at St. James's Hall on the 23rd ult., was in accordance with the original design of the Association, which was professedly to spread a knowledge of Wagner's dramatic works, as far as was practicable, by a mere concert-room performance. It of course seriously detracted from the effect of the choral compositions to hear them interpreted by a rough chorus, evidently got together at a short notice; but, even with these drawbacks, the two chorals from "Die Meistersinger von Nürnberg" so delighted the audience that the second, "Wach' auf," was unanimously re-demanded. From "Tannhäuser" the Shepherd's Song, and Chorus of Pilgrims, the Reception of the Guests (with the popular March), and the final Chorus from Act 3, were given, and received with loud applause. The selection from "Der Fliegende Holländer," included the fine descriptive Overture, the Pilot Song and Chorus, Senta's ballad, "The Phantom Ship," the well-known "Spinning Chorus," the highly dramatic duet between Senta and the "Holländer," and the Chorus of Sailors. The solo singers were Madlle. Nita Gaetano, Mr. Bernard Lane, and Signor Gustave Garcia. All these pieces were well calculated to arouse the enthusiasm of the listeners; but we still think that, supposing the object of this Society to be something higher than the mere acquisition of funds, a recitation of an entire Opera (say "Lohengrin," for instance) should be attempted. It is true that dramatic accessories are absolutely essential for the due comprehension of Wagner's music; but this objection will also apply to those pieces which have been already so often submitted; and there can be no question that if these popular extracts are constantly selected, there will be a general belief by those unacquainted with the entire works, that the weak parts are purposely held back. At all events, in the absence of a stage representation of the Operas (which unfortunately seems as far off as ever) the Society would then feel that it had done the very best to further the cause, and this cannot be said whilst the programmes contain such well-worn compositions as Beethoven's Symphony in C minor, for example. Two of Schubert's Pianoforte Marches (brightly instrumented by Liszt) commenced the concert. Mr. Edward Dannreuther was, as usual, a most efficient conductor.

BRITISH ORCHESTRAL SOCIETY.

THE second season of this Society commenced on the 22nd ult. at St. James's Hall. With the exception of Sir Sterndale Bennett's ever welcome Overture, "The Naiades" (which had an exceptionally fine rendering) and a clever Saltarello, for orchestra, by Mr. Hamilton Clarke, no work by an English composer was selected. The performance of Mozart's Concerto in E flat, for two pianofortes, by Miss Linda Scates (of the Royal Academy of Music) and her master Mr. Walter Macfarren, afforded a good opportunity of exhibiting native executive talent to the greatest advantage; and Beethoven's "Eroica" Symphony and Cherubini's overture "Les Deux Journées" tested the best qualities of the band, the thoroughly "British" character of which can be the only reason why the title of the Society is retained. The vocalists were Miss Edith Wynne and Miss Augusta Roche. In compliance to the Duke of Edinburgh (who is the Patron of the Society) the National Anthem and the Russian Hymn were performed by the orchestra, which is again placed under the able direction of Mr. Mount.

ST. PAUL'S CATHEDRAL.

It is a significant fact, that the idea of bringing the orchestra again into our churches, and sanctifying the Oratorio to the service of God, has had its first public exposition in the two great metropolitan churches.

Three years ago, when the closing week of Lent was emphasised by a service in Westminster Abbey, of which Bach's "St. Matthew Passion," with orchestral accompaniments, formed the principal part, it was felt to be an innovation of so daring a character, as only a Dean possessing enormous influence and power could possibly hope to carry out. When, some time after, the lead of Westminster was followed, and even improved upon, at St. Paul's Cathedral, by the celebration of the Dedication Festival, with all the pomp of orchestra and large chorus, it began to be looked upon as possible that the country Cathedrals would soon follow in their wake, and thus set the movement fairly afloat. The production of the minor "Passion" of Bach at St. Anne's Church, Soho, last year, gave a start to the smaller churches, which is already about to be followed in more quarters than one.

Again has the Festival of the great Apostle of the Gentiles been celebrated in the Cathedral dedicated to his honour. A large and judicious selection of movements from Mendelssohn's Oratorio, embodying the principal acts in the life of St. Paul, formed the basis of the Service. The Overture made a fitting prelude; the effect of the orchestral instruments at once satisfying all those who had been doubtful as to their ecclesiastical propriety. Tallis's Responses were used, and the "Magnificat" and "Nunc dimittis," to a setting made specially by Dr. Stainer, were rendered with full orchestral accompaniment. After the third Collect—in the place of the Anthem—came the selection from Mendelssohn's "St. Paul," the solos being effectively sung by the choristers and lay clerks belonging to the Cathedral. The choruses were performed by a Choir of 350 voices, accompanied by a band of 50 instrumentalists. Mr. George Cooper presided at the organ, and Dr. Stainer conducted. The music throughout was admirably rendered.

We understand that an engagement has been offered to Mr. Barnby, by the Vicar of Hampstead, to meet the congregation of the Parish Church once each week, for the Purpose of developing congregational singing in that Church, on the principle laid down by Mr. Barnby in the paper read by him at the Church Congress at Bath.

A BALLAD CONCERT was given at Onslow Hall, Neville Street, Brompton, on Wednesday, the 21st ult., by Messrs. Rudland and Franklin. The programme was long and varied, and gave much satisfaction to a large audience. The vocalists were Mesdames Seymour, Burrington, and Reece, and Messrs. Franklin and Rudland. Several recitations were given by Mr. Walter Lacy,

jun.; and the West London Vocal Concert Party contributed two quartets.

A SERVICE of Praise was held in Greville Place Church, Abbey Road, St. John's Wood, on the 16th ult., when a selection from the "Messiah" was given by the Choir. All the pieces were well rendered, those most deserving of mention being "Comfort ye," and "Every valley," by Mr. Robertson; "He shall feed His flock," by Mrs. T. Callard, the accompaniment in the latter conducting greatly to the success of the piece. "Lift up your heads" and the "Hallelujah" were given with much precision, and reflected great credit on the conductor, Mr. Sharp, organist of the Church.

A VERY successful concert took place at the Quebec Institution on Tuesday evening, the 20th ult., under the direction of Mr. Chas. Salaman, who introduced some new and effective compositions of his own, the most noticeable of which were six characteristic melodies for the pianoforte, "Leila," a song for tenor, sung by Mr. Stedman, and "Are other eyes," given by Miss Leonora Braham, a very promising soprano. The other vocalists were Madame Edna Hall, Miss Estelle Emrick, and Mr. Pyatt.

MR. CHILD gave a concert at Camberwell Hall, on the 22nd ult., which was well attended. The principal artists were Miss Janet Haydon, Madame Osborne Williams, Miss Christine Macdonald, and Messrs. Chaplin Henry, Wilkington, and G. S. Graham. A feature of the evening was the *début* of Mdle. Kociolkowska (a young and promising pupil of Mr. Child), whose pianoforte playing was much admired. Amongst the best items in the programme we may mention Miss Haydon's "Regnava nel silenzio," Mr. Henry's "Bellringer," Madame Osborne Williams's "Wreath of Roses," and Mr. Child's pianoforte solos. A young lady, Miss Christine Macdonald (a pupil of Mr. Child), also developed considerable talent in her singing of some Scotch melodies.

THE St. Jude's Institute held a *conversazione* at the Elementary Schools in King Henry's Walk, Mildmay Park, on the 12th ult., the large room being specially decorated for the occasion, when several ladies and gentlemen assisted in the musical programme of the evening. The secular concerted music consisted of Pearsall's "O, who will o'er the downs so free;" Sullivan's "O hush thee, my babe" (encored); Barnby's "Sweet and low;" and H. Leslie's "Memory," which was tastefully sung by Miss Codner, Master Collisson, and Mr. S. W. Simpson. Among the sacred pieces may be mentioned "O taste, and see" (Goss), which was much appreciated, and "Behold, how good and joyful" (Whitfield). The recitative, "See now he sleepeth" ("Elijah"), introduced the trio "Lift thine eyes," which was very well rendered; and "He watching over Israel" completed this selection. There were two intervals, during which addresses were given, and the proceedings closed with the National Anthem. The success of the entertainment was mainly owing to Mr. Sydney Collisson, who conducted. Mr. John Codner, organist of St. Jude's, presided at the pianoforte.

THREE deputations of professors and teachers of the Tonic Sol-fa system of music—from the Tonic Sol-fa College, representing 431 members, the Free Church Normal College, Glasgow, and the Free Church Psalmody Committee of Edinburgh—recently waited upon Mr. Forster, at the Education Department, for the purpose of laying before him the disadvantage under which the teachers and students of this method labour in their competitive examinations, owing to the way in which a number of technical questions are put by the Government Inspector. Mr. Vernon Lushington, Q.C., introduced the deputations. Mr. Forster was addressed at considerable length by Mr. John Curwen, Mr. Alexander Ellis, Mr. A. Ashcroft, Mr. Kidstone, Professor Miller, and Mr. Colin Brown. A memorial, signed by some hundreds of teachers of the Tonic Sol-fa system, was also presented. The speakers urged that the system was being very largely taught in Board schools, and that many of the managers would have no other teachers than those qualified and certificated to

teach the method. A great difficulty, however, was thrown in the way of their obtaining certificates by the manner in which a number of questions are frequently put by Mr. Hullah, Her Majesty's inspector, and the author of the Doh-ray-me system, who, it was believed, did not favour the Tonic Sol-fa method so much as would an independent inspector, or one who understood Mr. Curwen's system and the old notation as well. The memorial concluded with the prayer "that their Lordships of the Education Department would appoint an inspector who was thoroughly master of both systems, or that they would grant to the Tonic Sol-faists a separate examiner, who should be entirely independent of the present Government inspector." Mr. Forster inquired whether the deputation asserted that, while some of the questions put were unintelligible under the Tonic Sol-fa system, they would not be so under the old notation. Several gentlemen of the deputation urged that they were not only unintelligible, but useless, calculated to mislead, and such that no one who thoroughly understood the system would think of asking. Mr. Forster said he thought it was only fair to remind them that Mr. Hullah was elected as the public inspector from his general knowledge of music. He would also call their attention to some of the published reports of their own committees, in which it was stated that Her Majesty's inspector had visited the schools and examined the pupils with his usual ability and impartiality. The subject should have his most careful consideration, and he was quite sure the Department would endeavour to act, as usual, with justice and impartiality to the authors, teachers, and students of each system.—*Times*.

THE January concert of the St. George's Glee Union was given on the 2nd ult., at the Pimlico Rooms, before a large audience. The choral portion of the programme included "For the New Year," "Parting and Meeting," "The Christmas Madrigal," "Hardy Norseman," "Men of Harlech," "Mynheer van Dunk," "The Chafers," and the "Gaping Catch," all of which were well sung by members of the Choir. Miss Janet King gave a new song, "Camelia" (Ganz), with much taste; and also, with Miss Edith Heath (a very youthful pupil), played Diabelli's pianoforte Duet in D, in which both displayed decided talent. Miss Buley, Mr. Jekyll, Mr. King, and Mr. Warren contributed songs; and Miss Ada Matthews, in a brilliant pianoforte solo, evinced considerable skill. The concert was under the conductorship of Mr. Garside.

A TESTIMONIAL, consisting of a beautiful specimen of Irish poplin and a suit of Irish point lace, has been recently presented to Madlle. Titiens in Dublin. This present was subscribed for by the residents of the city, and the presentation was made by Miss Madeline Johnston, secretary to the Committee, who said that, however slight it might be, it showed the estimation in which Madlle. Titiens was held in Dublin as an artist and a gentlewoman, and the appreciation of her charity in alleviating the sufferings of the afflicted.

THE Choir of the Lay Helpers' Association will have a special service at St. Paul's Cathedral, on Thursday evening, the 5th inst. The Anthem will be the whole of Mendelssohn's Psalm, "As the hart pants." Mr. Hoyte will conduct, and Mr. E. H. Thorne will preside at the organ.

SIR JULIUS BENEDICT was announced to lecture on Friday, the 30th ult., on "Weber and his Times," at the evening meeting of the Royal Institution of Great Britain.

MR. RIDLEY PRENTICE'S Monthly Popular Concerts, at Brixton, continue to attract the lovers of sterling chamber music to the Angell Town Institution. At the fourth concert, on the 20th ult., Mr. E. Prout's very clever Concertante Duet in A major (for pianoforte and harmonium) was excellently performed by Mr. Prentice and the composer, and received with the most enthusiastic applause.

A CONCERT and operatic entertainment was given at the City of London College, Leadenhall Street, on the 15th ult., under the direction of Madame Liebe Konss.

The most successful pieces in the programme were "The Storm" (sung by Madame Konss and encores), a trio (well rendered by three pupils of the concert-giver, the Misses Geater, Inez, and St. John), The "Yeoman's Wedding Song" (excellently given by Mr. Newton Baylis), and "This Magic Wove Scarf" (sung by Miss Powell, Messrs Templeton and Baylis). A young tenor, Mr. Frederick Oakland (pupil of Madame Konss), made a very successful *début*, and received an enthusiastic encore for Sullivan's "Once Again." Madlle. Inez gave two pianoforte solos with considerable skill. The performance concluded with Offenbach's Operetta, "The Blind Beggars," the characters in which were well sustained by Messrs. Templeton and Baylis.

ON Friday, the 2nd ult., the choir of St. Mary, Hagerston, passed a most enjoyable evening at the Vicarage House, by invitation of the Vicar, the Rev. J. Ross, M.A. A number of songs, duets, glees, &c., were efficiently rendered by the choir, and after supper, the Vicar, in proposing the health of the organist, choirmaster, and choir, stated that a year ago, when Messrs. W. and J. Coventry took charge of the musical services at St. Mary's, they found its affairs in a most disorganised and lamentable condition, but, owing to the ability, perseverance, and disinterested zeal they displayed (being ably backed by the choir), he was happy to say those services had been fully restored to their pristine excellence, and St. Mary's now possessed the best Anglican choir, and rendered the most elaborate cathedral service in the East-end of London.

REVIEWS.

NOVELLO, EWER AND CO.

"So rest, my Rest!" "Sweet Saviour," "The shadows of the evening hours." Choral Hymns, by J. Tilleard.

MR. TILLEARD deserves his reputation as a hymn writer, from the point of view that a hymn is a sacred song; that a song is something to be sung, and that a poem is a series of words wherewith the hymn may be conjoined. These three specimens of his harmonious art are of a piece with his previous productions; they are tuneful, and easy of remembrance. A composer of his experience ought, however, to have his sense better trained to accent than to let him set "My dead soul" to a dotted crotchet, a quaver, and a crotchet; or to let him leap to the highest note of the phrase, and on the strongest accent of the bar, to the second word of "Look on thy children from on high." This kind of fallacy is bad enough when tunes are written to metres, and not to poems; it is more blameful where the words are printed to the notes, and the latter should have been made to accommodate them.

Hymn Tunes. Composed by Robert Brown-Borthwick.

THIS collection of twenty-two tunes is offered, together with the sum of one shilling, in exchange, copy for copy, for "Sixteen Hymns for Church and Home," by the same composer. Hence may be surmised that the reverend author has reconsidered his earlier publication, and wishes rather to be judged according to the present aspect of his productions, than to that under which they were formerly placed before the world; and this surmise is confirmed by the prefatory statement that "the greater number of these Tunes—some of which are here revised by the composer—have appeared before." It is strange that a book, which professes to be the correction of another book, should itself present such typographical inaccuracies as disfigure the volume under notice—for instance, in No. 19, the G for the tenor, which should surely be F, in the first chord after the first double bar; and again, the same wrong note for the same voice, for the last minim of the first full bar in No. 18. The harmony of the tunes offends not against the rough rules of grammar which have universal acceptance; but there are more delicate niceties, for which no provision is made in some primers, and to which the author proves himself insensitive. One of these is the progression from the chord of the super-tonic to the first inversion of that of the tonic, in the first full bar of No. 1; where the 6th,

instead of 5th from the bass, in the earlier chord, would have been far more agreeable. Another is the close upon a second inversion, the chord preceding the first double bar in No. 22. The end of a metrical line is necessarily a musical resting-place; and there can be no repose upon a chord which so imperatively demands something to follow it as does this form of the consonant triad. The "Ancient Melody," No. 19, is rendered extremely unsatisfactory by its harmonic treatment, which brings it to an end in the key of E flat, whereas it begins in that of C minor. Theorists who, to the confusion of musical knowledge, call these two keys "relative major and minor," can scarcely allow that either can be liable, any more than a human relative, for the responsibilities of the other; and the key of C, major or minor, is answerable, if it begin a piece, to return at the end of the same. The composer has not shown himself at his best in the tune called "Scarborough," after the town of his present incumbency, No. 18. We like No. 21, "Hereafter," far better; and esteem No. 4, "O render thanks unto the Lord," the best in the collection. The names of these last, and of one or two others, suggest that they were, perhaps, composed to poems, and not to blank metres: if such be the case, it helps to prove that, in vocal music, excellence is better approached by the attempt to express words and to declaim them, than by writing for a stated number of indefinite syllables.

Jubilate Deo, in C. For four voices, or for voices in unison. Composed by T. Richard Matthews, for B.A.

THIS is not incorrectly written, and it is not difficult of performance; so it is likely to come into extensive use. We think the purpose to "serve two masters" is a mistake, since, what is intended for unison singing should have an independent accompaniment, consisting of sometimes longer, sometimes shorter notes than the voice parts; sometimes having detached chords against the sustained song, and other similar diversities, if the writer would display his voices to advantage, and make the best effect out of their combination with the organ; whereas, in a composition for four voices, in which simplicity of structure is a chief object, a totally different distribution of the harmony is desirable. Let the reverend composer settle this point with his own conscience.

Psyche. A Dramatic Cantata, for Solo voices and Chorus, with accompaniment for Pianoforte. Words by V. A. C. Amcotts. Music by J. F. H. Read.

AN examination of Mr. Read's Cantata impresses us with the idea that the composer could do better things were he less ambitious. His solos throughout the work are superior to his choruses; but there is a great deal to admire even in his choral writing, especially in those placid parts where the least is attempted. A diligent study of counterpoint would prevent the possibility of much of the part-writing we observe throughout the Cantata—as an instance of which we might point to the two consecutive fifths between the 6th and 7th bars, page 19, where F \sharp , C \sharp ; G, D, are sung by sopranos and altos, and played in the accompaniment, an error which is made still more prominent between the last two bars of the same page. Amongst the best of the solos we may cite the Scena for *Psyche*, with chorus, interspersed with occasional solo passages for Eros, commencing "Nay, listen," many portions of which show the possession of dramatic feeling, and the Recitative and Air for Priest (bass) "Ye come then, fickle multitude" (also with chorus), which is well written for the voice throughout. There is also much to commend in the unaccompanied Quartet, "Thus after all my sorrow past," some of the passages of imitation in which are exceedingly effective; and a good point is gained by the sudden change from minor to major, for the commencement of the *Finale*. On the whole the pianoforte accompaniment is fairly written; but the effect of the Cantata will no doubt be much enhanced by its performance with an orchestra.

Marathon. A Cantata. Written by John Brion. Composed by R. Forsey Brion.

WE have here a composition whose difficulties will not

exclude it from any choral society even of the most modest pretensions, while they are sufficient to give a zest to its study, and make those engaged in its performance feel that they have something to accomplish. Its merit will stimulate and gratify the interest of an audience, being easily appreciable and fully satisfactory. The choral portions are highly effective, each part in them being so melodious as to be attractive to the singer; and the solo pieces are not only good on the ground of contrast and relief, but will bear extraction for private performance apart from the rest of the work. The severe problem indeed is here solved, of combining practical facility with musical interest; and, as what is easiest of execution is surest of efficient interpretation, an excellent, broad, sonorous and spirited effect may be relied upon from the performance of this Cantata.

A short, characteristic prelude seems to paint the anxiety of the people of Athens as to the fate of those noble heroes who have gone to defend the country against the countless host of invading Persians, which anxiety is dispelled by the joyous words of the out-runner of his fellows in arms, who falls dead in giving them utterance—"The victory is ours!" The people break out in shouts of victory, but are checked by a priest, who admonishes them to offer thanks to heaven, whereupon ensues a movement of placid religious character. A fugal movement succeeds to this, wherein the boastful advance of the foe is described, and its contrapuntal character displays well the power of the voices. The first number closes brilliantly with an amplification of the opening choral movement, "Victory! victory!" No. 2 is a bass Recitative, which tells of the supposed death of Miltiades, and is interrupted by No. 3, a song for Egina, the betrothed of the Athenian leader, lamenting the loss of her beloved. This is a simple and highly expressive Air. In No. 4, the bass announces the approach of the victorious army; and No. 5 is a kind of choral march, bidding welcome to the heroes, a piece whose strongly marked accent and sonorous vocal distribution secure for it an impressive effect. Then we have a Recitative, in which the enraptured Egina recognises her lover's form among the victors, which leads, of course, to a Duet, consisting of the delighted exclamations of the happily reunited pair. A most difficult situation is this for musical rendering; many admirable composers have fallen short in the attempt to paint in notes the ecstasy of faithful hearts that meet in joy after a separation in despairing anguish, and the fact of Beethoven's perfect success in the wondrous piece in G, in *Fidelio*, but adds to the difficulty of after writers; to set comparison aside, it is high praise to say that the instance before us is far from unsuccessful, and is certain of good effect. The final number is chiefly choral, being interspersed with strains for the three solo voices. It is full of spirit, its generally exultant character being varied by touches of tenderness, and it will leave the hearers with a most favourable last recollection of the work.

Mr. Brion is a young musician of whom nothing so extensive nor so important as this Cantata has yet appeared. Let him take encouragement from his successful accomplishment of an arduous task, and aim again and again at the same high mark with the growing certainty of a still more practised hand.

Songs in Three-part Harmony. For the use of Elementary Choirs. Edited by Charles Maclean.

THE arranger of these songs has shown every desire to meet the requirements of amateur vocalists. In the first place, "the arrangement for a Bass part" (says Mr. Maclean) "with two upper parts interchangeable for male or female voices, offers more pliancy than the usual disposition in four parts," and, in the second place, "the two upper parts can be sung in duet, without the bass vocal parts." "The pieces," he also states, "can be sung in trio or in quintet, and by solo voices or by full chorus." The "quintet," we presume, is to be gained by doubling the two upper parts an octave below, although we can scarcely imagine this term to be applicable to an arrangement where male and female voices sing the same notes. So carefully considered an arrangement as this will be a boon

Four Settings of the Kyrie Eleison.

Arranged from the Masses in E flat, C, F, and G.

Composed by FRANZ SCHUBERT.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: J. L. PETERS, 599, Broadway.

Andante. *sf*

TREBLE. *pp* Lord, have mer-cy up - on us, and in - cline our hearts to

ALTO. *pp* Lord, have mer-cy up - on us, and in - cline our hearts to

TENOR (3ve. lower). *pp* Lord, have mer-cy up - on us, and in - cline our hearts to

BASS. *pp* Lord, have mer-cy up - on us, and in - cline our hearts to

PIANO. *pp* *sf*

Andante. *sf*

♩ = 86.

After the 10th Commandment. *pp* *sf*

keep this law. Lord, have mer-cy up - on us, and write all

keep this law. Lord, have mer-cy up - on us, and write all

keep this law. Lord, have mer-cy up - on us, and write all

keep this law. Lord, have mer-cy up - on us, and write all

After the 10th Commandment. *pp* *sf*

sf *pp*

these Thy laws in our hearts, we be - seech . . Thee.

these Thy laws in our hearts, we be - seech . Thee.

these Thy laws in our hearts, we be - seech Thee.

these Thy laws in our hearts, we be - seech Thee.

sf *pp*

No. 2.

Andante.
mp

TREBLE.
 Lord, have mer-cy up - on us, and in - cline our hearts to

ALTO.
 Lord, have mer-cy up - on . . . us, and in - cline our hearts to

TENOR
 (Sve. lower).
 Lord, have mer-cy up - on . . . us, and in - cline our hearts to

BASS.
 Lord, have mer-cy up - on us, and in - cline our hearts to

PIANO.
mp
 ♩ = 76.

After the 10th Commandment.

mf

keep this law. Lord, have mer - cy up - on us, and write all

mf

keep this law. Lord, have mer - cy up - on . . . us, and write all these Thy

mf

keep this law. Lord, have mer - cy up - on . . . us, and write all these Thy

mf

keep this law. Lord, have mer - cy up - on us, and write all these Thy

mf

rall. e dim.
p

these Thy laws in our hearts, we be - seech . . . Thee . . .

rall. e dim.
p

laws in our hearts, we be - seech Thee . . .

rall. e dim.
p

laws in our hearts, we be - seech Thee . . .

rall. e dim.
p

laws in our hearts, we be - seech Thee . . .

rall. e dim.

No. 3.

TREBLE. *p*
Lord, have mer - cy up - on . . us, and in - cline our

ALTO. *p*
Lord, have mer - cy up - on us, and in - cline our

TENOR
(Soc. lower). *p*
Lord, have mer - cy up - on us, and in - cline our

BASS. *p*
Lord, have mer - cy up - on us, and in - cline our

PIANO. *p*
92.

After the 10th.

hearts to keep this law. *p* Lord, have mer - cy up - on . . us, and

hearts to keep this law. *p* Lord, have mer - cy up - on us, and

hearts to keep this law. *p* Lord, have mer - cy up - on us, and

hearts to keep this law. *p* Lord, have mer - cy up - on us, and

p

rall.

write all these Thy laws in our hearts, we be - seech Thee.

rall.

write all these Thy laws in our hearts, we be - seech Thee.

rall.

write all these Thy laws in our hearts, we be - seech Thee.

rall.

write all these Thy laws in our hearts, we be - seech Thee.

rall.

No. 4.

Allegretto.

TREBLE. *p* Lord, have mer-cy up-on us, and in-cline our

ALTO. *p* Lord, have mer-cy up-on us, and in-cline our

TENOR (3ve. lower). *p* Lord, have mer-cy up-on us, and in-cline our

BASS. *p* Lord, have mer-cy up-on us, and in-cline our

PIANO. *Allegretto.* *p*

♩ = 96.

After the 10th.

hearts to keep this law. Lord, have mer-cy up-on us, and

hearts to keep this law. Lord, have mer-cy up-on us, and

hearts to keep this law. Lord, have mer-cy up-on us, and

hearts to keep this law. Lord, have mer-cy up-on us, and

p

rall. dim.

write all these Thy laws in our hearts, we be-seech Thee.

rall. dim.

write all these Thy laws in our hearts, we be-seech Thee.

rall. dim.

write all these Thy laws in our hearts, we be-seech Thee.

rall. dim.

write all these Thy laws in our hearts, we be-seech Thee.

rall. dim.

to many elementary classes; and the fact of the twenty-two songs contained in the collection being all of a popular character will make them additionally attractive to beginners.

LAMBORN COCK.

The Maid of Orleans. Sonata for the Pianoforte. By Sir William Sterndale Bennett.

If a real artist were judged by the quantity rather than the quality of his productions, the position of Sir Sterndale Bennett in this country might be a puzzle to many who have followed with interest his career since he stood forth before the public as a composer of the highest classical works, even when a boy in the Royal Academy of Music. No composer has won his fame more truthfully or with less self-assertion; for, with a firm reliance upon his power to elevate the art, he has never sought the praise of the hour at the expense of his reputation; and even the many honours he has earned have been bestowed upon him, and not courted by him. It is true that of late years he has been somewhat too reticent for his admirers; but restless activity is too often accepted as a proof of genius; and the reception of his most recent work sufficiently convinces us that his intervals of silence have increased rather than diminished his fame. Even those who do not like what is usually called "programme music" would, we think, be more than half converted by the charming composition before us. Pianists who can sing with their fingers will be delighted to linger over the beauties of the first movement, entitled "In the Fields," a delicious Pastoral in A flat. The flow of the triplets is never once interrupted, although the rhythm changes occasionally from double to triple. The second subject, whilst felicitously preserving the pastoral character of the movement, offers an excellent contrast with the opening theme, reminiscences of which are afterwards introduced, with some graceful modifications, a few bars of *coda* bringing this melodious *Andante* to a close. The second movement, "In the Field," is an *Allegro* of martial character, in A flat minor, opening with a staccato bass, accompanying the trumpet call, and, after modulating through B minor, leading to a tranquil theme, accompanied with a syncopated bass. The writing in the second part of this movement is of an exceedingly high character, but in the elaborate working of the subjects the original design is never lost sight of. The *Adagio*, which follows, "In Prison," is a Prayer, so lovely in its pathos as to render the translation of Schiller's verse, with which it is headed, almost superfluous. The second subject, in the dominant, after a return to the opening theme, appears again with good effect as an inner part, in the original key of the movement; and the tender treatment of these two subjects is so fascinating to the listeners that we can scarcely wonder at the desire for the repetition of the movement which has always been manifested at the public performance of the Sonata. The words, "Brief is the sorrow, endless is the joy," which precede the final movement, are sympathetically illustrated in the passionate music, which appropriately commences in A flat minor and concludes in the tonic major. What may be regarded as the second subject, beginning in A flat minor, has an enharmonic change into E major so perfectly resistless in its eloquence as almost to reconcile us to the truth of Mendelssohn's remark that words are more ambiguous than notes. A remarkable characteristic of this movement is the constant alternation between major and minor, the entire conception indeed of the *Finale* showing how deeply the composer has studied the feeling of Schiller's poem upon which the Sonata is based. Without presenting any extraordinary executive difficulties, this beautiful work demands the highest intellectual powers from the executant. True appreciation of the poetry throughout each movement, and a command of tone with the utmost refinement of touch, are absolutely necessary to its due interpretation. To those who possess these essential qualifications the composition will sufficiently speak for itself; but all who have devoted themselves to the ephemeral works of the day

must fit themselves for a higher world of art before the beauties of such music can be fully revealed to them.

CHAPPELL AND CO.

Bourrée. For the Pianoforte. Composed by Cotsford Dick.

THE name of this composer is new to us, but we select this *Bourrée* from a mass of compositions of a similar character, because we discover in it a merit which should not be passed unrecognised, especially if its author be an amateur. The spirit of the old dance has been so thoroughly caught, and the harmonies are so quaint and in accordance with the writings of the Bach period, that we cannot but imagine Mr. Dick to be an enthusiastic admirer of the time when the best writers threw their genius into this class of music. It is difficult of course to compose an original *Bourrée*, and we are consequently not surprised at finding reminiscences of Bach in the one before us; but the composition is in every respect extremely creditable, and we recommend it with all sincerity.

Evening Thoughts. Impromptu for the Pianoforte.

Song of the Mill Wheel. Melody for the Pianoforte.

By Mrs. Joseph Robinson.

BOTH these pieces are gracefully treated, and evidence much musical feeling in their composer. "Evening Thoughts," headed with a quotation from "Paradise Lost," has a melodious subject, and is well harmonised, the second theme, in the subdominant, being perhaps scarcely a sufficient contrast, but flowing melodiously enough to please an amateur audience. The mildness of the piece throughout may be perhaps forgiven, considering its title; but the question is whether the composition suggested the name or the name suggested the composition. Songs descriptive of mill wheels, even "without words," have been somewhat overdone; but Mrs. Robinson has written a good piece of its kind, and one which should, we think, find favour with pianists in search of novelty. A rapid succession of triplets accompanies a pleasing melody, a good effect being gained by the occasional introduction of four even notes against the three. The manner in which the passages are written for both hands seems to prove that the composer is a good pianist.

JOSEPH WILLIAMS.

One Hundred Easy and Progressive Violin Duets. Selected by H. Sydney Davis.

THIS work is issued in four parts, each containing twenty-five duets. The subjects are extremely attractive; and, being selected chiefly from the compositions of the standard writers, the performance of them cannot fail to aid in the cultivation of a taste for good music. They are all easily arranged, and carefully punctuated; and may be confidently recommended to young violinists as infinitely better for practice than the commonplace airs so often plodded through by beginners on the instrument.

The Changeling. Song. Written by Robert B. Holt. Composed by Bennett Gilbert.

THERE is much dramatic feeling in this song, but the constant recurrence of the subject in A minor, unharmonised, becomes somewhat tiresome. The fresh theme in the tonic major is a relief; and a good effect is gained by holding on the key-note for the change into F major, the "Agitato," with the triplet accompaniment, contrasting well with the more subdued portions of the song. Character without monotony (or at least such monotony as becomes distressing to the listener) is rarely found save in the works of the highest writers; but the composition of songs of this class is so fascinating that we can scarcely wonder at their rapid increase. Some of the best *lieder* of Schubert and Schumann may be cited as excellent examples for study. Mr. Gilbert's song is dedicated to Madlle. Titiens; but it is not stated whether she has ever sung it in public.

RUDALL, CARTE AND CO.

The Musical Directory, Annual and Almanack, for 1874. Edited by Charles Mackeson, F.S.S.

The Professor's Pocket Book for 1874. Published under the direction of Sir Julius Benedict, and edited by Charles Mackeson, F.S.S.

THE Musical Directory, which has been for some years clearing itself of the errors we have so repeatedly pointed out, appears this time in a perfectly reliable shape, and we cannot too strongly recommend it as a valuable book of reference for musicians. An article by the editor gives an interesting account of the principal musical events of the past year; and amongst the features of importance we may also mention a short sketch of those artists who have died since the issue of the last number. The Pocket Book fully maintains its character, and we cordially wish it all the success it deserves.

WEEKES AND CO.

Musette for the Organ, with pedal obbligato, by E. H. Turpin.

We have a different notion from the author of this piece, of the meaning of the word he chooses for a title. We understand "Musette" to signify—firstly, an instrument of the hurdy-gurdy class, on which a drone bass is sustained under a superstratum of melody; secondly, a piece of music fitted for this instrument, or imitating its effect. See in illustration of this view, some of the second, or alternative, gavottes by Bach, and many examples by less honoured writers. Here, however, is a continuous composition of six pages, with a plan developed through many changes of key, and with a florid bass, but not one strain throughout in which a pedal, or single bass note, is held on from opening to close. Apart from the misnomer, the piece has merit, though its effect may want variety.

Te Deum and Jubilate, for Four Voices or Organ. The Music composed by Robert François Blackbee.

THE word "or," in the above title, bewilders us; it is open to many interpretations, but we leave those to solve who may understand it. The merit of the work is its extreme simplicity. The Gloria at the end of the *Jubilate* is set in the form of a double chant, in obedience, as we understand, to special requirement. The music is dedicated to the Earl of Shaftesbury, and it is printed in Sol-fa and in ordinary notation.

"MUSICAL STANDARD" OFFICE.

Sanctus, Kyrie and Gloria Tibi, by J. L. Forbes.

THE words could not have been more concisely set than they are in the music before us. We wonder that it should be worth while to write a melodious strain with changeful harmony to the "Gloria Tibi," or wonder rather that it should not have been better worth while to leave this interpolation into the Communion Office to one repeated note or repeated chord in which a whole congregation might have joined, fearlessly of disturbing the disciplined singers. The other two pieces are nicely written, and will produce an agreeable effect.

ROBERT COCKS AND CO., LONDON.

BARRAS AND BLACKET, ROTHERHAM.

Laudate Dominum. Original Church Music. By Clement Hamil Perrot.

A most handsome volume is this in respect to paper, typography, and bookbinding, and its musical contents are worthy of its material splendour. The first argues amateurship on the part of the author, or at least freedom from the fiscal anxieties that too often depress professional life; the second proves musicianship that does honour to its possessor, whatever may be his calling or status. The volume comprises a large number of Chants, Double Chants, Hymn Tunes in Short Metre, Common Metre, Metre of seven syllables, and Long Metre, besides a large number of special settings of popular Hymn Poems, "Sanctuses," "Kyrie Eleisons" (we preserve the more remarkable than excep-

tional Anglification of the Latin and Greek initial words) and Doxologies. Terms of general and warm commendation have been applied to the work; we shall but vindicate these by naming a few points that we less unreservedly admire. In the Chant No. 1, we think that, beautiful as is the harmony of the bar before the last, it is out of place in a composition of its class, as being too sentimental, and likely to grow tiresome from its very beauty by manifold repetition. In No. 3, the anticipation in bar 2 of the bass note of bar 3 gives singularly ill effect to the chord of \sharp upon the former. In the Double Chant No. 2, the bass melody of the fourth strain, comprising the interval of a minor 9th—B flat down to A,—with but one upper A between, is as ungainly in effect as it is unvoiced in execution. In No. 17, the reciting note E, 4th space for the top voice, is too high for ease to the singer or pleasantry to the hearer; but if the effect of this be open to question, what shall be said of the bass note, E one ledger-line, which continues throughout the first strain, and is too low for all comfort, if not for all possibility; the notation of this piece having for two parts three semibreves in the 1st and 3rd strains, and four semibreves in the 2nd and 4th, is, to say the least, inconvenient. No. 22 is ingeniously written in double counterpoint, the treble and bass of the 1st and 2nd strains being inverted in the 3rd and 4th; but the effect would have been better had this order been reversed, for the 4th strain has the leading-note for its penultimate bass, whereas the 2nd strain has the dominant in the corresponding position, and this would have served far better than what is written for the final cadence. In the Common Metre Tune No. 6, we must protest against the suspended B flat, which closes the 1st strain and is resolved on A, the start note of the 2nd strain, making the discord of \sharp with a double-bar between the dissonance and its resolution; in all inappropriate tunes—those written to metres and not to poems—allowance must be made for punctuation and the consequent breathing at the end of each line, and such breathing in this situation violates one of the chief rules of singing. In No. 4 of the Tunes to septo-syllabic lines, there is not likeness but identity between its first strain and that of the popular melody to "Jesu, meek and lowly," in *Hymns Ancient and Modern*; other contributors to this journal express opposite views, but the present writer is strongly of opinion that the multiplication of tunes to one poem is, and will be, and must be violently impedimental to congregational singing, since, whoever knows the words is inclined to sing them to the tune he knows in connection with them, and hence we may have as many tunes sung at once as may be recollected in conjunction with a favourite poem; the employment of a phrase from one tune as portion of another, cannot but involve greater perplexity. No. 5 of the Long Metre Tunes is a clever canon of two in one in the 8th, between the treble and tenor, with three free parts; there are two objections however, to such an exercise of scholarship for the present purpose,—first, that the tune needs to end with the repetition of the first two bars in order to make it perpetual by completing the answer; second, that the said answer is so obscured by the crossing and recrossing of the two tenor parts that it is difficult to trace it by the eye, and will be more so to distinguish it by the ear. Not to regard the work on the shady side only, let us speak with pleasure of the certain charm of the tune to the poem beginning "My God, my Father, while I stray," No. 1 of the resettings of well-known poems; of that to No. 12, "Jesu, lover of my soul;" of that to No. 13, "Hark, the herald angels sing," which is quite good enough to supersede the misappropriation in too general use to these words of a fragment from Mendelssohn's *Sons of Art*, a misappropriation that borders on profanity, since suggesting thought of other things in a place where contemplation should be fixed upon the one subject embodied in the text; of the merit to that of No. 15, the Easter Hymn; of the sweet simplicity and touching expression of that to No. 24, "In the hour of trial," which, however,—so unfortunate is this practice of composing new music to verses that have already been successfully set—pleases us less than Dr. Monk's tune to the same poem, with which we would gladly have spared the comparison; of the highly meritorious music to No. 36,

"O Paradise!" which ought to drive out of use the vulgar dance tune, together with which the translation came first into extensive knowledge; and of others, to name which would surpass our already extended limits. Upon the whole, this publication merits the attention of musicians, as introducing the high claims to notice of a composer with a decided vein of melody, a nice sense of harmony, a considerable mastery of the technicalities of art, and a strong feeling for the subject he takes in hand.

JAMES SMITH, LIVERPOOL; METZLER AND CO., LONDON.

Morceau d'Orgue, by Arthur Octavius Smith.

THIS little piece for the organ—how strangely the "by" reads after the French title!—pretends to little and realises as much. It is an Andante in F and in $\frac{3}{8}$, of very simple character.

HIME AND SON, LIVERPOOL AND BIRKENHEAD; HIME AND ADDISON, MANCHESTER; HUTCHINGS AND ROMER, LONDON.

Ave Verum: Bass Solo and Chorus, by J. Bolingbroke Cooper.

HERE we have a piece of smooth vocal writing, melodious if not a decided tune, and nicely harmonised. The chorus supersedes a solo voice at the words "O clemens O pie." Mr. Scarisbrick, of Liverpool, for whom it was expressly written, has sung this in public.

HEYWOOD, MANCHESTER. PITMAN, LONDON.

My soul doth magnify the Lord. (Magnificat.) Key, A. By William Moss.

THIS piece will have a smooth effect with the voices, the parts for which are all melodious, and all pleasant to sing. There is the further merit that the words are fairly declaimed, and the course of the modulations honourably proves the musicianship of the writer, in the variety of effect it produces, with perfect coherence. The publication is not a little puzzling to unpractised eyes, for it combines regular musical notation with that of the sol-fa system, each note having a letter at its heart to indicate the syllable whereby Mr. Curwen's disciples would name it; thus the note D embraces a letter F, the note E a letter S; and so a reader must have his thoughts in two places at once, or his eyes in one while his wits are in another, or some such involved complication, as Lord Dundreary would say, "No fellah can understand." This combination of the two systems goes by the name of "Hamilton's Union Notation," and the present is not the first instance of its application; but we think that less advantage than confusion must spring from its complication, in the case of readers unfamiliar with its twofold appearance. Let it be hoped that the merit of Mr. Moss's music may over ride this barrier to its decipherment.

Festal Organ March; by Roland Rogers, Mus. Bac., Oxon.

THIS presents some showy writing for the organ, especially towards the end; but the early part has so strange a consecution of keys as must be unpleasant to every cultivated listener, and confusing to everybody who can hear at all. It begins, namely, in A minor, proceeds instantly to D major, thence to B minor, and thence to A minor again! The false relation of the tritone between C, in the first of these, and F sharp in the second, is as obvious as it is disagreeable.

A, DIMOLINE, BRISTOL.

"Blessed are the pure in heart," the sixth Beatitude, for three treble voices, by Faustina Hasse Hodges.

HERE is a truly charming little trio. Its chief melody is most graceful, its harmony is fresh and decidedly modern in character, without being more chromatic than is necessitated by the phraseology of the top part, nor than is easy to sing and delightful to hear, and the effect of the combined voices is admirable. It is surely erroneous to name the third voice "treble," which goes down to G below the

staff; the word must be meant to imply "female," and in this sense its use is as incorrect as that of the more ordinary term "equal." Voices can no better be called all treble than all equal, of which one has to go high, another to remain in middle register, and the third to go unusually low. The matter of definition is far less important than the merit of the music assigned to the three parts, and this, as has been said, stands high, claims attention, and should secure wide acceptance for the piece. We feel the naturally devout expression of every phrase, though this is rendered in unconventional forms, and we are glad to find a writer who is so independent of custom's trammels that she can set scriptural words to notes that flow from her heart, and so present them with an air of conviction in their truth.

VAN DE SANDT DE VILLIERS AND CO., CAPE TOWN.

The Offertory Sentences of the Church of England, set to music by Edward Newbatt.

LET us welcome this little publication as a favourable specimen of the music of the Antipodes, and rejoice that art is there so promisingly represented. It consists of six of the Offertory Sentences, set, in the concisest manner, for four voices, and printed in short score, so that the whole occupies but three octavo pages. The music has melodious grace in the top part, which is enhanced by the natural, but by no means common-place, character of the harmony. It rather treats the syllables as so many pegs whereon to hang notes, than attempts any expression, or as much as declamation of the words; its small failings are chiefly in the unmelodic progressions of under parts, such as once a diminished eighth, and once an augmented fifth for the bass, which give it the appearance more of having been picked out on a keyed instrument than conceived as so many vocal melodies; still, it has merit which we gladly acknowledge.

BREITKOPF AND HÄRTEL, LEIPZIG.

Mass in D minor. Composed by Joseph Schmuck.

THE author of this work is a resident in Bombay, to the "Amateur Instrumentalists" of which city he dedicates his production. He proves himself an accomplished musician with a pleasant fluency of thought, having but moderate ambition, with full power, however, to reach the mark at which he aims. This mark is on the level of the lighter Mass music of Haydn and Mozart, but his relation to it is different from theirs, in so far as he copies the model which those masters moulded. The conventional division of the text that prevails in the class of works with which this must be compared, parcelling it into sections to fit so many musical movements, is here followed, but without always the same propriety; for instance, we often meet with a half-close upon the words "Filius Patris," with the commencement of a new movement upon "Qui tollis peccata," in the *Gloria*, so that though there be a change of key and measure distinguishing the new idea, the sense is carried on from the dominant cadence to the phrase which relatively refers to, or indeed continues those first words; here, on the contrary, there is a full-close upon "Filius Patris," and so conclusive a termination that, musically speaking, the piece might satisfactorily end, and the relative starts anew, wholly without reference to its antecedent, and seemingly regardless of meaning. An incident of real beauty occurs at the words "qui sedes ad dexteram Patris," p. 17, where the last inversion of the minor ninth of C (written, as usual, C sharp instead of D flat) is resolved on the first inversion of a chord of B flat, which, however, is a beauty of sound more than of sense, since it throws no light upon the text. The *Hosanna* has a different setting to follow, from that which precedes the *Benedictus*, this last-named being cast in fugal form, of which it is too dry an example for its repetition to be desirable. The *Benedictus* has unquestionable charm up to the point of its full-close in F; but then, the return to B flat, the standard key of the movement, is ill-managed, and the opening phrase re-enters, consequently, with clumsy effect. The vocal writing throughout, especially in the occasional

use of high notes, betrays some want of experience, or at least of perception of how voices may be used to best advantage. The work is composed with orchestral accompaniment, a pianoforte arrangement of which only is printed. The shortness of this mass recommends it to frequent use, and its general interest and agreeable character confirm the recommendation; hence it may be desirably adopted in many of our London chapels.

ORIGINAL CORRESPONDENCE.

CHANGE OF THE SYLLABLES IN MODULATION.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—By the method of solfaing, advocated in my former letter, the difficulty of applying the syllables to different degrees of the stave in different pieces (which I believe is at the bottom of nearly all the popular objections to moveable-doism) is entirely done away with, and the more formidable one arising from the supposed necessity for changing the position of the *do*, in the course of the same piece, with every change of key, however transitory (which seems to form the basis of most of the educated antagonism against it) is reduced to a minimum, by using the same modifications of the syllables for the signs of a new key as for the real accidentals which correspond with them in pitch. I said that this plan is easily applicable to the five most usual modulations, but it may be used for the most remote ones as well, whenever they are only cursorily introduced and do not obtain such a temporary sway as entirely to obliterate the predominating effect of the fundamental tonic. It is true that the syllables would, in the secondary keys, lose much of *that* power to suggest the actual sounds required, which, in the principal key of the piece, they derive from their association with the characteristic "mental effects" of the various degrees of the normal scale; but they would not the less afford an infallible standard for the measurement of intervals. When, however, in extended movements, by the exigencies of musical form, lengthened modulations are effected which do temporarily introduce a complete change of key, and especially when they, in their turn, become the centres of still further removes, it is undoubtedly advantageous to shift the place of the *do* upon the stave. But as all systems of solfaing are for the convenience of *learners*, who, for the most part, study in classes, the teacher could always announce at what points it would be advisable to do so, giving his reasons, and explaining which of the so-called accidentals would have to be treated as *natural* to the key. It would, I am convinced, be a great boon to proficient as well as tyros, to instrumentalists as well as singers, if composers could be induced to *change the signatures, even frequently, in the course of the piece*, rather than bespatter their pages so freely with sharps, flats, and naturals as is now the fashion.

Even more important for learners (if the established notation is to hold its own against the increasing favour which the logical consistency and general practicability of the Tonic Sol-Fa system is winning for itself), is it that some definite understanding should be come to as to the extent of the influence of the marks of transposition. In the instruction books we are told that that influence extends upon *the same stave only*, to all notes of the same name, in any octave, within the bar, and that when the *last* note of one bar is repeated in the next a sign attached to the former affects the latter also. Now I can find no fault with the rule itself, nor should I do so with any number of exceptions, if they were but explicitly stated and generally conformed to. But I believe I am within the mark when I say that ninety per cent. of the difficulties which beginners, of average ability, experience in reading music, are caused by the indiscriminate way in which counteracting signs are used long after the influence of those which they contradict is at an end. If composers cannot be brought to see the disadvantages of the present custom, I trust that compilers of instruction books, church

music, etc., will avoid hampering the learners' progress by the inconsistent disregard of a very simple and sensible rule.

I am, Sir, yours truly,

A. ORLANDO STEED.

Long Melford, Dec. 15, 1873.

ROYAL ACADEMY OF MUSIC.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—The Royal Academy of Music was instituted in 1822. The list of patrons, directors, committee of management, and professors, proves that it is upheld and rendered efficient by the cream of society, and the most prominent men in the profession. Mr. Joseph Bennett, in his well-written remarks, bears testimony to the good results and rich promises connected with the institution; but he does not make a suggestion, which I have long been looking for, to the effect that the Royal Academy of Music should open its doors on one or two occasions annually for the purpose of granting decrees or certificates to musicians who have never been able to avail themselves of the excellent methods of instruction offered to students. We have training schools for schoolmasters, but the work of National Education was found to be impracticable till existing teachers—many of them of old standing—were admitted to the advantages of examination for certificates. At present, the only degrees offered, and worth possessing, must be gained at one of the universities, at a cost very much in excess of any remuneration due to the examiners, and burdensome to men having large families and limited incomes. I have always been of opinion that no institution can claim to be national which does not provide for such examinations as I have suggested; and, moreover, I fully believe that the *entrance fees* would form no inconsiderable item in the sources of income enjoyed by the Academy.

I am, Sir, your most obedient servant,

CHARLES LAWRENCE.

Pontypool, Jan. 19, 1874.

TO CORRESPONDENTS.

*** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

The notice of the Christmas Meetings of the Tonic Sol-fa College—with many other communications from correspondents, which we should have been glad to insert—arrived too late for our last number.

C. P. H.—The compromise between the fixed and moveable Do systems of notation suggested by our correspondent is, we think, scarcely an improvement upon either—especially as two different points of the Scale are named by the same syllables—unless we adopt the somewhat clumsy expedient of adding the letter *l* to the end of each syllable of the upper tetrachord.

DELTA.—We can only refer our correspondent to any of the standard works on Harmony, especially those of modern date.

MUSICOLO.—We scarcely perceive any material difference between the plan proposed by our correspondent and that of many musical Societies whose epitaphs, after a brief existence, we have been reluctantly compelled to write.

E. D. PALMER.—We can have nothing whatever to do with criticisms upon reviews which appear in the pages of our contemporaries.

H. H.—The *E* should be sung as printed. The word "to," in a later edition of the work, is inserted in the following bar.

C. H. BALL.—The progressions do not violate any rule, but we certainly do not like them.

EDWD. WHITE.—Contralto.

CANTO.—We know nothing whatever of the matter, but should recommend any intending competitor to make an application to the donor of the prize.

TO CORRESPONDENTS (Continued.)

- CAPTAIN HULLET is informed that we cannot insert an account of any private musical performance by amateurs.
- W. A. LEONARD.—The book mentioned has been received, but is not of sufficient musical interest for review in our columns.
- CH. HD.—We cannot undertake to correct or translate Latin inscriptions.
- T. J. H.—The competition was entirely free and open to all choirs, both London and country, provided they possessed the requisite number of members. The number was 500 not 1,000.
- X.—1. We believe that no such work has been published since the date you name. 2. We do not know of one.
- E. LL.—The passage stands at page 149, score 3, beginning at bar 2. It occurs also in other places in the Chorus, in different keys; for instance, in B minor at page 146, score 3, bar 2.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BARKING.—On Tuesday, the 20th ult., an evening concert was given at The Abbey Works, under the direction of Mr. Prenton, assisted by Miss Denham, Miss Claremont, Mr. Alfred Mori, Mr. Arthur Lawrence and Mr. Frank Bascoe. Miss Claremont was very effective in her rendering of "She wore a wreath of roses" and "Kathleen Mavourneen," Miss Denham received a well deserved encore for "Esmeralda," Mr. Prenton was heard to great advantage in Russell's "Lifeboat," for which, being encored, he substituted "Over the rolling sea," and Messrs. A. Mori and A. Lawrence were highly successful in the pieces allotted them. Several part-songs were sung during the evening. Mr. Frank Bascoe was an efficient accompanist. The large dining hall was crowded, the greater portion of the audience consisting of the employés of the works.

BARROW-IN-FURNESS.—The Barrow Choral Society gave a performance of the *Messiah* in the Town Hall, on Tuesday evening, the 20th ult., which, considering the short time the Society has been in existence, was highly creditable, both to the members and their energetic conductor, Mr. Edward Brown. The principals were Miss Anna Hiles (soprano), Miss Jessie Hartley (contralto), Mr. R. Sutcliffe (tenor), and Mr. Thornton Wood (bass), all of whom did full justice to the parts allotted to them. The choruses were well rendered, and the band throughout was quite satisfactory. The audience was large and appreciative.

BRISBANE.—Mendelssohn's Oratorio *Elijah*, was given by the members of the Brisbane Musical Union, on Wednesday, the 28th October, before a very large audience. The orchestra comprised four first violins, four second violins, two violas, three violoncellos, one double bass, four flutes, two clarionets, three cornets, two drums and cymbals, and pianoforte. The chorus numbered one hundred voices, the whole being under the direction of Mr. R. T. Jefferies. The character of the Prophet, was divided amongst three gentlemen. The tenor solo, "If with all your hearts," preceded by the recitative, "Ye people," was well rendered by a gentleman amateur, who took the part of Obadiah. "Hear ye, Israel" was most exquisitely sung, as was the trio "Lift thine eyes," by first and second soprano and alto. The choruses "He watching over Israel," "Behold God the Lord," and "Then did Elijah," were given with great firmness. The orchestra performed throughout with much ability, and gave evidence of careful training; and Madame Mallalieu played the whole of the pianoforte score in her usual excellent manner. The highest praise is due to Mr. R. T. Jefferies, who, by a "labour of love," and in the face of many difficulties, has in so short a time brought his forces to such perfection.

—A COMPLIMENTARY concert was given on the 25th Nov., by the Musical Union, to its talented conductor, Mr. R. T. Jefferies, before a crowded audience. The orchestral and vocal performers comprised about 130 persons, the *beneficiaries* conducting. The Oratorio chosen was *Elijah*, which was performed throughout with the greatest effect.

BRISTON.—The Somerleyton Amateur Opera Company produced for this season an English version of Verdi's Opera *Il Trovatore*, giving two or three performances in the first and second weeks of last month. In every department the undertaking was a decided success. The scenery and lighting were excellent, the Cloister scene, especially, being very effective. Miss F. Lanville was an efficient Leonora, and Miss Maas sustained the part of Azucena in a praiseworthy style. Mr. Kossuth Hudson possesses a good tenor voice, and performed the part of Manrico with much ease. Mr. K. Hudson, we understand, was one of the four selected tenors at the National Music Meetings, held at the Crystal Palace last July. Mr. M. W. Hall represented the Count di Luna in a careful manner, and Miss Kisbey, Messrs. Knapp, W. Hudson, and Kisbey, did full justice to the characters entrusted to them. Miss Barnett discharged the arduous task of accompanist very creditably.

BURSLAM.—The Potteries Tonic Sol-fa Choristers gave their annual performance of Handel's *Messiah* in the Town Hall, on Tuesday evening, the 13th ult. Speaking generally, the execution, both vocal and instrumental, was fully up to the high average of excellence attained at previous concerts. The most difficult choruses were sung with accuracy, and all were given with intelligent appreciation of the sentiment of the words and the design of the composer. The customary quartet of professional soloists was composed of Miss Mary Thorley, soprano, Miss Edith Taylor, contralto; Mr. Kearton, tenor; and Mr. Brandon, bass—all of whom were effective, Mr. Brandon being very successful in "The trumpet shall sound," the *obbligato* to which was played to perfection by Mr. A. Robinson, of Hull. The orchestral portion of the performance left nothing to be desired, the Overture, the

"Pastoral Symphony" and the accompaniments being given in perfect taste, Mr. H. Walker supporting the band most efficiently on the organ, and Mr. Powell conducting. The hall was crowded.

CAMBRIDGE.—The fifty-sixth quarterly concert of the Amateur Musical Society, took place on Tuesday evening, the 23d December. The programme consisted of the first part of the *Messiah*, followed by a miscellaneous selection of glees, part-songs, solos, &c. The principal performers were Madame Clara Suter, Messrs. Biltor, Ling and S. Duffell. Several pieces in the second part were encored, among which were "Sing, sweet bird," by Madame Clara Suter, and "Rupert the Ranger" (Weiss), by Mr. S. Duffell. Mr. W. C. Dewberry, R.A., was an efficient accompanist, and Mr. H. J. Brown conducted with his usual ability.

CHELTONHAM.—On Tuesday, the 30th December, Mr. J. A. Matthews's first subscription Oratorio performance (fourth season), was given in the Corn Exchange, before a crowded audience. The Oratorio selected was the *Messiah*, which was rendered with much effect throughout. The choruses were exceedingly well sung. The soloists were Miss Julia Jones (whose singing of "Rejoice greatly" and other airs elicited considerable applause), Madame Whitaker, Miss Clarke, Mr. Kearton, Mr. Halford, and Mr. Thomas. There was a good band, led by Mr. E. G. Woodward, and an organ (erected by Messrs. Williams for the occasion), was ably played on by Mr. Heath. Mr. J. A. Matthews conducted.

CHESTERFIELD.—On Monday, the 22nd December, Handel's *Messiah* was performed in the Assembly Rooms, Market Hall, before a large audience. The several solos were very expressively rendered by Miss Jennie Twigg, Madame Whitaker, Mr. Cooper, and Mr. Carlos Lovatt. The choruses were well given by the members of the Chesterfield Choral Union, under the conductorship of Mr. T. T. Trimmell, who made his last appearance in public previously to entering on his new duties at Clifton.—The vacancy caused by the resignation of Mr. T. T. Trimmell, who has for upwards of twenty years been organist at the Parish Church, was filled up on the 31st December, by the appointment of Mr. Henry John Vaughan, assistant organist of Gloucester Cathedral. The judge was Dr. E. G. Monk, organist of York Minster, and the conditions of contest were of the severest kind.

COLNBROOK, NEAR WINDSOR.—On Wednesday, the 31st December, a concert was given in the Public Rooms, by the Colnbrook Glee Union, assisted by several ladies and gentlemen, for the benefit of the National School. The programme consisted of overtures, songs, glees, madrigals, and part-songs. At the close Captain Bland complimented the performers upon the success of their efforts, and also the conductor, Mr. Ratcliff.

DERBY.—Mr. T. Tallis Trimmell, for many years honorary organist at the Parish Church, Chesterfield, having recently been appointed organist of Christ Church, Clifton, near Bristol, the members and friends of the Choral Union being desirous of showing their appreciation of his disinterested services, subscribed sufficient funds for the purchase of a handsome silver tea-pot and coffee pot. The presentation of this testimonial took place at the ordinary weekly rehearsal on the 16th ult. The chair having been taken by Mr. W. W. Woodward, the presentation was made by Mr. C. H. Coulson, the honorary secretary, who expressed the cordial thanks of the members for the kind interest taken by Mr. Trimmell in all matters that related to the welfare of the Society, and warmly congratulated him upon his new appointment. Mr. Trimmell, in a brief but feeling speech, expressed his sincere thanks for the kind and cordial feeling shown to him by his numerous friends in Derby, and, regretting the necessity of severing his connection with them, wished every prosperity to the Society. The following was the inscription upon the testimonial: "Presented to Mr. T. Tallis Trimmell, by members and friends of the Derby Choral Union, in acknowledgment of his services as Honorary Organist, 16th Jan., 1874."

DONCASTER.—The new organ, built by Messrs. S. Meacock, of High Street, for Catherine Street Free Church, was opened on Friday, the 2nd ult., by Dr. Spark, organist of Leeds Town Hall, who played through a well-selected programme in a most able manner, showing off the instrument, which has a fine tone, to the greatest advantage. The proceedings were opened by the Vicar of Christ Church with a short prayer.

EDINBURGH.—On Wednesday, the 24th December, Professor Oakley played on the organ in the Music Class Room, a selection of music appropriate to Christmas Eve, before a large audience. Particularly noteworthy was a very interesting addition to the statues of musicians—a beautiful bust of Beethoven, modelled by Professor Schaller, of Vienna, in 1825, a present from the London Philharmonic Society to the Edinburgh Music Chair. Two old chorals in the *Christmas Oratorio*, one said to be 270 and the other 330 years old, and Bach's Pastoral Symphony, which, like Handel's, is in the style of the old melody played in the streets of Rome in the Christmas week, were very acceptable. The music from the *Messiah* being better known, was more universally appreciated. A Pastorate by Kullak was also very warmly received, and the Professor extemporised on two well-known hymns at the close.—An excellent concert, in aid of the Mars Training Ship at Dundee, was given on the 14th ult., in the Music Hall, by the Edinburgh Sacred Harmonic Society, presided over by its founder, the Rev. John Mackenzie. The choir numbered nearly 120 voices; the conductor was as usual Mr. Geikie; Mr. Hewlett presided at the organ, and Mr. Martin at the pianoforte. The first part of the concert consisted of selections from Spohr's *Die letzten Dinge* (*The Last Judgment*), the choruses in which were sung with a high degree of precision, delicacy and intelligence. The tenor solo and chorus, "Holy, holy," went remarkably well, the solo part being entrusted to an amateur, and the same may be said of the soprano solo and chorus, "All glory to the Lamb that died." The second and miscellaneous part of the concert opened with a worthy rendering of one of the finest choruses that Handel has written, "Sing, ye Heavens," from *Belshazzar*, an Oratorio so seldom performed as to be almost unknown to

the present generation till lately resuscitated in London at the concerts of the Royal Albert Hall Choral Society. The bass duet, "The Lord is a Man of War," from *Israel in Egypt*, was commendably sung by two amateurs. Then came the beautiful and popular air, "Mein Glaubiges Herz," from Bach's *Whitsuntide Cantata*, well rendered by Miss Simpson. The six-part chorus from the *Woman of Samaria*, "Therefore they shall come and sing in the heights of Zion," was sung with great finish; and one of the treats of the evening was the duet, "O lovely peace," from *Judas Maccabaeus*, well sung by Miss Simpson and a lady with a fine and highly-cultivated contralto voice. PROFESSOR OAKLEY gave an organ performance on the 17th ult., in the Music Class Room, before a crowded audience; one of the most gratifying features of these recitals being the steadily increasing attendance of students. The programme was well chosen and excellently performed. The selection from Haydn's *Symphony No. 7* (Largo, Menuetto and Trio) was loudly applauded, and Schumann's "Choral song" was given with an amount of feeling that entranced the audience, and drew forth an enthusiastic encore.

BRITH.—The Choral Society gave an inaugural public performance, at the Brith Hall, on Tuesday evening, the 13th ult., before a numerous audience. The programme consisted of Mendelssohn's *Cantata, Praise Jehovah*, and Mr. Arthur Sullivan's *Oratorio, The Prodigal Son*, the former printed for circulation amongst the auditors by permission of Messrs. Novello, Ewer and Co., the latter by that of Messrs. Boosey and Co. The choruses of Mendelssohn's *Cantata* were excellently rendered by the members of the Society. Miss Katherine Poyntz, Miss Alice Barnett and Messrs. Thurley Beale and Stedman were the solo vocalists, and were highly effective in both the works performed. Mr. R. Lemaire conducted.

FALMOUTH.—A concert in aid of the Royal Cornwall Polytechnic Institution was given in the Society's Hall, on Friday, the 26th December, chiefly by amateurs. Amongst the pieces deserving special mention were, a pianoforte trio, from *Faust*, played by the Misses Guppy (pupils of the conductor), "Sailor's Story" (Smart), by Miss Mitchell, of Camborne, "Hearts of Oak," by Mr. M. Rogers, of Helston, "My Queen" (Blumenthal), by Mr. C. W. Robinson, "O hush thee, my babe" (Sullivan), by the whole choir, and two cornet and pianoforte duets, by Mr. C. Powell and Mr. C. W. Robinson, the latter lending his services throughout as conductor and accompanist. The hall was crowded, and about £50 realised.

GLASGOW.—The second subscription concert of the season was given by the Tonic Sol-fa Choral Society, in the City Hall, on Wednesday, the 24th December, when, in accordance with a time-honoured custom, the *Oratorio* selected was Handel's *Messiah*. The members of the Society quitted the large organ gallery, and were supported by a small orchestra, under the leadership of Mr. Sam. Smyth, and the organ, which was in the able hands of Mr. Charles Ferguson. The principal vocalists were Mdme. Otto-Alvsleben, Miss Jessie Blair, Mr. Parkinson, and Mr. Winn. The performance was conducted by Mr. W. M. Miller, under whose direction the Society has gradually assumed its present importance. Mdme. Alvsleben, who made her first appearance in Scotland, achieved a signal success; her singing of "Rejoice greatly" amply meriting the applause it elicited. Mr. Parkinson in "Thou shalt break them" was highly effective, and Mr. Winn in the music allotted him was careful and conscientious throughout.

GUILDFORD.—A very good concert was given on the 8th ult., under the direction of Mr. Stedman, assisted by Miss Isabel Weale, Miss Dones, Mr. Thurley Beale and Mr. Henry Parker. A well-selected programme, very successfully performed, was highly appreciated by the audience.

HEREFORD.—On Tuesday, the 23rd December, the Hereford Choral Society gave a performance of Handel's *Judas Maccabaeus*, at the Shire-hall. With the exception of Madame Talbot-Cherer, who took the principal soprano music, the whole of the performers were members of the Society. The *Oratorio* was not so well given as we should have expected from a class having the advantage of such a skilful and painstaking conductor as Mr. Townshend Smith. In the second part, however, and especially towards the close, the choruses were better sung. "We never will bow down" went fairly, as did the succeeding choruses, except "See the conquering hero comes." Madame Cherer distinguished herself in the air, "Then shall the lute;" but the grand soprano air, "From mighty kings" was read rather than declaimed. Miss Lydia Broad sang "Pious orgies" and "Father of Heaven" exceedingly well, and showed good taste and cultivated feeling in her interpretation of both airs. The Rev. A. Robinson, who undertook the tenor airs, acquitted himself remarkably well, particularly in "No unhallowed desire" and "How vain is man." Mr. J. H. Lambert was suffering from a severe cold, and therefore simply read the notes of the bass part; he however created much effect in the bass air, "The Lord worketh wonders."

HEYWOOD.—On Tuesday evening, the 23rd December, a performance of the *Messiah* was given in St. Luke's Church, by the kind permission of the Rector. The admission was by free ticket, and although 1,500 were issued, many people were unable to obtain entrance. The principal vocalists were Miss Lydia Vernon, Miss Juliet Smith, Mr. J. Simpson, and Mr. Alfred Wroe, and the choruses were excellently sung by the Heywood Choral Society, assisted by a few friends from Bury. J. F. Bridge, Esq., Mus. Bac., organist of Manchester Cathedral, presided at the organ, and Mr. Richard Rigby, choir-master of St. Luke's, conducted. After the first part of the *Oratorio*, the Rector delivered a brief address, and at the end of the performance a collection amounting to £51 10s. 5d. was made.

HUDDERSFIELD.—On the 13th ult., Dr. Spark, organist of the Leeds Town Hall, gave a lecture on "Pianoforte Music, Ancient and Modern," with illustrations. After a brief sketch of the history of music, the lecturer proceeded to describe the mechanism of the harpsichord, showing how it differed from the pianoforte; and amongst the specimens given of the various styles of music written for these instruments were included "The Carman's Whistle," Scarlatti's "Cat's Fugue," a Fugue by Bach, and various pieces by Handel, Mozart, Haydn, and

Beethoven, the playing of which drew forth much applause. At the close of the lecture the chairman (the Rev. R. Bruce), thanked Dr. Spark for the pleasure he had afforded to the audience.

HULL.—The Organ at Colman Street Wesleyan Chapel was opened by Mr. W. T. Best, on the 13th ult. The chapel was well filled, and the selection of classical organ compositions performed by Mr. Best was much appreciated. The organ has been built by Messrs. Forster and Andrews, of Hull.

HUNGERFORD.—On Thursday, the 15th ult., a very successful concert was given in the Corn Exchange, by Mr. James Newhook, organist and choir-master of St. Saviour's, before a crowded audience. The chorus consisted of twenty-five boys from the National School, and the same number of men from the choirs of the town. The singing was steady throughout, and bore evidence of careful and judicious training, the various points being attacked with a decision rarely heard in small provincial towns. Miss Turner, the solo vocalist, was loudly applauded for her rendering of "Esmeralda" and "Come back to Erin." Some young ladies of the district contributed pianoforte duets. Mr. Newhook was a highly efficient conductor, and Mr. Payne, organist of Hawley, Hants, accompanied.

KESWICK.—On Monday evening, the 19th ult., Mr. Freeman, organist of Crosthwaite, gave his annual pianoforte recital at the Keswick Hotel. The music was entirely instrumental, one of Broadwood's grand iron pianofortes being used for this occasion. Two of Beethoven's *chef d'œuvres*, Mendelssohn's *Songs without Words*, and some of the sparkling dance music of Herz, Spindler, and others were excellently played, and formed an agreeable variety. Much interest was felt in the performance of Miss Smith, pupil of Mr. Freeman, whose rendering of Heller's "La Truite" and Pauer's "La Cascade," gave great satisfaction. Mr. Wales well sustained his reputation as a flautist. The room was well filled.

KILMARNOCK.—On Wednesday evening, the 31st December, a musical entertainment was given in the Corn Exchange Hall, under the direction of Mr. W. H. Dixon, High Church organist. The audience was a large one, and the concert passed off with great success. The artists were Madame Thaddeus Wells, soprano; Mr. Darling, tenor; Mr. Christian, bass; and Mr. Nicholson, flautist; Mr. Dixon officiating as accompanist on the pianoforte. The playing of Mr. Nicholson was a great attraction; his solos were superbly rendered, and nothing could have been more charming than his execution of the florid imitative passages of "Lo! here the gentle lark," in conjunction with Madame Wells. Mr. Darling and Mr. Christian were also highly effective in their songs. Madame Wells distinguished herself chiefly at the pianoforte, of which she is an accomplished player.

LEAMINGTON.—On Tuesday evening, the 30th December, the members of the Spencer Street choir gave a sacred concert in the Public Hall, Windsor Street, in aid of the fund for improving the chapel organ. Mr. W. R. Archer, organist, presided at the pianoforte, and several picked voices from the choirs of the Parish Church, Christ's Church, and Iron Church, were added to the Spencer Street choir. The programme included Mozart's *Credo*; "Resignation," by Lindsay; the Earl of Wilton's anthem, "O, praise the Lord;" "Angels, ever bright and fair; Mendelssohn's air, "If with all your hearts," with the recitative, "Ye people rend your hearts;" the Anthem, "O taste, and see;" (Goss); "Arm, arm, ye brave;" "Hail, Judea;" "O rest in the Lord;" "But thou didst not leave his soul in hell;" and the "Hallelujah Chorus." Mrs. Boddington was enthusiastically encored in "O rest in the Lord," and Miss Davis and Mr. Barnett were highly successful. The programme was creditably executed, the "Hallelujah Chorus" being particularly commendable. The Rev. J. Morrell Blackie presided, and opened the proceedings with a few brief remarks, expressive of the pleasure he felt in meeting the friends at Spencer Street once more.

LEEDS.—On the 10th ult., the Leeds Harmonic Union gave a concert in the Town Hall, which was in every respect highly successful. The choir has been well trained by Dr. Spark, and several pieces were so excellently sung on the occasion as to elicit enthusiastic approbation. The Undercliffe Glee Union also took part in the concert, and vocal and instrumental solos were given, which much enhanced the enjoyment of the audience.

LIVERPOOL.—The twelfth and last concert of the Philharmonic Society, for 1873, took place on the 23rd December, the *Messiah*, as usual, being the *Oratorio*. Principal performers: Miss Edith Wynne, Madame Patey, Mr. Edward Lloyd, and Mr. Perkin; trumpet *obbligato*, Mr. T. Harper. The first concert for 1874, was given on the 13th ult. Principal artists: Madame Nita Gaetano and Signor Agnesi; solo pianoforte, Madame Leonie Michels. The overtures were those to *Semiramide* and *Oberon*; the *Sinfonia*, Mendelssohn's *A minor* (the Scotch Symphony). The committee had hoped to introduce to a Liverpool audience, Sir Julius Benedict's *MS. Sinfonia in G minor*, but the non-arrival of the parts from Berlin, necessitated the change. The choral members sang with great spirit Mendelssohn's part-song, "Now morning advancing" and the Swabian part-song, "Farewell," with much delicacy. Signor Agnesi was very effective in the *Scena* (with chorus) from *Semiramide*, "Si, vi sarà vendetta," and "Nazareth" (Gounod), the last song being encored. Madame Nita Gaetano and Signor Agnesi gave, excellently, two duets of varied character—the pathetic "Qual sepolcro," from Paer's *Agnesi*, and "Leggiadre Rondinelle" from Ambroise Thomas's *Mignon*. Madame Michels played Weber's "Concert-Stück" with artistic delicacy and effect. The evening's performances concluded with Mendelssohn's *March from Athalia*.—The third of Mr. Charles Hallé's orchestral concerts was given on the 6th ult., at St. George's Hall, which was filled in every part. The leading feature of the concert was the excellent performance of Spohr's *Symphony The Power of Sound*, which has not been heard in Liverpool for about two years. The intensely expressive opening, the pomp of the martial episode, and the impressive finale, were executed to perfection; and M. Viouxtemps is worthy of notice for his very effective playing of the Serenade. The other orchestral numbers were

the overture to *Leonora*, a new concert overture by Rietz, and Gounod's overture to *Mirella*. Mrs. B. Porter was the vocalist, and was highly effective in the *Scena* from *Der Freischütz* "Softly sighs," and Handel's "Let me wander not unseen." Madame Norman-Neruda secured a genuine success by her playing of Beethoven's Romance in F, and (with Herr Strauss) Bach's Concerto in D minor. Mr. C. Hallé conducted, and was accorded for his reading of Chopin's Polonaise in A flat.

LYNN.—The first concert of the Philharmonic Society for the present season was given in the Music Hall, on the 16th ult., the principal vocalists being Miss Matilda Scott and Mr. Stedman. The programme included a selection from Handel's *L'Allegro*, both the solos and choruses in which were well rendered. Mr. Stedman received an enthusiastic encore for his singing of "The Anchor's weighed," and one of the most successful efforts of the choir was in the part-song "Silent night," which was warmly applauded. Mr. B. J. Whall was conductor, Mr. J. Bray, leader of the band, and Mr. W. O. Jones accompanists.

MANCHESTER.—On the 26th December, Signor Giulio Perkin made his first appearance at Mr. Charles Hallé's concerts, and sang the following airs: "Se il reitor e la vendetta" (*La Juive*), "Fallen is thy throne, O Israel" (Sir John Stevenson), and "Infelice" (Verdi), with much success. Signor Piatti was the solo instrumentalist, and was much applauded in his various pieces. His Concerto in D minor, performed for the first time here, and his smaller solos, "Abendlied" (Schumann) were exquisitely played. Mr. Hallé and Signor Piatti gave most excellently the Tema con Variazioni in D major, by Mendelssohn. The band played Beethoven's C minor Symphony in a faultless style, and also the overtures, *Zauberflöte* (Mozart), *Mirella* (Gounod), and *Manfred* (Reinecke).—On the 2nd ult., Haydn's *Creation* with Madame Lemmens-Sherrington, Mr. Edward Lloyd, and Signor Agnesi, as principal vocalists, drew a large audience. Mr. Hallé conducted as usual. On the 8th ult., Madame Sinico was the vocalist, and sang in her accustomed charming manner. Mr. Hallé played Litolf's Concerto Hollandais in E flat, No. 3, "Das Lob der Thranen" (Schubert and Liszt), and "Il moto continuo" (Weber). The Concerto proved most interesting. Herr Strauss was the solo violinist and received a well-merited encore in Spohr's Potpourri on Irish Airs. The overtures performed were *Les Abencerrages* (Cherubini), *L'Eclair* (Halévy), and Introduction to *Lohengrin* (Wagner). The Symphony was Mozart's Parisian, in D, No. 9.—On the 15th ult., a very interesting programme was performed with the assistance of Madame Norman-Neruda, Signor Piatti, and Mr. Hallé. Mdlle. Gaetano was the vocalist. The chief attraction was Beethoven's Grand Triple Concerto in C major, (Op. 56) for pianoforte, violin, and violoncello with full orchestral accompaniments. This was played to perfection, and was heartily appreciated by the audience. The novelties of the evening were Raff's Grand Symphony, "Im Walde," in F (first movement); the overture *Lustspiel* (Rietz), and a Ballad and Polonaise, in G, by Vieuxtemps for the violin.—On the 22nd ult. a crowded audience was attracted by the new Oratorio, *St. John the Baptist*, by Macfarren, with the following principal vocalists: Mesdames Lemmens-Sherrington and Patey, Messrs. E. Lloyd and Santley. The performance was one creditable to all concerned.—On Monday evening, the 10th ult., Mr. W. T. Best gave an Organ Recital, at St. Peter's Church. The programme, which included compositions by Bach, Mendelssohn, Mozart, H. Smart, J. Lemmens, A. Guilman, G. F. Hatton, W. T. Best, &c., was attentively listened to by a crowded audience.

MELBOURNE, AUSTRALIA.—Six organ concerts have been recently given by Mr. Summers, in the Town Hall, with a success which shows how rapidly the taste for good music is spreading in Australia. A week's Festival is to be held at Easter, with a fine orchestra and an efficient choir, numbering nearly 1000 members. Amongst the works to be performed will be included Bach's *Passion* (St. Matthew), *Israel in Egypt*, *St. Paul*, *The Seasons*, and a new Oratorio by Mr. Summers.

PARSONSTOWN, IRELAND.—At the Christmas gathering of Model Schools, on Monday Dec. 22nd, a choice selection of music was performed by the singing-class, and much appreciated. The prizes given by Mr. Arnold, music-master, were kindly presented (to those deserving) by the Rt. Hon. the Earl of Rosse.

PENZANCE.—A very successful performance of Sir Michael Costa's *Eli* was given by the Penzance Choral Society, in St. John's Hall, on Tuesday the 6th ult. The part of the Judge was ably sustained by Mr. Winn; Mr. Cummings took the parts of Ekanah and Saph, with his usual carelessness and skill. Mrs. Nunn successfully represented Samuel, and Miss Katherine Poyntz, though suffering severely from a cold, was most heartily applauded for her singing in the music allotted to Hannah. The secondary bass and tenor parts were well rendered by Mr. Stephen White, and Mr. Tronsson. The choruses were as a whole well sung, and the orchestra, under the leadership of Mr. W. C. Hemmings, also deserves commendation, particularly taking into consideration that the band consists almost entirely of amateurs. Mr. J. H. Nunn conducted.

PERA.—Handel's *Messiah* was performed in the Memorial Church, on the 29th Dec., by the British Choral Union. The church was densely crowded, the number of applications for places having been nearly threefold that of the seats. The majority of the audience was English, but there was a considerable number of other nationalities, principally Italian, German, and Levantines. The choir was composed of ladies and gentlemen. Sixteen of the lady-singers were Armenians, students in Mr. Panossian's school, and two of the gentlemen were also Armenians. Mr. Christiani, who has trained the Choral Union from its commencement, conducted the choir, and Mr. Mohert presided at the harmonium. The orchestra consisted of Italians, with one exception, Mr. Blair, second violin. Mrs. Hanson rendered with eloquence "There were shepherds abiding in the field," "Come unto Him all ye that labour," "But thou didst not leave his soul in hell," and "I know that my Redeemer liveth." Mrs. Triandaphillides sang very classically "O

Thou that tellest," "He shall feed his flock like a shepherd," and "How beautiful are the feet." Miss Easton, who has a good soprano voice, was effective in "Rejoice greatly, O daughter of Zion!" and "If God be for us." Miss Curtis sang with great pathos "Thy rebuke hath broken His heart," and Mr. Tucker, Mr. Streater and Mr. Knighton, gave the tenor and bass solos very creditably. The choruses were all well sung, and reflect much credit upon the able conductor of the choir, Mr. Christiani. The collection amounted to the sum of £ T. 36.34.

PULBOROUGH, SUSSEX.—The Choral Society gave a performance of Handel's *Judas Maccabæus*, at the Corn Exchange, on the 14th ult. The solos were taken by Miss Burden, Miss Allen, Messrs. Chatfield and Ansell, and the Rev. C. P. Calvert. The choral music was very carefully sung. Mr. T. Lacey led the orchestra, and Mr. L. S. Palmer conducted.

RETFORD.—The first evening dress rehearsal of the Choral Society was given in the Town Hall, on Monday, the 21st December, before a large audience. The work selected was Mendelssohn's Oratorio, *St. Paul*, which was creditably given, especially the chorale of "To God on high," and the ever-popular "Sleepers, wake." The solo parts were well sung by Miss Wright, Mrs. Wilson, Miss Gylby, Miss Spencer, the Rev. Canon Gray, the Rev. A. Custance, Mr. Manning, Mr. Bradshaw, Mr. Dimock, Mr. Reachlows, Mr. Merryweather, and Mr. Denman. The pianoforte accompaniments of Mr. Wells were, as usual, thoroughly effective, and the performance was a complete success, reflecting the highest credit on the care, industry, and musical skill of the talented conductor, Mr. Hamilton White.

RICHMOND, YORKS.—On Monday evening, the 5th ult., Mr. J. H. Rooks introduced for the second time Handel's Oratorio, the *Messiah*, which was given in the Town Hall, by the members of the Parish Church Choir, assisted by several members of the Darlington Choral Society—altogether numbering about fifty performers. The pieces which were more particularly admired were "But who may abide," "O thou that tellest," "He shall feed his flock," "Come unto Him," "But thou didst not leave," "How beautiful are the feet," "I know that my Redeemer," and "The trumpet shall sound." The singing of the Misses Young, Mrs. J. G. Croft, and Messrs. Greathead, Todd, and Burgin, was excellent. The choruses were most carefully rendered. An efficient band was engaged for the occasion. Mr. Marshall, of Darlington, presided at the pianoforte, and the concert was under the able direction of Mr. Rooks.

RIPON.—The Church Institute gave a Soirée in the Town Hall, on Thursday, the 15th ult., at which the Lord Bishop presided, and the Marquis of Ripon delivered an address. The members of the Cathedral Choir, with Mr. A. Ramsden and a few other friends, assisted by a small band, performed a good selection of music, including Mendelssohn's *Sons of Art*, Haydn's 1st Symphony, and the overtures to *Masaniello* and *Clemenza di Tito*. Mr. E. J. Crow, Mus. Bac., the newly appointed organist of the Cathedral, conducted, and played in a most able manner Beethoven's Sonata in D, Op. 10. The proceedings closed with a vote of thanks to the performers, and an expression of hope that Mr. Crow might enjoy a long, happy, and prosperous reign over Ripon Cathedral.

SHEFFIELD.—On Christmas Eve Handel's *Messiah* was performed in the Music Hall, Surrey Street, with Mrs. Holt, Madame Whitaker, Mr. Bywater, and Mr. Wood as principal vocalists. The choir consisted of the Sheffield Choral Society, and the Rotherham Hospital Musical Union, and the band of members of the Amateur Harmonic Society, assisted by several professional instrumentalists. Mr. C. Harvey, who originated the concert, must be congratulated on the success of the performance, the choruses being in great part given with much force and precision, whilst the singing of the principals gave great satisfaction. Herr Schöllhamer officiated as conductor.

—On Christmas Day, the Sheffield Tonic Sol-fa Choral Society, assisted by the Sheffield Choral Society, gave the same Oratorio, on which occasion the Music Hall was crowded in every part. The principal singers were Miss Helena Walker, Miss Moseley, Mr. A. Kenningham, and Mr. Brandon. The performance opened with "Christians, awake," accompanied by the free band and organ. Mr. Robinson (trumpet), and Mr. J. W. Phillips, as organist, played with their usual ability. Mr. Samuel Hadfield conducted. The *Messiah* was also given on the same evening in the Theatre Royal to a full house.

—Many musical entertainments have been given in the new Albert Hall, foremost amongst which must be placed that in which Mr. Pyatt, of Nottingham, was the caterer on the 3rd ult., on which occasion the splendid band of the Grenadier Guards under the leadership of Mr. Dan Godfrey, gave a highly attractive performance. Madame Osborne Williams was the vocalist on the occasion, and sustained her part in a highly satisfactory manner. M. Guilman, of Paris, on the 14th ult., as well as on two previous occasions during the month, gave recitals on the splendid organ built by M. Coll, of Paris. The hall was crowded on each occasion, and the performer most effectively displayed the capabilities of this fine instrument. Mr. Charles Harvey on the 13th ult., inaugurated the first of a series of orchestral and ballad concerts, and must be congratulated on the success which attended this, the first of the series. The vocalists were Miss Edith Wynne, Miss M. Severn, and Mr. Henry Guy. Mr. Charles Harvey was conductor.—On the 22nd ult., the directors of the Athenæum gave a concert before a crowded and appreciative audience. The vocalists were Mdlle. Titieni, Madame Sinico, Mdlle. Justine Macwitz, Signori Fabrini, Borella, Campobello and Giulio Perkin. Mdlle. Titieni was in fine voice, her "Ernani involami" was exquisitely given, and "It was a dream" was unanimously encored. The other singers were also highly successful, and M. Colyn, in his violin solos, created more than ordinary interest.

SOUTHWELL.—The Choral Society, which has been recently revived under the conductorship of C. Bucknall, Esq., organist of the Collegiate Church, gave a very successful evening concert on Tuesday, the 23rd Dec., in the Assembly Rooms. Gounod's "Nazareth" was sung with great effect by Mr. Clegg, of the Minster choir, and followed by the chorus of men's voices in unison. This was deservedly encored, as was also "The Linden Tree," a melodious quartet composed by

the conductor, and well rendered by Messrs. Shumack, Wait, Holt, and Clegg. The members of the Society may fairly be praised for their singing of Macfarren's "Three Fishers," Archer's "Required love," and Pinsuti's "Good night, beloved." The concert was highly creditable to the Society, and was well supported by a large audience.

STOCKPORT.—The organ at Tiviot Dale Chapel, which has been reconstructed by Messrs. Whiteley of Chester, was re-opened by Mr. W. T. Best, on the 14th ult. The works performed comprised Mendelssohn's Organ Sonata, No. 4, Offertoire, by Guilman, Bach's Echo (B minor) and Fugue (G major), H. Smart's Air with variations, Prelude and Fugue, by G. F. Hatton, &c.

SUDBURY, SUFFOLK.—A concert was given in the Town Hall, on Thursday, the 22nd ult., under the conductorship of the Rev. R. B. Earée. The programme was well selected, and the vocal solos were much applauded, Miss Earée and Mr. W. H. Cummings receiving enthusiastic encores. Several glees were also re-demanded, and concerted instrumental pieces and solos were successfully given, Mendelssohn's *Andante* and *Rondo Capriccioso* (pianoforte), by Miss A. Andrews, and a violin Fantasia by Mr. Smythies, being especially worthy of commendation. The gross receipts of the concert, which amounted to about £40, will be handed over to the organ fund of St. Peter's, Sudbury.

SYDNEY.—A choral service was held in the church of St. Mark's Darling Point, on Wednesday evening, 19th Nov., to commemorate the re-opening of the organ, which has been greatly improved and enlarged by Mr. C. J. Jackson. A full choir was present, numbering in all fourteen adults and seventeen boys. The service began with the well-known hymn, "We love the place, O God." The prayers, to the music of Tallis, were sung by the Incumbent. The first lesson was read by Canon Vidal, the second lesson by the Rev. C. F. D. Priddle. The services were *Cantata*, in D, Harwood; *Deus misericordius*, Jackson in F; Anthem, "O Lord, how manifold" (Barney). A sermon, suitable to the occasion, was preached by the Incumbent. At the close of the service a collection was made on behalf of the organ fund, exceeding £20. The church was crowded in every part, many persons during the service standing in the porch. The volunteers were played by Mr. C. H. Wood, organist of St. Mark's (who also presided ably at the organ during the service), and by Mr. Rea, of St. John's, Darling-hurst.

WALTHAMSTOW.—The Musical Society gave its first concert this season at the National School-room on the 19th ult., when a first performance of a new *Cantata*, *Psyche*, the composition of the conductor, Mr. J. F. H. Read, took place. The principal vocalists were Miss Nessie Goode, Miss Kate Wilkinson, Mr. H. Guy, and Mr. Wadmore. There was a full band of about 30 performers, led by Mr. H. Weist Hill, and a chorus of about 70 voices. The performance, considering the single rehearsal that had taken place with the band, was most creditable to all concerned. The *Cantata* proved a great success, and the composer, at the termination of both the first and second parts received quite an ovation from the performers, and from a large audience. The proceeds of the concert are to be applied to the local Dispensary.

WESTERHAM.—The Harmonic Society gave its first concert in the Public Hall on Thursday evening the 8th ult., when a portion of Handel's *Messiah* was performed with much success, the principal parts being sustained by Misses Lockyer and Harris, Messrs. Cockerell, A. Frogden, Horace Buck and J. Anderson. The second part of the programme was miscellaneous, and included several concerted pieces, admirably sung by the choir, and a good selection of vocal pieces, preceded by the Overture to *Figaro*. Mr. Howell presided with his accustomed ability at the pianoforte.

WEST HACKNEY.—Mr. Edwin Gray gave an evening concert on behalf of the New School Building Fund, on Tuesday, the 13th ult., in the National Schools, Church Road, under the patronage of the Baroness Burdett Coutts. Artists: Miss Ellen Horne, Miss Adelaide Bliss, Miss Lydia Elsmore, Miss L'Estrange and Madame Arnold Potter (Miss Marienne Potter), Mr. Frank Elmore, Mr. Farquharson and Mr. Chaplin Henry; violin, Mr. Viotti Collins; pianoforte; Miss Ellen Bliss, Miss Nellie Hoe, and Mr. Farquharson. The concert was excellent in every respect, and gave much gratification to a crowded audience.

WILMSLOW, CHESHIRE.—A concert was given on Monday evening, the 12th ult. before a large audience. Besides several well-selected ballads, instrumental solos were given on the flute by Mr. de Jong, on the oboe by M. Lavigne, and on the pianoforte by Mr. Horton C. Allison. A duet for flute and oboe by Messrs. de Jong and Lavigne was highly appreciated, as were also the pianoforte pieces played by Mr. Allison, which included his own "Tarantella," and a Concert Fantasia by Liszt, on Mendelssohn's "Wedding March."

ORGAN APPOINTMENTS.—Mr. Louis Löffler, organist and choir-master to Anderston Church, Glasgow.—Mr. E. C. D. Gilmore, organist and choir-master to Holy Cross, Bearsted, Maidstone.—Mr. Thomas Allen (from St. Paul's, Paddington), to Christ Church, Wimbledon.—Mr. G. J. Simmons, organist and choir-master to All Saints' Church, Hatcham Park, S.E.—Mr. James Hodgson, organist and choir-master to the Parish Church, Huyton, near Liverpool, retaining his appointment as choir-master at St. Philip's, Litherland.—Mr. T. Capel Hullett, organist and choir-master to Cloyne Cathedral, Co. Cork.—Mr. H. B. Ellis, to St. John's Church, Leicester.

CHOIR APPOINTMENTS.—Mr. John Nutton (basso), of Magd. Coll., Oxon, to Durham Cathedral.—Mr. Charles Hansford, principal tenor to St. Matthias' Church, West Brompton.—Mr. Hansen Thorn (bass), to St. Jude's Church, Commercial Street, E.

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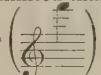
PREFACE.

NOTWITHSTANDING the many editions of Beethoven's Sonatas that exist already, the present one will stand in need of no justification if it should prove a help towards the better rendering and clearer understanding of these great works. This it aims to be.


Firstly: by the fingering. Many passages from their complication, present difficulties almost insurmountable to amateurs without some guidance, others again admit of various ways of fingering; in all such cases the one selected is that which the Editress, on careful consideration, believes to be the most conducive to the clearness of the phrasing; and even should it not seem the most easy or simple, the player may be repaid for any practice spent upon it, by a better insight into the purport of such passages.

Secondly: by the slurs, which are of such essential importance to define the phrasing, and yet are so seldom placed with due attention. These have been carefully revised; the best editions have been compared; in innumerable places where (contrary to musical sense and feeling) the slur stops short of the final note or resolution, it is here made to include such note or resolution; in fugal movements where the subject is originally slurred, the same indication is added in all its repetitions.

Thirdly: by the addition of the small staves in some places; it must be borne in mind that the compass of the Pianoforte was formerly much more limited than it is now,

the highest note being at one time F  and conse-

quently passages which, in the first part of a movement, appeared in a certain form, were obliged, when they recurred in the second part in a *higher* key, to be compressed for want of notes. In many cases this enforced alteration led to the addition of a new feature of interest, as, for instance, in Sonata No. 4 (page 51), where

occurs, instead of  and again in Sonata No. 17 (page 221) —




In both these examples the introduction of the Pedal-note in the top part is so novel and beautiful, that it more than compensates for the loss of the original form of the phrase — wherever similar instances occur (and there are many), no alteration is proposed; but where no such compensatory element exists, where it is plain that the mechanical limitations of the instrument alone prevented a complete reproduction of the original passage, such passage is here printed in the shape in which it would probably have been written, had the keyboard in Beethoven's time had its present extent. Such alterations are offered as suggestions only; whoever prefers, can of course play the passage according to the original text.


The places where the present edition varies from others in notes, and the reasons for such variations, will be found in the accompanying list.

AGNES ZIMMERMANN.

SONATA I. Page 7, line 4, bar 2. B flat, instead of B natural, to correspond with similar passage in bar 2, line 1.

SONATA II. Page 15, line 5, bar 3,  This

bar is printed in accordance both with the first editions of the Sonata and the last, by Breitkopf and Härtel; in the interim it has been made (by Moscheles and others) to correspond with the fourth bar following, for which there does not seem sufficient reason.

SONATA IV. Page 49, line 1, last bar. 


In most editions the G is natural, but as it assumes the same position in the harmony as the D flat in bar 5, line 5, page 45, the G is here flattened to make both passages correspond.

SONATA V. Page 64. In the 5th and 9th bars of the second part, *f* is placed to the *first* chord instead of later, to give the same character as the opening subject.

SONATA VI. Page 78, line 2, last bar. The natural is placed to D, according to similar passage in last bar but one of page 79.

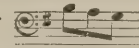
SONATA VII. Page 87, line 5, bar 2. C in the bass (instead of A), in accordance with similar passage in line 3, page 84.

SONATA XII. Page 155, line 2, bar 3. The bass octave is here printed A (instead of F, as in some editions), to preserve the uniform motion with the top part.

SONATA XV. Page 184, line 4, bar 2, 

D instead of E, to correspond with similar phrase on page 188, line 2, bar 6.

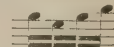
SONATA XIX. Page 254, line 2, last bar, twice G in the

bass, instead of  according to similar phrase in last bar, line 5, page 252.


SONATA XX. Page 256, line 7, first bar. E is added in the bass to correspond with bar 3, last line of previous page.


SONATA XXI. Page 263, line 5, last bar. The Harmony is here printed to correspond with the same place in the five following bars. In some editions, instead of this *first* inversion, it appears as a *second* inversion, which seems to be irrelevant to the remainder of the passage.

Page 281, line 2. The touch of the Pianoforte was formerly so light, that runs in thirds and octaves could be done by *sliding* the fingers along the keys; this was, of course, much faster than they could ever be played from the wrist. It being now impossible to execute this passage in the manner intended, the small staves indicate the best way of dividing it between the two hands.


SONATA XXVII. Page 342, line 5, bar 4. 

according to the manuscript, not as generally printed


thus:  Page 350, line 5, last bar but one,

 according to the manuscript.

SONATA XXVIII. Page 360, line 2, last bar. Twice E in

the left hand, instead of  as in other

editions, since Beethoven evidently intended the *strict* imitation of the fugal subject, having even written perfect fifths to ensure this (see same page, line 4,

bar 2 

Page 360, line 4, bar 7, F instead of G in the bass, to preserve the subject. The same alteration is made in the right hand on page 361, line 1, bar 3.

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| 4. From Yonder Vale and Hill (<i>D'immenso giubilo</i>) | From Donizetti's "LUCIA DI LAMMERMOOR." |
| 5. Here we Rest (<i>Qui la selva</i>) | From Bellini's "LA SONNAMBULA." |
| 6. Onward to Battle (<i>Squilli echeggi</i>) | From Verdi's "TROVATORE." |
| 7. Rataplan (<i>Rataplan</i>) | From Donizetti's "LA FIGLIA DEL REGGIMENTO." |
| 8. The Gipsy's Star (<i>Vedì! le fosche</i>) | From Verdi's "IL TROVATORE." |
| 9. War Song of the Druids (<i>Dell' aura tua profetica</i>) | From Bellini's "NORMA." |
| 10. In Mercy, hear us! (<i>Cielo clemente</i>) | From Donizetti's "LA FIGLIA DEL REGGIMENTO." |
| 11. Come to the Fair! (<i>Accorate, giovinette</i>) | From Flotow's "MARTA." |
| 12. Friendship (<i>Per te d'immenso giubilo</i>) | From Donizetti's "LUCIA DI LAMMERMOOR." |
| 13. Away, the Morning freshly breaking (<i>The Chorus of Fishermen</i>) | From Auber's "MASANIELLO." |
| 14. Pretty Village Maiden (<i>Peasant's Serenade Chorus</i>) | From Gounod's "FAUST." |
| 15. The soft Winds around us (<i>The Gipsy Chorus</i>) | From Weber's "PRECIOSA." |
| 16. See how lightly on the blue sea (<i>Senti la danza invitaci</i>) | From Donizetti's "LUCREZIA BORGIA." |
| 17. See the Moonlight Beam (<i>Non fav Mottò</i>) | " |
| 18. On yonder rocks reclining | From Auber's "FRA DIAVOLO." |
| 19. Happy and light | From Balfe's "BOHEMIAN GIRL." |
| 20. Come, come away (<i>Ah! que de moins</i>) | From Donizetti's "LA FAVORITA." |
| 21. Hymen's torch (<i>Il destin</i>) | From Meyerbeer's "LES HUGUENOTS." |
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THE POETIC BASIS OF MUSIC.

By JOSEPH BENNETT.

WHEN a new system or theory is presented to the world those features in it most quickly arrest attention which have immediate practical results. The aggregate mind is itself eminently practical. Its first and governing thought is, How to live. Individual minds may exist in the shadowy realm of abstract ideas, apart from the influence of human necessity, but these are lost in the vast whole. Hence, the eagerness with which men ask themselves, when confronted with a new principle, "Will this touch us, and, if so, how?" They fix their eyes upon that in it which most obviously threatens consequences rather than upon the reasoning of which it is the outcome and representative. In fact, they are subject to the instinct of life. A particular example of this general rule may be found in the present condition, as regards England at least, of the musical questions propounded by Herr Richard Wagner. That famous person has been long before the world with a complete theory of musical development, yet he is chiefly recognised, when recognised at all, as an advocate of certain radical changes in the lyric drama—changes, that is to say, which have a serious bearing upon a very attractive amusement. So far as Wagner's theory concerning the lyric drama is understood by the popular mind, its actual and possible influence has aroused strong feeling, because it concerns, more or less, a multitude of individuals, and is, to them, a matter of subjective interest. But Wagner, looked at solely as a man who would change operatic forms, and his theory, regarded only as affecting operatic music, are imperfectly comprehended. True, this is the ultimate development of man and theory, but among the developing processes is much that has escaped general observation, and that may be considered independently of the chain in which it is a link. My purpose now is to take up one of Wagner's underlying principles and see what it is worth.

First of all, the principle chosen must be fairly and accurately described. In doing this, that there may be no doubt either of fairness or accuracy, I shall use the language of Wagner himself, and that of his champion in this country, Dr. Franz Hüffer, whose recently published book, *The Music of the Future*, is an authority not to be questioned. In an appendix to Dr. Hüffer's work, the author, referring to a performance of Beethoven's Ninth Symphony at Bayreuth, observes:—

"The choice of Beethoven's Symphony in D minor was the most appropriate that could be made on this occasion, because it forms, as it were, the foundation of the great development of modern German, and especially of Wagner's own, music. The principle of this new phase in art . . . is the necessity of a poetic basis of music; that is to say, a latent impulse of passionate inspiration which guides the composer's hand, and the conditions of which are in themselves by far superior to the demands of music in its independent existence. The rules arising out of these demands are in the Ninth Symphony violated, nay, completely overthrown, with a freedom of purpose and grandeur of conception that can be explained only from Beet-

hoven's fundamental idea, as it gradually rises to self-consciousness, in the words of Schiller's Ode, 'An die Freude.'"

Speaking of the Finale to Beethoven's Symphony, Dr. Hüffer goes on to say:—

"It is the highest effort of dramatic characterisation instrumental music has ever made, and seeing that it has reached the limits of its own proper power, it has to call the sister art of worded poetry to its aid. . . . It is obvious how the introduction in this way of words, as the necessary complement of musical expression, even at its climax of perfection, became the stepping stone to the further development of poetical music, as we discern it in what is generally called the 'music of the future.'"

Here we have, clearly and boldly stated, the following theses:—

I. *Music must arise from a poetic impulse, the conditions of which are superior to the demands of music in its independent state.*

II. *Instrumental music, even at its climax of perfection, is incapable of the highest expression of that impulse, and needs the aid of words.*

Having gone to Dr. Hüffer for more concise definitions than could be found in the involved periods of his master, I now turn to Wagner himself for their exposition, and find all I want in a single chapter of his *Opera und Drama*—a chapter which, adopting the writer's own term, might be headed "Beethoven's Mistake." I propose quietly to accept this term, and allow Wagner to point out the "immeasurably rich master's" error. After noticing the development of instrumental music from the simple forms of the dance tune and ballad air, Wagner goes on to say that "the expression of a perfectly decided, clearly intelligible individual purport, was, in truth, impossible for a language capable only of expressing a sensation generally," and that this fact was exposed by Beethoven, in whom "the yearning to express such a purport became the consuming, glowing, vital impulse of all artistic creation."

It will here be observed that with regard to Beethoven personally, Wagner begs an important part of the question, but, without stopping to do more now than indicate the fact, I proceed with his argument.

From the moment the great master's "yearning" was manifested, instrumental music became an artistic error, within the mazes of which Beethoven remained entangled. But from the darkness of error came the light of truth, just as the effort of Columbus to reach the Indies by sailing westward led to the discovery of America. "The inexhaustible power of music is, nowadays, disclosed to us by the very great mistake made by Beethoven. Through his undaunted and most bold endeavours to attain what was artistically impossible, we have gained a proof of the boundless capability of music to perform every possible task, when it is only necessary for it to be completely and simply what it really is—an art of expression." From the "moment" that Beethoven's "yearning" after definite expression "grew to greater and greater strength"—a somewhat indefinite moment—"from that moment" continues our author, "began the great, painful period of suffering of the deeply moved man and necessarily erroneous artist, who, in the strong convulsions of the painfully delirious stammering of an enthusiasm such as that of a Pythoress, produced, as a matter of course, the effect of a genial madman upon the curious spectator, who did not understand him simply because the inspired master could not

render himself intelligible to him." To this Wagner adds:—"Most of Beethoven's works of this period (his latest) must be regarded as an *involuntary* (the italics are mine) attempt to form for himself a language for his yearnings, so that they often look like sketches for a picture, about the *subject* (the italics are Wagner's) of which, indeed, the master had made up his mind, though not about its intelligible arrangement." Further on, we read of "enigmatical magic drawings, in which the master had simultaneously diffused light and horror, in order that he might, through them, publish the secret that he could never utter in music, but which, however, he fancied he could utter in music alone." This was "Beethoven's mistake," and the foregoing is Wagner's description of it.

I have thus allowed the master, Wagner, and the disciple, Hüffer, to state their case, from which logically, and therefore naturally, come certain inferences, making part of the case itself. Those inferences now demand attention; and, in the first place—

If instrumental music, in presence of Beethoven's "yearnings," became an artistic error, it is much more so, because without excuse, now that he has discovered (in his last symphony) music's highest form and expression.

This inference is proudly accepted by Wagner and his followers. The master speaks of Beethoven's "D minor" as the "last symphony ever written," and Dr. Hüffer avows that with its appearance the arts of music and poetry "became inseparable," while "the possibility of music for the sole sake of sonorous beauty virtually ceased to exist." It follows, as a matter of course, that symphony writers since Beethoven are not "necessarily erroneous," as was he, but sin in the full light of truth, and against all such Wagner, who consistently never attempted to write a symphony himself, uses his keenest rhetorical weapons. First, he attacks those who imitate principally what is external and strange in Beethoven's style. Of these he observes, that not knowing the "unspoken secret" of the master, it was necessary to find some substantial subject for their music. He continues—"The pretence of the musical description of a subject borrowed from nature or human life was placed as a programme in the hands of the auditor, and it was left to the power of his imagination to interpret, in accordance with the hint once given, all the musical eccentricities which could be let loose, with unshackled caprice, until they degenerated into the most motley, chaotic confusion." German composers, Wagner goes on to say, have made themselves less absurd. They have incorporated the new style with the old, and thus formed an artificial medley, "in which they might for a long period continue to musicise very decently and respectably, without having to fear any great interruptions from drastic individualities. If Beethoven mostly produces upon us the effect of a man who has something to tell us, which, however, he cannot communicate clearly, his modern followers, on the other hand, resemble men who inform us in an irritatingly circumstantial manner that they have nothing to tell us." Thus does Wagner in a few words dismiss Mendelssohn, Spohr, Schumann, and all post-Beethoven participators in the "artistic error." A second inference from the Wagnerian theses is a correlative of the first:—

The art of music is, in itself, incomplete, and needs to be perfected by an alliance with poetry.

In his exposition of this doctrine Wagner has used the parabolic form after a fashion which makes it

somewhat difficult for me to follow him in a paper meant for general reading. Here, however, is a brief and significant passage:—"Music is a Woman. The nature of woman is *love*, but this love is the love that receives, and, in receiving, gives itself up without reserve. A woman does not obtain perfect individuality until the moment that she gives herself up. She is the water-nymph who speeds through the waves of her native element without a soul until she obtains one through the love of a man." Previously he had said that Beethoven vainly tried to make music fertile by "exercising it in parturition," and was at last compelled to supply the "fecundating seed" which he took from the procreative power of the poet. I am concerned to inquire neither into Wagner's theory respecting woman nor the accuracy of his parallel. Enough that what has been quoted will convey a strong and clear idea of the views he holds concerning the independence, or rather the dependence of music as an art.

Having thus thrown upon Wagner's position, with regard to the "poetic basis" of music, as much light as his own words can give, it remains to see what can be urged on the other side. Here let me say, that, in reply, I shall eschew invective, which, as Mr. Disraeli once said, when it told against him, is not argument. Invective, consequent upon Wagner's unfortunate leaning towards its use, has long disfigured this musical controversy, and given rise to an *odium* almost as virulent as that which springs from theological discussion. But, while avoiding sarcasm and abuse, I am prepared to do more,—I will not inquire whether Wagner, as we know him, is the result of his own theory, or whether the theory has been adapted to Wagner. In like manner, I will waive the question how far, when exalting the alliance of music and poetry as the only real musical organisation, Wagner is moved by personal vanity, or, at least, by a natural tendency to magnify his own special vocation. In brief, the man shall be separated from his theory, as ought always to be the case when theory is weighed in the balance.

Looking generally at the matter in dispute, it is impossible not to be struck with the part Beethoven plays in it. Of course, if the Wagnerian principles be true, they must have existed before that great master, and independently of him; but none the less do we find Beethoven held up as the Messiah of a new musical dispensation wherein Wagner takes the rôle of St. Paul. Wagner has built his theory upon Beethoven; and it may, therefore, be worth while to see whether, between the foundation and the superstructure, there exists a real and natural connection. Here, then, we touch a vital part of the subject. The question stands thus:—Did Beethoven, in the latter part of his career, strive "involuntarily" to make instrumental music a definite means of expression? Are his later works examples of a "mistake" which he rectified only when worded poetry was united to music in the Finale of the Choral Symphony? I answer that in putting forth such a doctrine Wagner has acted upon assumption merely. He seems to be conscious of the fact, and takes measures to place himself beyond the reach of refuting evidence. Mark, for example, how he insists upon the word "involuntary" in connection with Beethoven's efforts; how he compares his utterances to those of a Pythoness, and defines him as a "genial madman." All this shows considerable skill, because, if Beethoven be regarded as an unconscious and irresponsible medium,—Dr. Hüffer accepts as true of all creative musicians what Vogl said of Schubert, that they compose in a state

of *clairvoyance*—then, of course, any theory can be built upon the man's doings without reference to the man himself. But will my readers accept this premise? I trow not. They will insist, with me, in looking upon Beethoven as a conscious and responsible worker, who knew what he did, and why he did it. Wagner would keep Beethoven out of the witness-box, under what is sometimes euphuistically termed "friendly restraint." I call him into court and ask that he may be allowed to influence the verdict. Under these circumstances it appears rather damaging to Wagner's theory that Beethoven having found the right still pursued the wrong. If, before the Ninth Symphony, the master was struggling to give expression to his thoughts, and if, in the Ninth Symphony, he found the means of doing so, how comes it that, after the Ninth Symphony, he went back to his artistic error, made more "enigmatical magic drawings," and more "sketches about the subject of which he had not made up his mind" in the shape of the so-called "posthumous quartets." This was not the act of a man conscious that he had found the light and liberty of perfect expression, established the inseparableness of music and poetry, and proved that the existence of instrumental music, "for the sole sake of sonorous beauty" was no longer possible. In good sooth, Wagner has excellent reasons for keeping the master in a state of irresponsibility. Furthermore, by those who reject that irresponsibility as an unwarranted assumption, it must be thought strange that Beethoven left no record of his struggles and of his victory. Here was a man who, having great and definite things to say, laboured for years with an indefinite means of expression, and kept absolute silence about his disappointments. Here, moreover, was a man who, after sore efforts, made a great and glorious discovery, and said nothing about it. Strange, indeed, is this; and from it I can only draw one inference—that the fabric which Wagner has built upon the latter part of Beethoven's artistic career, is neither more nor less than the creation of a man resolved to bolster up a preconceived theory. How much is this inference strengthened when we note that Wagner says not a word about the Choral Fantasia, which appeared as early as 1811, and in which voices are united to the solo instrument and orchestra, just as in the Choral Symphony. Here, let me quote a passage from a letter of Beethoven's, addressed to the publisher, Probst:—"I must now, alas! speak of myself, and say that this, the greatest work I have ever written, is well worth 1,000 florins c.m. It is a new grand Symphony, with a finale and voice parts introduced, solo and choruses, the words being those of Schiller's immortal 'Ode to Joy,' in the style of my pianoforte Choral Fantasia, only of much greater breadth." Note, here, the almost complete parallelism which the master saw between the two works. But Wagner says nothing about the Fantasia, because, to do so, would tend to upset his theory. That work was not preceded by "yearnings," "sketches" and all the rest of it. Yet, if ever Beethoven ceased to be a "necessarily erroneous artist" it was in 1811, not in 1824.

Let me not be understood to have said anything in depreciation of the Choral Symphony. My contention simply is, that Wagner has taken the plan of a particular work and treated it as an outcome of general principles, which were never in the composer's mind.

Dismissing thus the Beethoven phase of the question, I now come to the question as a whole,

and have to meet the proposition stated by Dr. Hüffer, that the arts of music and poetry are inseparable, and that "the possibility of music for the sole sake of sonorous beauty has ceased to exist." In another place, it is true, Dr. Hüffer admits that the highest type of musical development "does not make impossible or irrational the perpetuation and perfection of a lower and simpler species as such," but, herein, he confessedly differs from Wagner, and, as the disciple is not above his master, I shall take the proposition in its unqualified form. Is it true, then, that instrumental music is a defective organisation—that it is the soulless Woman, who cannot be complete till she find the Man? In answering this question, I may surely appeal to the universal instinct, which ought never to be overlooked when discussing matters of universal application. "Instinct," said Sir John Falstaff, "is a great matter," and it must have an important effect upon this controversy, according as we find its weight thrown upon one side or the other. Can we, then, discover anywhere the existence of a feeling that instrumental music is an incomplete and, consequently, unsatisfactory thing within its own province? An affirmative reply to this may be challenged as regards every form of instrumental music, from the wild notes of the Alpine herdsman to the C minor symphony of Beethoven. Nowhere do we find evidence of such a feeling, which, if it ever had a universal existence, would speedily remove the cause of offence. Above all, would the unfinished organisation of instrumental music have made itself obvious to those with whom the art generally has been a constant study and delight. But it is just these who find the highest forms of instrumental music satisfying. Where is the amateur who detects incompleteness in the first three movements of the Choral Symphony. When listening to them, has he the impression of looking upon a half-finished temple, or upon—if Wagner's theory about the female sex be right—a woman who has never loved? Is he conscious of an abhorrent vacuum, and does he thrill with satisfaction when the voices enter to fill it up? Direct and plain questions like these, undarkened by grandiloquent verbiage, excite a smile, but none the less do they comprise the Wagnerian theory. The answer to them must be easy. Every amateur knows that he is free from such a consciousness; that the purely orchestral movements are complete in themselves, and that, when vocal music is added, he recognises no more than a temporary alliance of powers which may exist apart. I confess to a high estimate of the argument derivable from the general sense of completeness with which instrumental music is received, but it is not all necessary to my present purpose. A refutation of Wagner's doctrine may be found in the very nature of music itself; and here we come at length to the pith of the whole question.

Dr. Hüffer, in the book already named, after drawing largely upon the philosophy of Schopenhauer to support his views, remarks on the other hand:—"Schopenhauer seems to have considered music as an art of entirely independent and self-sufficient means of expression, the free movement of which could only suffer from a too close alliance with worded poetry. He even goes to the length of highly commending Rossini's way of proceeding, in which the words of the text are treated quite *en bagatelle*, and in which, therefore, music speaks its own language so purely and distinctly that it does not require the words at all, and has its full effect even if performed

by instruments alone." This dictum of his favourite philosopher Wagner rejects, and Dr. Hüffer says that it "cannot but surprise us." But as regards the independence and self-sufficiency of music, it exactly defines the position I mean here to assume. To look upon music as an indefinite expression, needing alliance with that which is definite, is to do it gross injustice. It is an *expression* truly, just as the forms and colours in a painting are the expression of the artist's subject, but it is also a *suggestion*. For the truth of this Wagner himself shall be a witness. In his remarks on the Choral Symphony, he substantially says that the work represents (I quote Dr. Hüffer) "the struggle of the human heart for happiness. In the first movement this longing for joy is opposed and overshadowed by the black wings of despondency. . . . The second movement, on the other hand, with its quick and striking rhythmical formation, describes that wild mirth of despair which seeks respite and nepenthe in the waves of physical enjoyment. The trio again may be considered as a dramatic rendering of the village scene in 'Faust.' The Adagio, with its sweet pure harmonies, appears after this like a dim recollection of former happiness and innocence. . . ." Considering that Wagner regards music alone as barren, and only capable of being "exercised in parturition" without bringing forth, it is astonishing what the purely orchestral movements of the Symphony convey to him. In this description he "unconsciously" indicates the true grandeur, independence, and self-sufficiency of the unaided art. Its strength and glory lie in the very qualities which he elsewhere speaks of as its weakness and shame. To make it the mere expression of worded poetry is to harness Pegasus; for the genius of music is never so noble and attractive as when free in its own domain. Carlyle hints at this when he speaks of music as "a kind of *inarticulate unfathomable speech*, which leads us to the edge of the infinite, and lets us for moments gaze into that." Make it the accompaniment of articulate, comprehensible speech, and you limit its powers. There is no question of gazing into the infinite then; the bounds which confine it are narrow and visible. But leave music free to range the world of sound, and it brings back infinite and infinitely varied treasures. How thankful ought we to be for what Wagner calls an "artistic error." To it we owe the intellectual wealth of Bach, the gaiety and humour of Haydn, the tenderness and grace of Mozart, the sublimity and pathos of Beethoven, the refined beauty of Mendelssohn, the artless song of Schubert, and the fervent, soul-revealing poetry of Schumann. If these things be the results of "artistic error," let us cling to error, and reject the truth. At any rate, let us not proclaim the doom of music as a separate art at the bidding of one who, having a mission, seeks to magnify its importance, and who, being at the head of a movement, would make the little sphere in which he works comprise the whole world.

THE curiosities of the present law of licence will at some future time be regarded with wonder. On Ash-Wednesday last the Moore and Burgess Minstrels were not allowed to perform in St. James's Hall, but were permitted to appear at the Gaiety Theatre. At the Opera Comique (which, like all the theatres, was closed against any dramatic representation) we had the "Dancing Quakers," a "Juvenile Tragedian" in two scenes from Shakespeare (concluding with a "terrific claymore combat"), and

Leotard, "the wonder of the trapeze." For the benefit of those who give dramatic and musical entertainments (if not for that of the general public) it would be well that some light should be thrown upon this matter; for, pending more accurate information on the subject, it appears incomprehensible that people who are not permitted to black their faces and sing at St. James's Hall, should be allowed to do so at the Gaiety; and that where an Opera is positively prohibited, "Dancing Quakers" may exhibit their laughable contortions, and a "Juvenile Tragedian" act upon a stage from which a full grown one is rigidly excluded.

As in our notice of the Prospectus of the British Musical and Dramatic Institute, we commented upon the want of strength in the staff of musical professors engaged, we are glad to be able to call attention to the recent appointment of Mr. Brinley Richards for the Pianoforte, Dr. Rimbault for Harmony and the Harmonium, and Mr. Charles Herring for the leadership of the orchestra. This is a step in the right direction; and we trust shortly to attend one of the Practice evenings, and report upon the progress of the students. Meantime we cordially wish all the success so enterprising an undertaking deserves.

HERR PRAEGER's lecture "On the Fusion of the Romantic and Classical Schools of Music, culminating in the Works of Richard Wagner," recently delivered at the Society of Arts, is somewhat in advance of the time—even more so than Wagner's music itself. We see no reason, for instance, for attacking the "Sonata" more especially when we find that Liszt's "splendid Sonatas, composed of the legitimate movements," are held up as models for imitation. That the word is derived from "Suonare," to sound, has nothing whatever to do with the matter, for it has been accepted to mean a certain species of composition, and like the Symphony, Overture or Concerto, therefore, its construction is subject to certain conditions, the order of the movements allowing of variation, but never being, as Herr Praeger says, "reversed." The lecturer's admiration of Wagner is evidently founded on an intimate knowledge of his theory and his music; but we believe that he would have made more impression upon his audience had he rigidly kept to his strictures upon operatic reform.

THERE have been two "Musical Festivals" during the last month. That, under the supervision of Professor Oakeley, at Edinburgh, was in every respect highly creditable to all concerned, the programmes presenting attractions beyond those usually offered at our musical gatherings nearer the metropolis. Specimens of all styles have been presented, from Bach to Wagner, and much interest was excited by Mr. Hallé's performance of the Pianoforte part of Liszt's "Concerto Symphony," a work which fully deserves a hearing in London. At Brighton Mr. Kuhe has also provided an excellent series of concerts, the selections being judiciously made from the works of living as well as deceased composers. Mr. Sullivan's "Light of the World" and Signor Randegger's Cantata "Fridolin," were received with the utmost favour, the singing of Mr. Santley in the former composition having (as at Birmingham) created a profound impression.

WE understand that Mr. Mapleson intends to open Drury Lane Theatre for the Italian Opera season in the middle of the present month. Balfe's "Il

Talismano" is, we believe, positively to be produced; and two singers, Madlle. Lodi and Madlle. Louise Singalée, are to make their first appearance before a London audience. The season at the Royal Italian Opera commences on the 31st inst. As far as we can ascertain, the music of the "past," and not of the "future," is again to reign triumphantly throughout the season at both houses.

We understand that Sir Michael Costa intends to lower the pitch at Her Majesty's Opera, Drury Lane, during the coming season. Much as we welcome this concession to long suffering vocalists, we cannot but express our regret that this step was not taken when, some time ago, the subject was so pressed upon the attention of conductors, and Mr. Barnby, entirely unsupported, introduced the *diapason normal* at the performances of his Choir in St. James's Hall.

CRYSTAL PALACE.

THE performance of Handel's charming and far too long neglected Oratorio, "Theodora," on Saturday, the 7th ult., afforded an instance of the disadvantage which attends a departure from a successful *rôle*. The concerts which are presided over by Mr. Manns are ordinarily of a kind which almost defy criticism. The rendering given of a Symphony by Beethoven, Mendelssohn or Schubert is usually well-nigh perfect; it is only necessary to "put up" an Oratorio to find that nothing is absolutely so—not even the Crystal Palace Band. The performance in question was singularly infelicitous, the band being as much at fault as the chorus. It was only when we turned to the soloists that anything like satisfaction was obtained, Madame Sherrington's *Theodora* being all that could be desired, as was also Mr. Cummings's *Septimius*; Signor Agnesi, as *Valens*, added another to the many triumphs this great artist is achieving in English Oratorio; and Miss Dones indicated, by a quiet but artistic rendering of the part of *Irene*, how thoroughly she deserves the success she is gaining; whilst Miss Sterling, the American contralto, appeared to be the only one of the soloists who failed to enter into the spirit of the Handelian recitative. Her magnificent voice was heard to some advantage in the air "Sweet Rose and Lily;" but her style would seem to require considerable modification before she can hope to take a position as an exponent of sacred music of the highest class. The orchestral accompaniments, which had been revised and added to by Dr. Hiller, were, as we have already hinted, not rendered with that faultless accuracy and finish we have learned to expect at the hands of this body of musicians. Dr. Stainer presided at the organ, with his usual efficiency. The reception of Herr Joachim at his first appearance this season, on the 14th ult., must have convinced him how thoroughly his consummate artistic qualities are appreciated by an English audience. His rendering of Spohr's Concerto in E minor was in every respect absolutely perfect; and in some Hungarian dances—composed by Herr Brahms for two performers on the pianoforte, and adapted by Herr Joachim for violin and pianoforte—he afterwards aroused the enthusiasm of the audience to such an extent that an encore was positively insisted upon. A word of praise is also due to Mr. Franklin Taylor, who played the important pianoforte part with much skill and intelligence. At the concert on the 21st ult., the whole of Mendelssohn's music to the "Midsummer Night's Dream" was given, the solos being well sustained by Miss Emily Spiller and Miss Dones. The choral parts of the work were scarcely up to the high standard which the public have a right to expect at these concerts; but the intrinsic beauty of the composition elicited the warmest applause, and any deficiency in the choruses was amply atoned for by the purely orchestral movements, which were played with a delicacy and precision rarely attained; the clarinet and flute in the *Scherzo*, especially, moving together with such excessive

accuracy and finish, as to raise a storm of applause, which could only be appeased by a repetition of the entire movement. The "Funeral March" of the Clowns, too (one of the most perfect specimens of genuine musical humour in existence), was also universally re-demanded. Another welcome item in the programme was the Chorus of Maidens, from "King Stephen," by Beethoven (preceded by the Overture), which was fairly sung, and much applauded. Mendelssohn's "Surrexit Pastor," for soprano solo, female chorus and organ, written for the French nuns at the convent of "Trinità de Monti," in Rome, is just one of those purely religious compositions which he could easily throw off at any moment, and as easily forget. The solo was well sung by Madame Otto-Alvsleben, and the organ part was carefully played by Dr. Stainer. Mr. Alfred Holmes's new Overture, "Le Cid," although placed last in the programme, made a highly favourable impression; the subjects throughout being bold and melodious, and the instrumentation showing much command over the resources of the orchestra. Mention must also be made of Madame Patey's excellent rendering of the air "O thou afflicted," from Benedict's "St. Peter." At the concerts we have noticed Mr. Manns conducted, with the exception of that on the 14th ult., when, in consequence of a family bereavement, he was worthily replaced by Mr. Wedemeyer.

ROYAL ALBERT HALL CHORAL SOCIETY.

At the eighth concert, on the 5th ult., Mendelssohn's "Elijah" was given, the solo parts being sustained by Madame Otto-Alvsleben, Miss Emily Spiller, Miss Antoinette Sterling, Miss Dones, Messrs. W. H. Cummings, Raynham, and Signor Agnesi. The choruses were rendered throughout with that care and finish which invariably characterise the performances by this choir—"Thanks be to God," especially, being sung with extraordinary precision and accuracy—and Signor Agnesi, in the part of the Prophet, again proved himself a thoroughly reliable and conscientious exponent of Mendelssohn's exacting music. On Ash-Wednesday the "Messiah" attracted a large audience, the performance being in every respect one of the best yet given by this Society. The principal vocalists were Madame Lemmens-Sherrington, Miss Anna Williams (who created a highly favourable impression, in spite of an obvious and pardonable nervousness), Madame Patey, Mr. Edward Lloyd, and Signor Agnesi. We have scarcely ever heard the choruses better sung, or produce a more profound effect upon the listeners than upon this occasion; and the members of the choir, as well as the conductor, have a right to be congratulated upon lending their best energies towards the due rendering of a work, the more subtle beauties of which, from constant repetition, are too often disregarded. Mr. Barnby conducted at both these concerts with his accustomed ability, and Dr. Stainer was an efficient accompanist at the organ.

MR. HENRY LESLIE'S CHOIR.

THE first concert of the present season was given at St. James's Hall on the 19th ult., with a programme in the highest degree interesting to those who believe with us that the delicate part-singing of this finely trained choir should be the main attraction. The first part—devoted entirely to the compositions of Mendelssohn—contained three part-songs for male voices, never before given in public, although, judging not only from their intrinsic beauty, but from their enthusiastic reception, it is not likely that they will return to the obscurity from which they have emerged. By vigorously encoring the spirited Hunting song, "Waken, Lords and Ladies gay," the audience at once elected the popular favourite; but, beautiful as this piece undoubtedly is, there can be little question that the composer appeals to us in a higher form in the one which stood first in the programme, "Festal Greeting," one of the most fanciful, melodious and delicately harmonised of the many compositions of this class which Mendelssohn has bequeathed to us. "Land of Beauty" has also the inde-

scribable charm of the composer's style throughout, and was received with a warmth of applause which fully attested the delight of the listeners, both at the excellence of the music and the perfection, with which it was interpreted by the choir. We must also speak in high terms of the part-song, "On the sea," which had never before been sung by Mr. Leslie's choir, and will no doubt, in consequence of this performance, receive the notice which its excessive merits demand. In the second part—selected exclusively from the works of English composers—a genuine success was created by Mr. Leslie's new part-song, "Lullaby of Life," one of the best specimens of the kind yet furnished by this composer. The words, by the Rev. S. J. Stone, are set with a sympathetic feeling rarely shown in modern part-music, the introduction of the word "Sleep" at the conclusion of each verse, on a charmingly melodious phrase, giving a character to the composition which lifts it far above the works merely written for the display of what is conventionally termed "light and shade." The song was exquisitely sung, and repeated by a demand as unanimous as it was well deserved. The other part-songs given for the first time were, "Midst grove and dell," by J. F. Barnett, "Gather ye rosebuds," by Blumenthal, and "Lives of great men," by John C. Ward, all of which earned the good opinion of the audience, but created no remarkable enthusiasm. Miss Edith Wynne was as excellent as ever in the soprano part of Mendelssohn's Anthem, "Hear my prayer," and Mr. E. Lloyd sang the same composer's song, "The Garland," with so much genuine and unaffected expression as to elicit a spontaneous encore. The vocal music was agreeably relieved by the pianoforte playing of Miss Josephine Lawrence, who in a selection from Mendelssohn's "Lieder ohne Worte" and Benedict's Fantasia on "Where the bee sucks," gave indication of powers which will no doubt ripen with age and experience.

WAGNER SOCIETY.

THE fourth concert, on the 13th ult., was rendered exceedingly attractive by a selection from "Lohengrin," the reception of which amply proved the hold which—whether for good or evil—Wagner's music is rapidly obtaining in this country. The Prelude, Bridal Procession, and instrumental Introduction to the third Act are now sufficiently well known to make them safe items in a programme; but the scene of the arrival of Lohengrin and Farewell to the Swan, in the first Act, was new to the hearers, and produced such an electrical effect as to be universally demanded. Elsa's Dream, and Lohengrin's Song to Elsa also stirred the audience to enthusiasm; and the applause throughout the selection was, indeed, of so universal a character as to increase the wonder why the experiment of presenting one of the composer's complete operas is still delayed. The vocalists were Madame Corani, Mr. Wallace Wells and Mr. Bernard Lane, all of whom—especially the lady—acquitted themselves of their difficult task with the utmost credit. The orchestra was perfection, not only in the Wagner music, but in the stirring and fanciful Overture of Berlioz, "Le Carnaval Romain," Gluck's Overture to "Iphigenia en Aulide" (to which Wagner has generously written a *coda*, to replace one already supplied by Mozart), and the Abbé Liszt's "Fest March," which worthily concluded an interesting concert. Mr. Edward Dannreuther conducted with his usual intelligence and earnestness.

MR. ARTHUR SULLIVAN'S Oratorio "The Light of the World" is to be given for the first time in London, by the Royal Albert Hall Choral Society, on Thursday, the 19th inst. The principal vocal parts will be sustained by a quartet of the first English singers, Madame Lemmens-Sherrington, Madame Patey, Mr. Sims Reeves, and Mr. Santley (the latter gentleman breaking through his rule of not singing in the Royal Albert Hall on this special occasion), and the Oratorio will be conducted by its composer. We are authorized to state that their Royal Highnesses the Duke and Duchess of Edinburgh, and other members of the Royal Family, intend honouring the performance with their presence.

MENDELSSOHN'S "St. Paul" is to be performed for the first time by the Royal Albert Hall Choral Society, on Thursday next, the 5th inst., the principal vocalists announced being Madame Otto-Alvsleben, Miss Antoinette Sterling, Mr. Sims Reeves, and Mr. Lewis Thomas, with Dr. Stainer at the Organ. The performance will be conducted, as usual, by Mr. Barnby.

ON Friday evening, the 30th January, a concert was given in the Boys' School, Hornsey, in connection with the Hornsey Choral Society. The programme consisted of solos, part-songs, &c., all of which were very well rendered. Miss Rose Harrison gave two songs with much effect, and Miss Rose contributed a song by A. S. Gatty. Mr. W. Fletcher sang "I dream of thee at morn" (H. Smart); and "At sundown" (Kücken), the latter being encored. Mr. P. Bazeley gave "The Beacon fire" (Moul); and Mr. Walton sang "To Anthea" (Hatton), and "The Shepherd's Winter Song" (Hatton), afterwards joining Mr. Fletcher in Benedict's duet, "The moon hath raised her lamp." The choir sang effectively several part-songs by Mendelssohn, Smart, Macfarren, &c., and received an enthusiastic encore for a capital rendering of "Hark the merry drum" (Krug). The quartet, "Hark! above us" (Kreutzer), was excellently given by Messrs. Close, Rendall, Froome, and A. Close; the trio in Bishop's "The winds whistle cold" being also effectively sustained by the three first-named gentlemen. Mrs. Nicholls played a piano solo, and Mr. G. W. Spencer conducted. The room was well filled.

THE results of the late Birmingham Festival have, we are glad to say, been even more successful, in a pecuniary point of view, than we anticipated, for at a recent meeting of the Governors of the Birmingham Hospital the last instalment of money received in aid of its funds was paid, making the total amount £6,577 11s. 9d. This is the greatest sum ever realised at these meetings.

THE second concert of the British Orchestral Society, which was given on the 5th ult., contained no item of importance, if we except David's Concertino for the Viola, which was excellently performed by Mr. W. C. Doyle, and warmly applauded. Mention must also be made of the clever playing of Madame Kate Roberts in Sir Sterndale Bennett's Pianoforte Caprice in E. In spite of Mr. Mount's earnest conducting, the execution of the orchestral pieces wants refinement and finish.

MR LEMARE is to be congratulated on his earnest attention to the claims of English composers, for at the Brixton Choral Society, which meets in a confined room at the Angell Town Institution, he has already produced Mr. Sullivan's Oratorio, "The Light of the World," and Signor Randegger's Cantata, "Fridolin," neither of which—in spite of their success at the Birmingham Festival—has yet been heard in the metropolis. It is true that the merits of these compositions can be but imperfectly revealed with the accompaniment of a pianoforte and organ; but the choir has been well trained to its work; and although "Fridolin" (which was given on the 16th ult.) occasionally baffled the efforts of the choristers, the performance on the whole was highly commendable. Sir Julius Benedict's Oratorio "St. Peter" is announced for performance at the next concert.

It is with the sincerest regret that we record the death of Mr. Henry John Kirkman (the junior partner in the well-known firm of Kirkman and Son, pianoforte makers), which occurred on the 9th ult. Mr. Kirkman—whose sound reasoning powers and quick grasp of a subject led him originally to desire the Bar as a profession—was of the utmost service in raising the fortunes of the house as soon as he became a partner, his new and striking inventions in the construction of pianofortes having called universal attention to the firm of "Kirkman and Son." At his funeral, which took place at Kensal Green Cemetery, on the 14th ult., the esteem in which he was held was fully shown by the number of members of the musical profession who attended, and, as a mark of respect to his memory, the Royal Academy of Music, of which Institution he was a Director, was entirely closed during the day.

THE West London and Kilburn Musical Society, on Monday January 26th, gave a performance of the "Messiah." The solos were well rendered by Miss Matilda Scott, Miss Isabel Weale, Miss Tomset, Miss Warwick, Mr. Greenhill and Mr. Pratt. The choir sang steadily; and was well supported by the band. Mr. W. Beavan conducted.

At the Church of St. Mary Abchurch, Abchurch Lane, on Thursday evening January 29th, a service was held (consisting of the shortened form of Evening Prayer), after which a recital of classical music was given by Mr. Albert E. Bishop, organist of the church. The programme included, among other works, Mendelssohn's Sonata in D minor.

ON Tuesday, the 3rd ult., the choir of the Wesleyan Chapel, Bayswater, presented the organist, Mr. W. S. Brocklehurst, with a handsome travelling-bag and dressing-case. The Rev. G. Follows, who made the presentation, eulogised the care and efficiency displayed by Mr. Brocklehurst in conducting the services at Denbigh-road. The following was the inscription upon the testimonial: "Presented to Mr. Walter S. Brocklehurst by the Members of the Denbigh Road Choir, in token of their affectionate regard."

Two Pianoforte Recitals have been given during the past month by Miss Clara Gottschalk, at St. George's Hall, the chief object of which was to introduce some of the compositions of her brother, the late L. M. Gottschalk. The varied style of the pieces selected, and their earnest and sympathetic rendering, excited much interest, and the applause was both enthusiastic and appreciative. Miss Gottschalk was assisted in the vocal department by several eminent singers.

THE first of three "Chamber Concerts of Modern Music" was given by Mr. Willem Coenen at the Hanover Square Rooms on the 20th ult., before a most attentive and critical audience. Rheinberger, Bishop, Bach, Brahms, Liszt, Rubinstein, and Mendelssohn were worthily represented during the evening, the instrumental executants being Messrs. Coenen (pianoforte), Wiener (violin), Zerbini (viola), and Daubert (violoncello). Miss Ferrari and Miss A. Sterling were the vocalists. Concerts so excellently organised should command the attention of all who sympathise with Mr. Coenen's efforts to spread a knowledge of the finest specimens of modern chamber music.

THE Southwark Choral Society gave an excellent concert on the 27th January, at St. Peter's Schools, Emerson Street. The first part consisted of sacred pieces from the compositions of Handel, Bach, Mendelssohn, Dr. Chipp, &c. Mention should be made of the selections from Handel's "Occasional Oratorio," which were welcome as much by reason of their novelty as by their excellence. Mr. J. Courtney's Anthem, "Sing forth the honour of His name"—a very meritorious composition—was well given, as were also the other items in the programme. The second part was devoted to secular music, and seemed to be highly appreciated by the audience. The soloists were Mrs. Underwood, Miss Dear, Mrs. W. Shoveller, Mr. W. Shoveller, Mr. Bunker, and Mr. J. Harper. Mr. W. H. Harper presided at the harmonium, and Mr. Ralph Horner at the pianoforte.

THE Service of Song held at Surrey Chapel, on the 10th ult. (in connection with the South London Auxiliary Sunday School Union) recounted the leading events in the history of David. The music was sung by a choir of three hundred, mainly composed of children, who were supplemented by a small band of teachers and friends, directed by Mr. J. Courtney, the conductor of the Southwark Choral Society. The Rev. Newman Hall read the connective readings. The hearty voices of the children led off with the favourite hymn "Good David," to the melody of "Jesse;" and in the following piece, descriptive of child life, sung to the familiar strains of "Home, sweet Home," the entire choir took part. The ancient Hebrew melody associated with the ancient Hebrew benediction, "The Lord bless thee and keep

thee," was grand; so also was the Russian air descriptive of the approach of the giant and its effect upon the chosen people, accompanied with the heavy tramp of the Philistines upon the pedals of the organ. The single chant, "Woodward," was beautifully sweet, alternating its snatches with the reading of the preparation of David for the conflict. Mr. W. H. Harper presided at the organ, and played with his accustomed ability.

A SUCCESSFUL concert was given on the 11th ult. at the All Saints' School Room, Kensington Park Road, in aid of the Choir School of All Saints' Church. The artists were Madame Lemmens-Sherrington, Miss Antoinette Sterling, Miss Dones, Messrs. Stedman, Patey, E. H. Birch, Viotti Collins, W. H. Callcott, Henry Parker, and the choir of the Church, assisted by about twenty members of Mr. Henry Leslie's choir. The various numbers of the programme were much appreciated by a large audience.

WE regret to have to record the death of Mr. John Lowick, clerk to Messrs. Kirkman, of Soho Square, through accidentally falling down the staircase in the establishment, on the 12th ult. His very obliging manners had won him much respect from the members of the musical profession.

At the monthly concert of the St. George's Glee Union, held at the Pimlico Rooms on Friday evening, the 6th ult., W. H. Birch's Operetta, "The Merry Men of Sherwood Forest," was successfully performed. Among the soloists, Miss Horder and Mr. Jekyll distinguished themselves by their rendering of the music allotted to Maid Marian and Robin Hood, respectively. The choruses were sung by the choir of about 100 voices in a satisfactory manner. The second part included an Etude, in three movements, on the Mustel Organ, well played by Mr. Tamplin; also a song by the same gentleman, entitled, "Why I love thee," rendered with much taste by Mr. Jekyll. Miss Buley and Mr. Rushton Odell were very successful in two songs. Miss Ada L. Matthews and Miss Julia Augarde were efficient accompanists, and Mr. T. Garside conducted with his usual ability.

A CONCERT was given on the 20th ult. at the Assembly Rooms, Eyre Arms, St. John's Wood, by Miss Isabel Weale, assisted by Miss Dones, Mr. Stedman, Mr. Thurley Beale, Herr Röver, and Mr. Henry Parker.

MADAME DE GOUTIN gave a concert at the Assembly Rooms, St. John's Wood, on the 25th ult., before a large audience. In Schubert's Sonata in D (Op. 137, No. 1), for pianoforte and violin (in which she was assisted by Mr. Henry Holmes), Beethoven's "Waldstein Sonata," and a Fantasia of Mendelssohn, the concert-giver displayed good executive powers and an intelligent appreciation of her authors; some pieces of a less classical character also affording her an opportunity of showing her grasp of what may be termed "passage playing." In all her pieces she was much and deservedly applauded. Mrs. Alfred Gilbert, Miss H. Rice, Mr. W. C. Bell, and Signor Torretti contributed several songs, and Mr. Lansdowne Cottell conducted.

REVIEWS.

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Cathedral music, by Francis Edward Gladstone.

MR. GLADSTONE puts forth here a large collection of pieces that have doubtless been prompted, if not exacted by his late office of organist of Chichester Cathedral, and he dedicates the fruits of his labour in the service of the sanctuary to the Dean. We have a setting in E of the *Te Deum*, which is purely written, nicely distributed for the voices, and overcomes the difficulty imposed by modern use upon musicians of composing for this long, grand, and very diversified Canticle, without repetition of words—difficulty, because the length of the text suggests amplitude in its various portions, because its grandeur is hard to be embodied without continuity, and because its diversification would naturally exact such variety in the music suited to it as, without rare skill in the design, might induce a fragmentary and unsatis-

factory effect: There is the music in G for the *Benedictus*, that will be available on many occasions to which music of higher pretension is inappropriate. The setting in D of the *Cantate Domino* is animated and brilliant. The *Deus Misereatur*, in the same key, may be regarded as a companion to the foregoing, to which its more placid character makes a good contrast. These are followed by three Anthems: the first, intended for Advent, begins "The Lord, even the most mighty God," which first words are set as recitative for a solo bass, and this is followed by a *Larghetto* and an *Allegro Moderato* for the full choir; the second, "Teach me Thy ways," consists of one movement, which is grave in character and generally melodious; and the third has the well-known and frequently set text, "O how amiable are Thy dwellings," which will win attention in spite of intimacy with other renderings of the same passage. Finally, there are two short Anthems or Intros: one "Render your heart" is for eight voices, and aims, not unsuccessfully, to picture the penitential words; the other "Lift up your heads" will not obliterate the memory of Handel's Chorus to the same text, any more than the foregoing will teach us to forget Mendelssohn's Recitative; it is injudicious to set new music to passages with which some former rendering is known to everybody, for recollection is a child that will not be laid to sleep, and its troublesome prattling prevents our giving due regard to music that might be found meritorious, had it a fair undisturbed hearing. It is highly commendable in our composer to take full advantage of all the opportunities his position may afford for exercising his abilities; he is perhaps less to be praised for putting into print everything he writes, for were he more sparing in his demand on public opinion, he might still gain valuable experience, and might only challenge criticism with works that might be as full of merit as the many that come before us are free from fault.

"O clap your hands." Anthem. Composed by John Stainer.

AMONG the many compositions by the organist of our Metropolitan Cathedral with which it has been our fortune to meet, we far prefer this now before us. The harmonies are for the most part simple, though coloured occasionally with so much of the chromatic element as gives them life, and strength, and variety; and they are so distributed for the voices as to produce a full and sonorous body of tone. There is so much of interest in the part-writing as to make the music attractive to the singers, which is a sure means of effect upon an audience. The organ part extensively amplifies the vocal score, and enriches, without obscuring, the sounds to be poured forth by the singers. The piece consists of three movements, which are well contrasted in character. Each is self complete, the first having a few bars after the close of the voices, to lead into the second, and the last opening in like manner with some interludial matter to link it to the second. The said second movement, already twice named, "They that wait upon the Lord," is expressly stated to be available as a separate piece without the context. It is directed to be sung by semi-chorus or by solo voices, and the ingenious interweaving of the parts throughout it, is admirable in purpose and certain of good effect. In the last movement, there is a fugal point on the words "For in the Lord Jehovah is everlasting strength," which is worked with some freedom, but yet gives the advantage of variety to the work, and the inestimable relief of a timely cessation of full four-part harmony. From the time of Mendelssohn, we have been made more and more familiar with previously unusual forms of final cadence, all tending to show how the dominant and the more extreme chords derived from it govern the key, and necessarily lead to a satisfactory conclusion; here we have a chord of the dominant major 9th for the penultimate harmony, with the 7th in the bass leaping to the tonic in the closing chord, and with the rare distribution of the 3rd standing in a higher part than the major 9th from the root; the effect is novel, and the verdict on its beauty in such a situation has to be pronounced by those who may hear it. Let us repeat a protest that has many a time been urged in these columns,

against the anomaly of encumbering music which is as modern in style as in date, with the notation of the age before Handel and Bach: supposing even it to be generally admitted that the employment of four minims in a bar were the necessary and only means of expressing music of the Elizabethan period, or music which technically emulated its manner, on this very account, the said white notation is inappropriate to the setting down of nineteenth century ideas, and we cannot countenance its assumption.

Twelve Popular Hymns. Set to music by Guido Aretino.

UPON examination it would appear scarcely necessary for the author of these tunes to seek to shelter himself under a *nom de plume*, which this obviously is; for although there may not be much in these compositions which rises far above the average of modern hymn tunes, there would seem to be little which falls greatly below it. A novel feature strikes us at first sight in the naming of each tune after some one of the ancient Philosophers, who have written upon the art of music: but has the question as to whether a name is essential to a tune ever struck the author? Few, if any, among the musical nations on the Continent seem to have considered it necessary to label their tunes further than to give the first line of the hymn to which the music is set; nor do we in England endeavour to distinguish Chants, Songs, Kyries, &c., by the names of towns, saints, or other objects, animate or inanimate. However, the question resolves itself into a matter of taste, pure and simple. The first tune, "Pythagoras," is flowing, and presents some pleasing sequences, together with the novelty of a tenor part which "doubles" the melody. The unsatisfactory features are the high range of the melody (G ♯) and a kind of bass which is sometimes called "vamping" for want of a better term, and which could only be excused on the ground of the character of the hymn being martial, which this is not. No. 3, "Aristoxenus," would be a wholly successful tune, were it not for the fact that it contains three full closes. No. 6, likewise, is full of right feeling, and only suffers from bad accentuation. Each of the remaining tunes possesses some special merit needless to specify. But on the general question of *tempi* it appears to be necessary to say a few words. The pace at which some of these tunes are intended to be sung, if we may judge by the metronome marks, is sufficient to take one's breath away; for example, $O = 80$ in a tune which contains minims and even crotchets, indicates a pace which might fairly be called racing. We would strongly urge the author to reconsider his metronome marks, as the evils resulting from this hurried singing are not confined to the spoiling of the music.

Perpetuum Mobile, for the Pianoforte. Composed by F. Mendelssohn Bartholdy.

THIS sketch, forming No. 48 of the Posthumous works of Mendelssohn, will be warmly welcomed by all who believe with us that, whether good, bad, or indifferent, the merits of any compositions left by a deceased author should be judged by the world rather than by a section of it. There can be little doubt that Mendelssohn's fame, although it may not be materially raised, will never be lowered by the publication of any one of his pieces; and it seems strange indeed that, whilst we read with the utmost interest every letter penned by this popular composer, we should throw aside even the merest Impromptu written in the language of his art. The "Perpetuum Mobile" is a lively and melodious piece, reminding us occasionally of the last movement of Weber's Sonata in C (known as the "Moto Continuo"), but thoroughly individual in character, and so excellently written for the hands as to make the task of playing it, as it is marked, "Prestissimo," one of no great difficulty to pianists with agile fingers. The frequent modulations prevent anything like monotony arising from the unceasing flow of semiquavers; and the return of the original theme has a remarkably fresh effect. Both as a study and as an attractive composition for performance, we cordially commend this piece to the notice of all who desire worth as well as novelty.

The Russian National Anthem.

The English Words by Rev. J. TROUTBECK, M.A.

Arranged by J. BARNBY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 599, Broadway.

VOICE.

Maestoso.

ACCOMP.

$\text{♩} = 80.$

cres. *ff*

Ped. *

CHORUS. TREBLES.

God save the no - ble Czar!

dim. *p*

Long may he live, in pow'r, in hap - pi - ness, in peace, to reign!

mf

Dread of his e - ne - mies, Faith's sure de - fen - der, God save the

ALTO.

mf

Dread of his e - ne - mies, Faith's sure de - fen - der, God save the

TENOR (Sve. lower).

mf

Dread of his e - ne - mies, Faith's sure de - fen - der, God save the

BASS.

mf

Dread of his e - ne - mies, Faith's sure de - fen - der, God save the

Czar, God save the Czar! Dread of his e - ne - mies,

Czar, God save the Czar! Dread of his e - ne - mies,

Czar, God save the Czar! Dread of his e - ne - mies,

Czar, God save the Czar! Dread of his e - ne - mies,

cres. molto. *ff*

Faith's sure de - fen - der, God save the Czar, God save the Czar! *rall.*

Faith's sure de - fen - der, God save the Czar, God save the Czar! *rall.*

Faith's sure de - fen - der, God save the Czar, God save the Czar! *rall.*

Faith's sure de - fen - der, God save the Czar, God save the Czar! *rall.*

rall.

SECOND VERSE.

fff God save the no - ble Czar! Long may he live, in pow'r, in

fff God save the no - ble Czar! Long may he live, in pow'r, in

fff God save the no - ble Czar! Long may he live, in pow'r, in

fff God save the no - ble Czar! Long may he live, in pow'r, in

fff

hap - pi-ness, in peace, to reign! Dread of his e - ne-mies,

Faith's sure de - fen - der, God save the Czar, God save

the Czar!

Ped. (3) *

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Second Gavotte for the Pianoforte. By Walter Macfarren.

THE fine, bold diatonic harmonies in this piece are so thoroughly characteristic of the "Gavotte" age, to which we are now so lovingly looking back, that we unhesitatingly recommend it to all admirers of that school of writing. The subject, too, is so extremely melodious as to ensure its welcome even with those who cannot appreciate the musicianlike manner in which it is treated. For the benefit, however, of those who wish to study as well as to play this composition, we would especially point out the beautiful sequence of four-twos and sixes, commencing at the end of the 8th bar, page 3, and also, in the *coda*, the descending scale in the bass, harmonised with alternate triads and sixes, a point of much interest, and a fitting termination to one of the composer's best contributions to our rapidly increasing healthy stock of pianoforte music.

In the Gloaming. Reverie for the Pianoforte. By Frederick F. Rogers.

IF it be found necessary to give titles to pianoforte pieces, we think the more indefinite they are the better. Assuming that our modern compositions are destined to a prolonged existence, it is undoubtedly true that to future generations such a description as "Rondo in E flat" or "Capriccio in D minor" would convey no idea of the piece intended, and this is the reason why, in speaking of the well known B flat Sonata of Dussek, for instance, we invariably call it the Sonata "dedicated to Mrs. Chinnery." Composers, then, would do well to consider how in naming their works they can give them a sufficiently distinctive title, without challenging criticism upon its applicability, by labelling them as "descriptive music," which, after all (although perhaps the most general in the present day), is about the most difficult class of composition a young writer can attempt. Now the piece before us is a "Reverie," and "In the gloaming" will do as well for an inoffensive title as anything else, because it merely expresses the hour of peacefulness and repose, and these are precisely the characteristics of the majority of those "Songs without Words" of which Mendelssohn set us the pattern. Mr. Rogers has written an extremely melodious theme, in D flat major, the accompaniment to which has some little character of its own. The second subject, in the subdominant, serves sufficiently well as a contrast; and the original melody on its re-appearance ends the piece, with a short *coda* and a plagal cadence.

Three Autumn Songs, for a Contralto or Bass voice.

1. *A Lament for the Summer.*
2. *A Rainy day.*
3. *A Song for November.*

Composed by W. Howell Allchin.

MR. ALLCHIN must be a bold man to publish "Three Autumn Songs," although he announces on the title-page that they may be had separately. Even Madame Patey, to whom they are dedicated, would scarcely have the temerity to sing all three in succession; and smaller vocalists, therefore, can hardly be expected to make so hazardous an experiment, even upon the most indulgent listeners. Although we have occasional—and, perhaps, pardonable—reminiscences of Mendelssohn, the composer has set the words he has chosen with much judgment; and—chiefly by giving a variety of character to his accompaniments—has succeeded in being less monotonous than might have been expected. No. 1 will, we fear, be dragged through at a crawling pace by amateur singers, for it is written in 6-4 rhythm, and marked "Lento." The melody has much eloquence; and, if singers can be persuaded to feel two beats in the bar, it may be made effective. No. 2, with an obstinate syncopated accompaniment throughout, is the best of the three songs; but a good vocalist and a sympathetic pianist are absolutely necessary, to realise the intention of the composer. There is a simplicity in the treatment of No. 3, which may, perhaps, make it a more general favourite than its companions. The change into the tonic major shows that Mr. Allchin has well considered the meaning of the verses to which he has given a musical colouring; the hopeful

character of the final words, especially, being set with much poetical feeling.

Six Trios for Female Voices. The words translated by H. W. Dulcken, Ph. D. Composed by Franz Abt.

- No. 1. *Ave Maria.*
- " 2. *The Wanderer's greeting.*
- " 3. *Where deepest shadows hover.*
- " 4. *Parting beam of daylight.*
- " 5. *Once again the day hath flown.*
- " 6. *Thou Heaven blue and bright.*

THIS series of melodious Trios will be a real boon to amateur vocalists who wish to cultivate part-singing, for they present no difficulties which careful practice will not overcome. No. 1 has a calm theme in true sympathy with the words, the snatches of *arpeggio* accompaniment stealing in with good effect, and a solo for a fourth voice adding much brightness to the composition. No. 2 is a well harmonised melody, flowing throughout without any break, and exceedingly simple, both in the voice-parts and accompaniment. No. 3, although equally unpretending, contains somewhat more variety, the triplet accompaniment contrasting well with the *arpeggio* quavers, which continue until the change from major to minor. No. 4 has an attractive subject, but we do not quite like the enharmonic changes which occur so frequently as somewhat to disturb the quiescence demanded by the poetry. No. 5 is in our opinion unquestionably the gem of the series. Commencing with a melodious theme, in E major, we get some highly effective imitative phrases; and a solo, for alto or mezzo-soprano voice, answered by the trio, with which it is united at the close of the verse, is a point of the utmost interest. This beautiful composition deserves, and will no doubt receive, a large amount of attention both from masters and pupils. No. 6 makes a worthy close to the series. It has an exceedingly pleasing subject, which is appropriately harmonised, and so quietly accompanied as to help timid singers, a characteristic which cannot be too highly commended in simple part-music. We may mention, in conclusion, that any of these Trios may be had separately.

Two-Part Songs. With Pianoforte accompaniment for the use of schools:—

- No. 1. *Monarch Winter.* Poetry by W. S. Passmore.
- " 2. *The Skylark.* Poetry by Richard Yates Sturges.

Composed by Stephen S. Stratton.

THIS is just the sort of simple part-music that we should like to see introduced into schools, for it is both melodious and well written. No. 1 has a bold subject, the harmonies to which flow naturally enough to enrich, without disturbing, the melody. Of the two, however, we much prefer No. 2, although it is perhaps somewhat more difficult to sing. The theme colours the words with excellent effect, and point is gained by the occasional breaking of the voice-parts, instead of allowing them to flow on smoothly, as in the first song. We believe, however, that in most elementary schools it will be found necessary to transpose No. 2, if not No. 1, to a lower key, for the constant strain upon the upper G and F sharp is rather to be avoided than encouraged in young singers.

The Scalometer and Chord Indicator. Invented by Dr. L. M. Bonn.

OUR opinion (founded upon many years of experience) is that the rudimentary part of music cannot be effectually taught by contrivances, showing "at a glance," by sliding a piece of pasteboard up and down, or twirling round a circle, the number of sharps and flats required in each key, the position of the tones and semitones in the scale, and the *relative* minor (as it is still absurdly called) to every major key. However a student may pore over a diagram like this (peering through little holes to discover whether a note should be sharp, flat, or natural), it is on music-paper that he must eventually read music, and it is the *staff*, therefore, which should first be submitted to the eye. Our conviction upon this point, however, shall not prevent us from bestowing praise upon Dr. Bonn's very ingenious invention. On one side—termed the "Scalometer"—the

construction of every major scale is clearly shown, by moving round to the fixed place of *Do* any note which is chosen as the starting point, the naturals, sharps, or flats being indicated respectively by a white, red, or blue square. A minor third below *Do* major, the relative minor is given, both ascending and descending, according to the orthodox manner. But in examining this system closely, we find two embarrassing difficulties. In the first place, when a note is moved over *Do*, upon which a major scale is not constructed—as, for instance, D sharp—no sharps or flats are placed on the staff: this may mean that a scale is not usually written upon a sound so noted; but there is no explanation of this; and what learner is supposed to make it out for himself, especially when he finds that the scale of C appears precisely the same to the eye? In the second place, B and C are placed on the same square, the first coloured red and the second blue, forming, for example, the fourth sound in the scale of G flat major. According to Dr. Bonn's own explanation, this must mean that B sharp and C flat are identical: it is true that a musician knows better; but we presume that the "Scalometer" is to be used for the purpose of tuition, and not as a toy for those who already understand the matter. On the other side—called the "Chord Indicator"—the chords of the key-note, subdominant and dominant in the major key, are shown, corresponding with the note chosen for the *Do* on the opposite side; and the method of making the key-note and subdominant chords minor is also given. The received method of naming the notes according to their value—as semibreve, minim, &c.—is supplemented by the German plan of taking the semibreve as the whole, the minim as half, the crotchet as a quarter, &c., a system which we should like to see adopted in all instruction-books. Dr. Bonn's invention will especially appeal to the disciples of the Tonic Sol-fa method; for the syllables of the scale always appear in the same places, whatever may be the key-note; and thus the fixed sounds produced may be studied rather as a curiosity than a necessity. Much thought must have been bestowed upon the method of carrying out this invention; and we trust that its author will see that we appreciate his labours by devoting so much space to a discussion of its merits. We believe that if any contrivance of this kind can be of service in early tuition, the "Scalometer" will be found most valuable; and should Dr. Bonn see with us the defects we have pointed out, he can easily remedy them by a few words of explanation.

ASHDOWN AND PARRY.

Popular Classics for the Pianoforte. Selected and Edited by Walter Macfarren. Third Series.

THAT the idea of producing a carefully edited selection of those pianoforte works which have been allowed almost to fall into oblivion has proved a thoroughly successful one is amply shown by the issue of a third series of the "Popular Classics," every number in which we may at once say is a veritable gem. The Series contains (like those which have preceded it) twelve numbers; and Mr. Macfarren has, wisely we think, abstained from including any compositions of a very modern date, preferring to show how much sterling music of a former time we have neglected, rather than to point out the many works by composers of our own day which should command our attention. In the collection we have a Gavotte and Musette in D minor, and a Passepied, in B minor, by Bach; an "Allegro con Brio" (from the Sonata Op. 13) and a "Rondo Brillant" in B flat, by Hummel; a Sonata and a "Toccata" by Paradies; two Romances by Steibelt; the "Presto" in A flat, from Haydn's Sonata, No. 6; Woelfl's Sonata (Op. 53); Dussek's Saxon Air, with variations; and Handel's Gigue in F sharp minor. As persons previously unacquainted with these pieces may find it difficult to make a selection from this list, it will be better for those with a classical taste—or for those who wish to acquire one—to possess themselves of the entire series; but timid travellers in the regions of art hitherto unknown to them may be too cautious to hazard such an experiment,

and to such, therefore, we unhesitatingly say that they cannot be wrong whichever number they may choose.

F. PITMAN.

New Practical Singing-class Handbook. The Instructions written and the Music principally composed or arranged by George Wells.

THE gradual spread of the "Moveable Do" theory for the purposes of vocal class teaching is leading to strange results. Given the starting point—that we are no longer to pay attention to fixed sounds—Instruction books without number appear, the sole novelty in which is that the lessons (written in the present notation) are to be sung to the intervals of the scale, presuming only that the pupil can manage to find them out. Mr. Wells says that "the strongly-felt want of this book has given rise to its existence;" let us see how he has supplied this want. Commencing by showing the names of the notes, and explaining the beats in simple duple time, he gives us some "Rounds for two voices," written in different keys without any signature. Music in two parts afterwards appears, noted on the same principle, and then the student is told (without having had the sharp or flat even mentioned) that he is to commit a list of "key signatures" to memory. Upwards of twenty harmonised lessons (some in four parts) are then given, with the proper signatures to the keys; and at the end of all these the formation of scales, by means of sharps only, is explained, and immediately tunes are given in keys with flats. Now it appears to us that although an intelligent pupil might be able to sing all these lessons without the help of the explanations, he certainly would never be able to do so in consequence of them, for passing over the fact of tunes being written in keys with sharps and flats before anything has been said about the formation of scales—the effect of a sharp is not even shown until the 17th page, and the effect of a flat is never mentioned at all. However, as it is stated in the Introduction to the book that it "does not pretend to teach the pupils without oral instruction," we will pass to the music, which consists partly of compositions by the author, and partly of selected pieces harmonised by him. Mr. Wells says that in studying these lessons "the taste of the pupil is cultivated while he is learning to sing." Let the reader judge whether the following harmonies (selected at random) will cultivate the taste: "Fruitful Fields," between the first and second bar, two fourths rising; "Farewell to the Village," between the fourteenth and fifteenth bar, a fourth rising to a fifth; "Cheerful Strains," eleventh bar commencing on the second quaver, three perfect fifths in succession; "Up the Hills," leading to the last bar before the *Da Capo*, perfect fifths between soprano and bass; "My Highland Home," third bar, an incomprehensible harmony upon F♯; and, worst of all, the first phrase in "Cherry Ripe," harmonised with a bass in perfect fifths with the melody, every time it occurs. Like many authors whose works have been submitted to us for notice, Mr. Wells may defend the illogical arrangement of the instructions in his book; but the defects in his harmonies are inaccuracies which speak for themselves, and we should not be doing our duty as reviewers were we to neglect pointing them out.

J. B. CRAMER AND Co.

Le Joueur de Flûte (Opéra de Hervé), pour Piano.

Une Heure de Royauté (Opéra de Armand Roux), pour Piano.

Une Fête aux Champs; Danse Rustique, pour Piano.
Par J. Rummel.

MR. RUMMEL's two Operatic Fantasias are the very best we have ever seen from his pen, which as our readers know is a somewhat prolific one. No. 1 commences with a stirring theme, followed by an "Allegro Vivo," an "Allegretto" and a melodious Waltz, all of which are excellently arranged. But No. 2 will unquestionably become the favourite, for not only are the airs tri-², but

the passages which link them together are so vivacious and carefully written for the instrument that we heartily recommend the piece to teachers who desire something that shall combine pleasure with instruction. The Bolero, in A minor, is particularly effective, and the change into the tonic major makes a joyous *Finale*. In the "Fête aux Champs" the composer has given us an attractive rustic melody, in C minor, for the principal subject, and his second theme, in B flat major, is in good keeping with the character of the piece. Feebleness, however, is apparent before the return to the original motive, especially where the hands are crossed. The piece nevertheless is a good one of its kind, and does much credit to its composer's inventive faculty.

AUGENER AND CO.

Original Pieces for the Organ, by Francis Edward Gladstone.

AN obvious familiarity with the capabilities of the organ and a fluent command of musical resources enable the fertile author of these pieces to contribute to the large stock of modern music for his instrument such matter as is pleasing in itself, if not conspicuously unlike the productions of other writers. The present series comprises a graceful *Andantino* in C, which flows on melodiously; a *Postlude* in E flat, of which the good effect is in some sort jeopardised by the constant prevalence of one figure or rhythmic arrangement of the notes; then a movement called *Preludio Religioso*, which is a *Larghetto* in D, and which, as a matter of taste more than of principle, we prefer to its companions; next, a movement described as *In Modo di Minuetto* in which, further, the antiquated direction "A Tempo Ordinario" leads us to look for an imitation of the style of past generations, and the agreeable music in A minor disappoints not our expectations; and, lastly, an *Allegro Moderato*, which has the additional direction "E Pomposo," is in the somewhat unusual measure of $\frac{3}{2}$, is extended to greater length than the others, and presents more variety than any of them. There is an independent pedal part in each of the numbers, they are all of moderate difficulty, the stopping is judiciously marked, and the collection deserves to be considered by those who need music for unostentatious effect and useful practice.

SCHOTT AND CO.

The Music of the Future. A letter to M. Frédéric Villot by Richard Wagner. Translated from the original German by Edward Dannreuther.

HERR DANNREUTHER, to whose zeal it is in a great measure due that the music, at all events the instrumental music, of Herr Wagner has of late obtained a fair hearing in this country, has now, in the above translation, afforded the general public a glimpse at the same composer's strivings in another department of his art, in which there is more room for polemical controversy—that of theory. The selection, on the part of the translator, is a judicious one, and we congratulate him upon his having successfully surmounted the obstacles which a subject, dealing to a great extent with abstract conceptions, necessarily presents. The object of the letter, from which Herr Dannreuther has already given some extracts in a lecture delivered at the Royal Institution in January last, is to explain the artistic aims of Herr Wagner's theories, showing, at the same time, how far they have been applied to his Music Dramas, composed up to the period from which the letter is dated (1860). It may thus be considered a *résumé* of theories and ideas advanced by the author in his more elaborate pamphlets, and particularly in his "Kunstwerk der Zukunft" (Work of Art of the Future), published more than twenty years ago, and which created so much angry controversy among German musicians at the time of its appearance. The above "letter" will be welcomed by all who have taken an interest in this new phase of German musical efforts. Those among us who, as yet, look upon Wagner as the innovator who would sacrifice all melody for the sake of

declamatory correctness, will be startled by passages such as this: "Let us settle, first of all, that the only form of music is melody, that without melody music is not conceivable, and that music and melody are entirely inseparable." And, again, persons who have been accustomed to entirely identify the movement set on foot by Wagner, with the efforts of the Lisztian School, will read with surprise that "it is not a *programme* . . . but only the dramatic action on the stage, which can fully express the significance of symphonic music." Whether or not we agree with theories, little more than hinted at in this pamphlet, there is a good deal of original thought contained in it, which will, in his turn, set the reader thinking and, we doubt not, make him desire for more.

PATERSON AND SONS, EDINBURGH.

Robert Schumann's "Soul of my Soul, my inmost Heart," "Sunday on the Rhine," and "Fare thee well." Transcribed for Harmonium, or American Organ, and Pianoforte, by Otto Schweizer.

THE growing love for Schumann's vocal music in England is a healthy sign of the time; and although not especially fond of "transcriptions" ourselves, we welcome the appearance of these beautiful songs in their present shape, because we know the more they are heard, the more must they win their way to a place in our affections. In combination with the pianoforte, the harmonium or American organ, they will be found extremely effective; and, if well played, a very good idea may thus be formed of these compositions, upon the many merits of which it is now unnecessary to enlarge. In the second and third upon our list the words of the songs are printed at the commencement; and we may also mention that very full directions for the management both of the harmonium and American organ in the performance of each piece are given at the bottom of the page.

ORIGINAL CORRESPONDENCE.

UNISON SINGING.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—As a constant reader of your valuable Circular, I have looked anxiously, but in vain, for some comment upon that portion of Mr. Barnby's Paper on Church Music, wherein he advocates the singing of hymns, &c., in unison, and not in parts. There may be some who, like myself, would regret the exclusion from our parish churches of part-singing not contrary to laws of harmony; and in default of a more able exponent, I venture to lay before you some views on the subject. Supposing a hymn to be sung in parts, Mr. Barnby points to three disturbing elements that will probably be present. Firstly, some of the congregation will be singing the melody an octave below others. Secondly, they will produce inharmonious combinations and progressions when heard together with the lower parts in the choir. Thirdly, there will be aspiring amateurs inventing parts of their own. Now, taking the last first, it is very doubtful whether the aspiring amateur will be induced to relinquish his contrapuntal impromptu, even by the abolition of part-singing in the choir. This individual must, I fear, in any case be endured, simply because he can't be cured; and I question whether his harmony (?) will not be more excruciating than ever, when combined with the "free" accompaniments some organists will add to unisonous singing. I do not understand that there is necessarily any objection to the "doubling" of a melody in octaves, in vocal, any more than in instrumental music; on the contrary, in many operatic concerted pieces, and other works of some of the best modern composers, examples are to be met with of melodies sung by voices in octaves, together with other vocal parts. Many hymn tunes and chants, when sung in parts by the choir, with the air doubled in octaves by the congregation, produce no inharmonious effect; disagreeable sensations being only experienced when a lower part moves in fourths with the air, or stands at the interval of a seventh from it (as in the

inversions of the chord of the ninth), or when the bass is less than an octave distant from the treble, and, perhaps, in a few other "un-invertible" harmonies (see the first line of No. 106, "Hymns Ancient and Modern"). I hope I may not be thought too bold when I hint that if the arrangers of the hymn tunes of the future will only make up their minds to avoid such questionable chords and progressions, the unmusical men of a congregation need no longer form a "disturbing element," potent enough to drive out of church the best of music, viz., vocal harmony.

Your obedient servant,

J. CONWAY BROWN,
Organist and Choirmaster, Parish Church,
Aldershot.

16th February, 1874.

TALLIS MEMORIAL.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Will you kindly allow me to make an appeal in a good cause through your widely circulated columns? Thomas Tallis lies buried in the Parish Church of St. Alphege, Greenwich: his remains were deposited immediately in front of the altar rails. When the Church was destroyed, in 1710, all record of the interment was lost, and it has been thought desirable that a Brass should be placed in the wall, near his grave, as a memorial of the father of English church music. A small influential committee is being formed, the names of which will be duly published, together with any donations to the "Tallis Memorial Fund" which may be sent to me at the undesigned address.

I am, Sir, yours truly,

(Rev.) H. WALTER MILLER,
Mus. Bac., Oxon., Hon. Sec.

Richmond Hill, S.W.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

E. S. BENGOUGH.—A transcription should not be regarded merely as a pianoforte piece. The art of the arranger is to reproduce, as carefully as possible, the salient points of the original composition; and the art of the performer is so to manage his hands as to give due effect to the most important notes. Viewed in this light, we cannot agree with our correspondent that the specimens he encloses are "miscalled arrangements."

R. B.—We cannot give an opinion without seeing the manuscript.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BILSTON.—The new organ built by Mr. W. Johnson, of Moxley, at a cost of £140, for the Baptist Chapel, Wood Street, was opened on Sunday the 25th January, by Mr. George Bond, of Wednesbury, who gave selections from the works of Handel, Haydn, and Mendelssohn, which were highly appreciated by the congregation. The instrument, although comparatively small, has wonderful capacity and variety; it contains two complete manuals, CC to G, pedal organ, CCC to C, &c. The sermons by the Rev. W. Best, B.A., were very appropriate; and the collections amounted to £24 8s. 6d.

BRADFORD.—On the 9th ult. the Choral Society gave a performance of Handel's Oratorio, *Israel in Egypt*. The principal artists were the Misses M. B. Crichton and Louisa Thorley, and Messrs. R. Sutcliffe, Thornton Wood, and Brandon, all of whom were highly effective in the music allotted them. The choruses were exceedingly well sung, and the orchestra, which comprised the full strength of the Society, was ably conducted by Mr. Broughton. Mr. Moorhouse officiated at the organ.

BLACKPOOL.—The members of the Vocal Society gave a concert in the Assembly Rooms, Talbot Road, on Monday evening, the 9th ult., before a large audience. The principal singers were Miss Clelland, Miss Webster, Mr. William Dumville (Manchester Cathedral), Mr. Carlos Lovatt (Manchester Cathedral), and Mr. William Lister. They were supported by a choir of 49 voices. Mr. N. Dumville (Manchester Cathedral) officiated as conductor, and the Messrs. J. Grindrod and J. G. Wrigley, F.C.O., presided at the pianoforte and the harmonium. Haydn's Oratorio, *the Creation*, occupied the first part of the programme, and the second was miscellaneous. The Oratorio was exceedingly well rendered, and the choruses were given with an unanimity and spirit that greatly increased its success.

BROMPTON (Kent).—A concert was given on the 10th ult., by the Chatham Sacred Harmonic Society. The programme consisted of selections from the *Messiah* and *Judas Maccabeus*, the vocalists, Mrs. Miles, Miss E. Colegate, Miss Huzzey, Miss Tyrrel, Miss Peeke, Mr. Wildish, and Mr. Rowe, giving satisfactory renderings of several of the well-known solos and duets. The choruses were sung with good effect, under the direction of Mr. Ward, and Master Chant presided at the harmonium. The Society proposes performing Mendelssohn's *Athalie* at the next concert.

CATFORD BRIDGE.—The Trinity Church Choral Society gave a very admirable performance of Sir Michael Costa's *Eli*, under the conductorship of Mr. Fred. Stevenson, on the 5th ult. The dramatic character of the work was well sustained throughout, Mr. R. J. Ward giving a very artistic reading of the Judge Eli. The solos and concerted portions were creditably rendered by members of the Choir. Mr. Fountain Meen and Mr. R. H. Bird very ably accompanied at the pianoforte and harmonium.

CIRENCESTER.—A successful concert was given in the Corn Hall, on Thursday evening, the 5th ult., by the members of the Choral Class, assisted by Miss Ellen Glanville, Mr. T. Hunt, and Mr. O. Christian. The first part consisted of the *Ancient Mariner*, by Mr. J. F. Barnett, which was admirably performed. The choir, numbering over seventy voices, was under the conductorship of Mr. E. S. Cockton. Mr. Bradshaw presided at the harmonium.

CLAPTON.—On Thursday evening, the 29th January, a concert by the members of the Choir of St. James's Church, Clapton, ably assisted by some friends, was held at Brooke House. The boys of the choir sang several choruses in an admirable manner. Among the principal vocalists were Miss Lucy Newson, Miss White, Mrs. Batchelor, Mr. Haines, Mr. Anthony, Mr. Willis, and Mr. A. Grimsby Jopp, R.A.M. The pianoforte accompanists were Miss L. Newson, Miss Williamson, and Mr. W. G. Youens. Mr. W. Batchelor, Precentor of St. James's Church, and singing master to Brooke House, conducted.

COATBRIDGE.—The Choral Union gave a concert at the Temperance Hall on the 6th ult., which was attended by a large and appreciative audience. The first part of the programme consisted of Dr. Spark's *Ode to Labour*, and the second part of selections from the works of Handel, Mozart, and Mendelssohn, all of which were well given. The solos encored were "But Thou didst not leave," *Messiah*, and "But the Lord is mindful," *St. Paul*, which were creditably sung by members of the Society. The "Hallelujah Chorus" was also re-demanded. Mr. T. Dixon was an excellent conductor; Mr. Jack (of Glasgow) presided at the pianoforte, and Miss Fincher rendered valuable aid at the harmonium.

DEVIZES.—The Amateur Choral Society gave a miscellaneous concert at the Town Hall, on Thursday evening, the 12th ult. Mr. G. A. Macfarren's Cantata, *May Day*, was heard with great satisfaction by a large audience, and the solo for the May Queen richly merited the applause it received. The accompaniments were ably played by Mr. Sly (pianoforte), and Mr. W. Price (harmonium). Mr. J. T. Abraham conducted.

DRIFFIELD.—On Friday, the 6th ult., the members of the Harmonic Society, numbering about 100 performers, gave Handel's Oratorio, *the Messiah*, in the Assembly Rooms, for the first time. The quartet of principal singers were Mrs. Poskitt (Hull), Miss Anyon, Mr. H. Thompson, and Mr. T. Dodds (of Leeds), who rendered their several parts to the entire satisfaction of a numerous audience. "He was despised," "I know that my Redeemer liveth," and "The trumpet shall sound" (the *obbligato* played to perfection by Mr. A. Robinson, of Hull), being especially admired. The choruses were exceedingly well sung, reflecting great credit upon the conductor, Mr. H. Blakeston, of the Royal Academy of Music. The orchestra was under the efficient leadership of Mr. E. Winter, of Beverley.

DUDLEY.—The members of the Choral Society gave a performance of the *Messiah*, on the 28th January, in the Public Hall; the surplus (about £14) being divided with the Town Dispensary. The principal artists engaged were Miss Woolley, Miss Blower, Mr. Bywater, and Mr. Tuke, of Lichfield Cathedral. The first violin was taken by Mr. G. Roberts, the harmonium by Mr. D. Leyshon, and Mr. Eyland conducted. The band was very efficient, and the choruses went well, and to the great satisfaction of the audience.—The annual sermons on behalf of the Parish Church Choir were preached on Sunday the 1st ult., by the Rev. Dr. Thornton, to large congregations, morning and evening. Full choral services were given. The *Venite* was sung to Dr. Hayes, the Psalms to Monk and Turle, *Te Deum*, *Fubilate*, *Sancius*, and *Kyrie*, to Dr. Chipp, in A, all of which were admirably rendered, the *Te Deum* especially being given with marked effect. In the evening the *Magnificat* and *Nunc dimittis* (Hopkins's fine service in F) and the Anthem, by Sir John Goss, "Stand up and bless the Lord your God" were performed. Mr. G. H. Mainwaring, choirmaster, is to be congratulated on the manner in which the services were conducted, and the choir for its very efficient aid on the occasion. Mr. Harper presided at the organ with ability. The collections amounted to over £30.

EDINBURGH.—Professor Oakeley gave an Organ Performance in the Music Class Room, on Thursday the 5th ult. The programme was in

part allusive to the recent Royal wedding, and contained a good many novelties, among them the beautiful Motet by Hauptmann. The Professor's improvisation on six Russian themes, the last the National air, was much appreciated; and the Gavotte, by Gluck, a souvenir of Dr. von Bülow's recent concert, was repeated in response to a warm encore.

HIGHAM FERRERS.—On Thursday evening the 29th January Mr W. J. Lamb gave his third concert, to a crowded audience. The principal artists were Madame Gilbert, Miss Estelle Emrick, Mr. Percy Rivers, Mr. F. H. Eales, and Mr. A. W. Warren. The programme consisted of a portion of the Oratorio *Samson*, and a selection of secular music. The choruses were sung by the members of Mr. Lamb's new Choral Society in a highly creditable manner, and the soloists acquitted themselves most satisfactorily. The band and chorus (numbering nearly one hundred performers) was under the efficient leadership of Mr. Henry Greenough, of Northampton. Professor Wildsmith presided at the Organ, and Mr. W. J. Lamb conducted with his usual ability.

HONG KONG.—The members of the Choral Society gave the first concert of the season on Tuesday evening, the 30th December, before a large audience. His Excellency the Governor, and Miss Kennedy, and a number of the leading residents being present. Some songs, duets, and part-songs, were exceedingly well sung, but the great feature of the evening was a Quintet of Reissiger's for two violins, viola, violoncello, and pianoforte, excellently performed by members of the Society. Mr. Sangster was an admirable conductor.

HORTON (near Windsor).—On Tuesday the 3rd ult. a concert, under the patronage of the Rector and Mrs. Foot, was given in the School Room, by the Colnbrook Glee Union. The vocalists were Miss Clara Fraser and Fraulein Grocker; cornet, Mr. Walter Attenborough; pianoforte, Mrs. Grinstead and Miss Lucas. The Glee Union sang several songs, glees, and part-songs, in a highly creditable manner, under the direction of Mr. Radcliffe. The whole of the performers kindly gave their services, the proceeds of the concert being for the benefit of the National Schools.

JARROW-ON-TYNE.—A special service was given at the Church of the Venerable Bede, on Wednesday evening, the 11th ult., on the occasion of opening a new organ. The instrument has been built by Messrs. Connacher and Co., of Huddersfield, from the specification of Mr. J. A. Waddington, A.R.A.M. (organist of the church), and is a very fine and powerful one. There was a crowded congregation, and the sermon was preached by the Venerable the Archdeacon of Lindisfarne. Mr. Waddington presided at the organ, and afforded a treat to all lovers of good music by his masterly performance.

KANDY (Ceylon).—The 25th anniversary of the priesthood of the Very Reverend Dr. Leo Cingolani, D.D., O.S.B., Pastor of the Roman Catholic Church of St. Anthony, was celebrated on the 15th January. A solemn thanksgiving service was held in the church, which was most beautifully decorated with evergreens and inscriptions. The Reverend Doctor officiated at Mass, assisted by Fathers Fernando and Boldoni, and Fathers Palla and Assawe, being deacon and sub-deacon respectively. A new Mass in C (composed expressly for the occasion, and dedicated to the Reverend Father, by Mr. N. Brohier, the organist) was given, the soloists being Messrs. Paul de Silva (treble), Aloysius Perera (alto), Peter de Silva (tenor), and the Rev. Father Pagnani (bass). The Mass, which was a difficult one, was sung very creditably, entirely by amateurs. After the Holy Celebration, Dr. Cingolani received the congratulations of his friends and the members of his congregation in the Boys' School Room, which was tastefully fitted up. Various gifts were also presented, among which were a silver tea set, a large silver plate with an inscription, a silver salver by the choir, and a purse containing £80, subscribed by the general community. On the day following was the Sunday School Festival of the same Church, which included the usual accompaniments of sports, tea and cake, and fireworks. Two dramas were also performed by the Sunday scholars, between the acts of which were sung a few operatic choruses. A *Tarantella* (composed by Father Palla, in honour of Dr. Cingolani) was much admired.

LEAMINGTON.—Mr. Frank Spinney gave his first Pianoforte Recital to a large audience, at the Royal Music Hall, on Thursday morning, the 29th January. The programme included Beethoven's Pastoral Sonata in D, Bennett's "Maid of Orleans," Hummel's Grand Capriccio in F, Mendelssohn's Andante and Rondo Capriccioso, &c. Mr. Spinney was assisted by Mr. Charles Fletcher (violinist), who played "Fantasie Caprice" by Vieuxtemps, "Prière de Moïse (Alard), and operatic selections.

LEEK.—The second concert of the Amateur Musical Society for this season was given in the Temperance Hall, on Monday evening, the 16th ult. There was a large audience. The first part of the programme consisted of W. H. Birch's Operetta, *The Merry Men of Sherwood Forest*. The soprano recitatives were entrusted to Mrs. Cooke (of the Lichfield and Newcastle-upon-Tyne concerts), who rendered them with precision. Mr. Disley, tenor, represented Robin Hood, and sang his music with correctness. The other recitatives and solos were sung by the Rev. F. W. Piercy, and Messrs. Beckett, Ritchie, and Warrington. The choir sang well throughout, the "Ave Maria" (unaccompanied), and the chorus, "We'll dance, we'll sing" being encored. The second part of the concert was miscellaneous. Mr. Powell conducted.

LIVERPOOL.—The Second Subscription Concert of the Philharmonic Society for 1874 was given on Tuesday, the 27th January: principal artists, Madlle. Titiens and Madame Sinico; solo pianoforte, Mr. Frederic H. Cowen. The overtures were *The Isles of Fingal* (Mendelssohn [*The Siege of Corinth*] (Rossini), and that to *Le Lac des Fées* (Auber). The sinfonia was the melodious and artistic No. 1, in C minor (F. H. Cowen), conducted by the composer, and received with genuine admiration and applause. The Pianoforte solo was Mendelssohn's "Rondo Brilliant." The two ladies gave several solos, and

the great duet in *Norma*, all of which the audience wished to encore. The choral members sang well in the "Nightingale Chorus" from *Solomon*—the accompaniment to Madlle. Titiens's grand song in *St. Cecilia* (Benedict), and Morley's madrigal, "Fire! fire!"—On Saturday morning, the 7th ult., Dr. Hans von Bülow gave, to a crowded audience, at the smaller concert room of the St. George's Hall, one of his Pianoforte Recitals; in the course of which he played, to perfection, selections from the works of Mozart, Beethoven, J. S. Bach, Gluck, Handel, Mendelssohn, Chopin—Liszt—"Chant Polonais varié," and Liszt—"Venezia e Napoli."—The third concert of the Philharmonic Society took place on the 10th ult. Principal artists, Madame Lemmens and Mr. Vernon Rigby; solo violoncello, Signor Piatti. The great work of the evening was Sir Julius Benedict's MS. Symphony in G minor—second time of performance, but heard for the first time in Liverpool. It is a composition of great learning, and yet full of brilliancy—the instrumental effects being exceedingly fine. The orchestral rendering was full of spirit, both in this and in the overtures to *Leonora No. 3* (Beethoven), *Le Pré aux Clercs* (Herold), and the splendid *Entr'acte* in Wagner's *Lohengrin*. The opening overture was that to *Iphigenie en Aulide* (Gluck). Signor Piatti played exquisitely. His solos were the Larghetto and Finale, *Allegro vivo*, from his own first Concerto; a Siciliana of Veracini; and a Gavotte by Geminiani.—On Tuesday, the 17th ult., the third performance of the present series, on the plan of the London Monday Popular Concerts, was given at the Philharmonic Hall. Executants: Herr Joachim (1st violin), Herr L. Ries (2nd violin), Mr. Zerbin (viola), Signor Piatti (violoncello); solo pianoforte, Madame Carreno-Sauret; vocalist, Madame Eleanor Armstrong; accompanist, Mr. Zerbin. The programme was as follows:—Part I. Quartett in E flat (No. 10, Op. 74), for strings (Beethoven), interpreted to perfection; Romance, "Sombre forêt" (Rossini); Ballade (solo pianoforte), in A flat, Op. 47 (Chopin), encored, and replaced by one of Mendelssohn's *Lieder ohne Worte*. Part II. Quartett in B minor (No. 3, Op. 3), for pianoforte, violin, viola, and violoncello (Mendelssohn), finely played; Aria, "Qui la voce," *Puritani* (Bellini); Sonata in A, Op. 47, for pianoforte and violin (Beethoven); the so-called "Kreutzer Duett," which went admirably, and worthily completed a most charming concert.

LOWER NORWOOD.—The third of a series of suburban concerts, with readings, under the direction of Mr. Geo. Tolhurst, was given at the Institute on the 23rd ult. The various songs, part-songs, piano solos, &c., comprised in the programme were rendered in a manner which gave much satisfaction to a numerous audience.

LYTHAM.—On Wednesday evening the 4th ult. Mr. Lamb gave his second concert, in the Assembly Room. Selections from the *Creation* and the *Messiah* occupied the first part of the programme, and the second was miscellaneous. A feature in the concert was a new musical instrument, the invention and the manufacture of Mr. Lamb—a combined organ and harmonium—both instruments being within the same case and played by the same person. Miss A. T. Lamb performed the march from *Athalie*, which was well adapted to bring out the power and effects of the instrument. Mr. Lamb conducted.

MALVERN.—At the concert given on the 3rd ult., at the Winter Promenade, a selection from Mr. Philip Klitz's Cantata, *The Viking*, was given with complete success. The choral portions of this work, as well as the solos, are spoken of with much admiration by the local press; and there is no doubt that, but for the length of the programme (the first part of which was devoted to a performance of Mr. Birch's Operetta, *Robin Hood*) many of the pieces would have been remanded.

NEWBURY.—The special services connected with the opening of the new organ at St. John's Church took place on Tuesday, the 27th January. The anthem "Blessed be Thou, Lord God of Israel" (Kent), was exceedingly well rendered (reflecting great credit on the choir-master, Mr. Hussey), as were also the hymns. After the morning and evening services Mr. C. Warwick Jordan, of Lewisham, who had presided at the organ, performed a selection of music, showing off the capabilities of the instrument to the greatest advantage. The collections during the day were over £45.

OXFORD.—Sir Frederick Ouseley's Oratorio, *Hagar*, was performed for the first time in Oxford on Tuesday, the 17th ult., in the Sheldonian Theatre, by the Oxford Philharmonic Society. The principal vocalists were Miss Katherine Poyntz, Miss Helen D'Alton, Mr. E. Lloyd, and Mr. Hallowell. Mr. Taylor conducted, and the performance was a great success.

FAISLEY.—On Thursday evening, the 12th ult., the members of the Tonic-Sol-fa Institute gave a concert in St. George's Established Church, before a large audience. The principal artists were—Madame Pauline Rita (soprano), Madame Demerit Lablache (contralto), Mr. J. H. Pearson (tenor), Signor Celli (bass), Mr. Radcliff (autist), Mr. Hamilton Clarke (pianist), and Mr. W. H. Cole, leader of the orchestra. The first part of the programme consisted of Mendelssohn's 95th Psalm, which was well performed; and the second of selections from *The Prodigal Son*, by Arthur S. Sullivan. The concert concluded with Handel's *Dettingen Te Deum*, which was highly appreciated. Mr. J. A. Brown conducted.

PARSONSTOWN (King's County, Ireland).—A Musical Society has recently been formed amongst the *élite* of the neighbourhood, with Mr. Matthew Arnold as conductor. The programme for the last meeting, held at Chesterfield on the 12th ult., was very well selected. The musical pupils of Chesterfield School have just presented to Mr. Arnold an elegant edition of Mendelssohn's Organ Sonatas as a small token of their appreciation of his kindness to them.

PECKHAM.—The Choral Society gave the first annual concert of the present season at St. Mary's College, on Thursday, the 19th ult., when J. F. Barnett's *Ancient Mariner* was performed before an audience of between 400 and 500. The soloists were Miss Marchant (pupil of the conductor), Miss Serjeant, Mr. C. J. Circus, and Mr. Henry Pope (of the Crystal Palace), who sang the parts allotted to them in a very

satisfactory manner. Mr. Pope was encoered for his rendering of the Recit. and Aria "O happy living things." The choruses were steadily sung by the members, numbering about 70, under the conductorship of Mr. Ralph Horner. Mr. W. H. Harper (pianist to the Society) accompanied the choruses, and Mr. Horner the solo parts; the latter also played Gottschalk's "The last hope." At the next concert Sir Sterndale Bennett's *May Queen* is to be performed.

ROCHESTER.—The second subscription concert for the present season of the Rochester, Strood, and Chatham Choral Society was given in the New Corn Exchange on the 9th ult. There was a band and chorus of about 200 performers, the Rev. W. H. Nutter, M.A., minor canon of the Cathedral, conducting. The programme was miscellaneous, comprising selections from *Guillaume Tell*, *Masaniello*, &c. The principal vocalists were Madame Clara Suter and Mr. Henry Guy, both of whom were very successful. The violin playing of Mr. Charles Fletcher and Mons. C. Jacquinot was much admired. Beethoven's *Choral Fantasia* (Op. 80), was well rendered, the pianoforte solo being played by Miss Kappey, of Chatham. There was a large attendance, and the concert was a complete success.

ROSS.—Mr. J. Squire gave a lecture on "Violins and Violinists" at the Corn Exchange, on Thursday, the 12th ult. The object of the lecture was to trace the history of the violin from its earliest known introduction to the present time, and to compare by practical illustration the compositions of the founders of the school of violinists with those of a later period. There was much to interest and instruct the hearers, and the illustrations were excellently performed by Mr. and Mrs. Squire.

RUNCORN.—On Tuesday, the 17th ult., the Runcorn Madrigal Club gave a concert in the National Infants' School. Romberg's *Lay of the Bell* formed the first part, the second part being miscellaneous, and comprising songs, part-songs, pianoforte duets, &c. The solos were sustained by members of the Club, assisted by the Rev. G. Willett, of Little Leigh, in a very satisfactory manner; and the choruses were generally successful. Miss Barclay accompanied, and the Rev. W. Statham conducted.

SCARBOROUGH.—The annual concert of the Amateur Vocal and Instrumental Society was given at the Prince of Wales's Hotel on Monday evening, the 16th ult. Gounod's *Messe Solennelle*, and Smart's *King René's Daughter* were performed, with Dr. Sloman, the choir-master of the Society, as conductor. The audience was much gratified at the success of the concert, and at the opportunity of hearing two of the best works of these celebrated composers.

SHEFFIELD.—On the 31st January commenced a series of Saturday Evening Concerts, promoted by Mr. C. Harvey, whose endeavour to make them of a popular character by a scale of cheap admission is highly deserving of encouragement. On the 2nd ult., Mr. J. Peck gave an excellent concert, on which occasion Dr. Spark, of Leeds, played four solos on the organ, and the pieces selected gave ample opportunity for the display of his abilities; and the performances of Mr. J. Peck, whose talent as a violinist is of the highest order, gave much satisfaction, his playing of Spohr's *Barcarole* in G, especially, eliciting the warmest applause. Madame Hall and Signor Celli, in the vocal music, materially assisted in promoting the success of the entertainment. On the following evening the second of Mr. C. Harvey's subscription concerts was attended by a very large assembly. The artists were Miss Blanche Cole and Mr. Santley, as vocalists, and Messrs. J. Carrodus, J. B. Zerbini, J. Zerbini, and W. Pettit as instrumentalists. The programme was one of a highly interesting and artistic character. The violin playing of Mr. Carrodus elicited the most enthusiastic applause. Miss Cole sang "Tell me, my heart," and other songs, with great ability. The singing of Mr. Santley received a perfect ovation, Hatton's song, "To Anthea," and "The Stirrup Cup" being encoered; but the greatest effect was created in Gounod's "Nazareth," Mr. J. B. Zerbini officiated as accompanist.

SLIGO.—A concert in aid of the poor of Sligo, was given in the Town Hall on Wednesday, the 11th ult., by a number of ladies and gentlemen. The programme was miscellaneous, and contained several favourite songs, part-songs, pianoforte solos, and duets, all of which were highly appreciated by a very large audience.

STAFFORD.—On Tuesday, the 10th ult., the choir of Christ Church assembled in the National School adjoining the Church, for the purpose of presenting the organist, Mr. W. A. Marson, with a very handsome silver snuff box, as a token of their kind feelings towards him. The presentation was made by the Vicar, the Rev. H. Knight Eaton, who spoke in very high terms of Mr. Marson's kind and valuable services.—On Monday, the 16th ult., Mr. W. A. Marson, organist of Christ Church, gave his third concert, in the new Rowley Street School, on behalf of the School Fund, before a large audience. The principal performers were Miss Lucy Marson, Mrs. Averill, Miss Bennett, the Misses Lea, and Miss Bridgwood; Messrs. Chas. Smith, Goddard, Bates, Taylor, Yates, Ebbert, and Henry Deakin. Mr. E. Shargool, organist of St. Mary's, presided at the pianoforte. The sum of £17 was realized, which, with the profits of the two previous concerts, amounting to £35, was handed over to the vicar of Christ Church.

STONEHOUSE (Gloucestershire).—On Thursday, the 12th ult., the Stonehouse Choral Class gave a performance of the first part of Mendelssohn's *St. Paul*, and a selection of songs, part-songs, &c., under the conductorship of Mr. Brandon. The concert was very successful. With the exception of Mr. Kearton and Mr. Brandon, the soloists were all members of the class.

STRATFORD.—The West Ham Philharmonic Society gave the second concert of the sixth season on Monday, the 16th ult., in the Town Hall. Mr. J. S. Bates conducted, and Mr. F. C. Kitson accompanied. The whole of the music was performed by members of the Society. The principal items in the programme were two motetts; Mendelssohn's "Hear my prayer," and Gounod's "By Babylon's Wave," both exceedingly well rendered. The first part of the programme terminated with Beethoven's "Hallelujah Chorus." Great

credit is due to those members who undertook solo parts. The Misses Jones rendered invaluable assistance, and joined in a trio by Smart, entitled "The Sunbeam." Mr. Atherton Latta gave a very good rendering of Pinsuti's dramatic song "The Raft," and was recalled. There was some very good pianoforte playing by Miss Hattie Rivett, a youthful pupil of Mr. Alfred Carder. Mr. Clutterbuck contributed a solo on the English concertina (accompanied on the piano by Mr. Kitson), and was enthusiastically encoered. The programme closed with the Gipsy Chorus from *Preciosa*, which had to be repeated.

TORONTO.—The Philharmonic Society gave two performances of the *Messiah*, in the Music Hall, on the 5th and 6th of January, before appreciative audiences. The solos were exceedingly well sung by Mrs. Grassick, Miss Corlett, Mr. W. H. Stanley, and Mr. Marriott. The choir showed wonderful improvement in regard to precision, unanimity of phrasing, and attention to general expression; reflecting the greatest credit on the conductor, Mr. Torrington. The orchestra was very efficient. Mr. A. Marshall led; Mr. Collins presided at the organ, and Mr. Derville played the trumpet *obbligato* in "The trumpet shall sound."

WALTHAMSTOW.—A concert was given in the Public Hall, on Tuesday, the 10th ult., in aid of the organ and choir funds of All Saints', Leyton. An attractive programme of sacred and secular music was well rendered by a choir of about 50 ladies and gentlemen, under the direction of Mr. G. Booker, choir-master of the Church. Features of the evening were Miss C. Hoar's tasteful rendering of "O rest in the Lord," the duet from Barnby's *Rebekah*, "O flower of the verdant lea," capitolly sung by Mrs. Shenstone and Mr. C. W. Hoar, and Mr. J. R. Norman's violoncello solo, "Souvenir d'Irlande." Mr. C. E. Parslee was highly successful in "The Warrior bold" (encoered) and "Give me the man of honest heart," as was also Mr. R. C. Richardson in "Just as of old," by Mr. W. H. Cummings. Mr. Alfred Gore, organist of St. Ethelburga's, Bishopsgate, contributed a piano solo, and rendered efficient aid as accompanist, and Mr. W. J. Millson, honorary organist of All Saints', presided at the harmonium. The concert was well attended by an appreciative audience.

WALTON-ON-THE-HILL (Lancashire).—A very successful concert was given on Friday evening, the 30th January, in the Congregational Church, Walton Park, by the members of the Highfield Musical Society, under the conductorship of Mr. B. Carmichael. The first part of the programme consisted of selections from the works of Haydn, Mozart, and Handel; and the second of part-songs, &c. The soloists were Mesdames Clay, Concannon, Chapman, and Carmichael, and Messrs. C. A. and D. Webster. The accompanists were Miss Bretton, Mrs. Clay, and Mr. C. Wesley Evans.

WESTBURY (Wilts).—The members of the Westbury and Bratton Singing Classes gave a concert in the Public Hall, on Tuesday, the 3rd ult. The programme was miscellaneous, consisting of glees, trios, songs, and vocal and instrumental duets, all of which were well rendered, reflecting great credit upon the conductor, Mr. Leach, organist of the Parish Church. Mr. T. Grant presided at the pianoforte, and Mr. C. Grant at the harmonium. The Overture to Rossini's *Tancrède*, the "Volunteers' March" (Lemmens), and a very effective pianoforte solo were well played by Messrs. Leach, T. Grant, C. Grant, and Joyce, and warmly applauded.

WHITTINGTON MOOR.—On Monday evening, the 16th ult., a testimonial, consisting of a gold Albert chain and ring, was presented to Mr. T. Cooper, of the Chesterfield Parish Church Choir. After the presentation, a musical entertainment, under the patronage of the Mayor of Chesterfield, was given, the programme consisting of songs, duets, &c., executed by several ladies and gentlemen of the neighbourhood.

WINDSOR.—The second concert of the present season, of the Windsor and Eton Choral Society, took place at St. Mark's School on Monday evening, the 16th ult., Handel's Oratorio *Samson* being selected for the occasion. The singing of Miss Katherine Poyntz, Madame Poole, Mr. Mellor, Mr. Christian, and Mr. Briggs, left but little to be desired. The trumpet playing of Mr. T. Harper was, as usual, perfection. Sir George Elvey conducted with his usual ability, and the accompaniments were well rendered by the band of the Orchestral Society, led by Mr. Gunness, of her Majesty's Private Band. The choruses, which had the assistance of several ladies of the Amateur Madrigal Society, reflected much credit upon the Society. Her Royal Highness Princess Christian (accompanied by the Hon. and Rev. the Dean of Windsor and Mrs. Wellesley) honoured the concert with her presence.

WORCESTER.—The Musical Society gave the third concert of the season, on Tuesday evening, the 10th ult., at the Music Hall. The programme was well selected, including the music to Mendelssohn's unfinished Opera *Loreley*, selections from Horsley's unfinished Cantata *Euterpe*, a "Bridal Chorus," by Cowen; and Mendelssohn's "Wedding March," the two latter in honour of the Duke of Edinburgh's marriage. Mrs. A. J. Caldicott sang the solos in *Loreley* excellently, and the choruses were given with great precision. Miss Webb was very effective in the contralto solo from *Euterpe*. Mr. A. R. Quarterman presided at the organ, and Mr. A. J. Caldicott conducted.

YORK.—A very successful concert took place on Wednesday evening, the 28th January, at the Corn Exchange, in aid of the parochial charities of All Saints' and St. Michael's. The overture to *Guy Mannering*, and the charming Entr'acte from Schubert's *Rosamunde*, and Auber's overture, *Zanetta*, were efficiently executed by a select band of amateurs. The vocal music was well rendered by Miss E. Groves, Miss Kate Morley, Dr. Needham, and Mr. H. Preston. A duet of Mendelssohn's, for pianoforte and violoncello, was admirably played by Miss F. Morley and Mr. J. Groves, and Mr. Acomb gave an excellent performance of De Beriot's Violin Concerto. The room was well filled by an appreciative audience.—The third of the Winter Concerts was given on Tuesday evening, the 3rd ult., under the management of Mr. Wilson. The programme contained the overtures to

Oberon, Semiramide, and Merry Wives of Windsor: Haydn's Symphony in G major, No. 7, and the Entr'acte from *Manfred* (Reinecke), excellently performed by Mr. Charles Hallé's band. Mr. Hallé played Weber's *Concertstück*, and *Ungarische* (Liszt). Herr L. Straus gave a violin solo of Spohr's, and Miss Banks was the vocalist. The concert was a great success.—On Tuesday, the 17th ult., Mr. Sutcliffe gave an evening concert, at the Festival Concert Room. The artists were Madlles. Titiens, Sinico, and Justine Macvitz, and Signori Fabrin, Borella, Campobello, and Perkin. The concert was very successful and several encores were awarded during the evening. Mr. Sutcliffe announces a series of first class concerts during the season of 1874-75.

ORGAN APPOINTMENTS.—Mr. J. Locke Gray, of Holy Trinity, Richmond, organist and choirmaster to Christ Church, Victoria Road, Kensington.—Mr. R. Payne (organist of Upper Clapton Congregational Church, and conductor of the Borough of Hackney Choral Association), organist and conductor to the Psalmody class at Union Chapel, Islington.—Mr. W. W. Meadows, M.C.O. (late organist and director of the choir of St. Mary's Sunbury) organist and professor of music to "The College," Worthing, and organist and choirmaster to St. George's Worthing.—Mr. E. Burritt Lane (from Surbiton Park Congregational Church), to the King's Weigh-house Chapel, Fish Street Hill, E. C.—Mr. Walter Hermitage, organist and director of the choir, to St. Peter's Church, Vere Street, W.—Mr. T. Stodart Beswick, organist and choirmaster to St. Matthias' Church, Burley, Leeds.

CHOIR APPOINTMENTS.—Mr. George Braden (tenor), to Christ Church, Brondesbury.—Mr. Prenton, of St. Katherine's College, Regent's Park, principal bass to Tottenham Parish Church.—Mr. Frank G. Haig (bass), to St. Michael's, Cornhill.—Mr. George Eagleton (alto), Mr. W. A. Wickes (bass), and Mr. A. G. Jopp (bass), to St. Matthew's, Upper Clapton.—Mr. W. Amos, choirmaster to St. Olave's Southwark.—Mr. J. C. Thompson (tenor), and Mr. W. J. Skinner (bass), to St. Philip's Church, Kensington.

DIED, on the 9th ult., at 10, Ladbroke-square, Notting-hill, HENRY JOHN KIRKMAN, junior Partner of the Firm of Kirkman and Son, Soho-square, deeply regretted.

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ST. GEORGE'S HALL, BRADFORD, FEB. 9TH, 1873.

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"To Miss Crichton was allotted some of the most difficult music of the work. In the grand recitatives and in the solo 'Sing ye to the Lord,' her great power had a most telling effect."—*Bradford Chronicle*, Feb. 10.

"The magnificent recitatives were declaimed by Miss Crichton with great energy and power."—*Leeds Mercury*, Feb. 10.

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THIRD SEASON, 1874.

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Tuesday, March 31,
MENDELSSOHN'S

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AND

ROSSINI'S STABAT MATER.

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MR. W. H. CUMMINGS, SIGNOR URIO, SIGNOR CAMPOBELLO.
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Wednesday, April 1,
BACH'S PASSION.
(ST. MATTHEW).

MADAME OTTO-ALVSLIBEN, MADAME PATEY,
MR. W. H. CUMMINGS,
MR. THURLEY BEALE, AND SIGNOR GIULIO PERKIN.
ORGANIST:—MR. W. T. BEST.

Thursday, April 2,
BACH'S PASSION.
(ST. MATTHEW).

MADAME LEMMENS-SHERRINGTON, MADAME PATEY,
MR. W. H. CUMMINGS,
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Friday, April 3 (Good Friday),
BACH'S PASSION.
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MADAME OTTO-ALVSLIBEN, MADAME PATEY,
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MR. THURLEY BEALE, AND SIGNOR GIULIO PERKIN.
ORGANIST:—MR. W. T. BEST.

Saturday, April 4,
HANDEL'S MESSIAH.

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THE MUSICAL TIMES, AND SINGING-CLASS CIRCULAR.

APRIL 1, 1874.

ON MODES AND TONES.

BY GEORGE ATKINS.

INTRODUCTION.

THE subjects of this sketch have been badly treated through ignorance of the Ancient Greek Musical System. This ignorance has varied in degree from the decline of the ancient Greek nation to the present time. Soon after the Reformation, among other learned men, Marcus Meibomius appeared with his edition of the seven Greek authors who had written on the subject of music. It was published at Amsterdam, in 1652. One of this seven, Alypius, gives the ancient Greek alphabetical notation. Hawkins has noticed this as a curiosity, and Burney has endeavoured to explain it, but has failed through the want of the key to the principle upon which it is founded. Having in 1868 discovered this key, and constructed one complete diagram of the whole, that diagram soon helped to explain many things that were before mysterious and contradictory; and now gives that confidence with which this sketch is written.

MODES AND TONES.

Power is a determined and fixed order of scale.

Position is actual concert pitch.

A key note is a note of Power, but its concert pitch will depend on its position in the standard scale of musical sounds.

A knowledge of these ancient Greek musical terms of Power and Position is a preliminary necessity. The Tonic Sol-fa system will help us to this knowledge.

Let the following three scales stand for three Powers; all similar in form.

No. 1.	No. 2.	No. 3.
Do	Do	Do
Si	Si	Si
La	La	La
Sol	Sol	Sol
Fa	Fa	Fa
Mi	Mi	Mi
Re	Re	Re
Do	Do	Do

Place these three Powers in Position, so that there may, between each, be a whole tone of difference in pitch in their positions, thus—

No. 1.	No. 2.	No. 3.
		Do
		Si
	Do	La
	Si	
Do	La	Sol
Si		
La	Sol	Fa
		Mi
Sol	Fa	Re
Fa	Mi	
Mi	Re	Do
Re	Do	
Do		

If the standard of concert pitch be in No. 1 Power, then that scale will be Do in Power, and Do in Position; Power and Position will coincide in that scale. And No. 2 Power will be Do in power, but Re in Position. And No. 3 Power will be Do in Power, but Mi in position.

But if the standard of concert pitch be in No. 2 Power, instead of No. 1 Power, then No. 2 scale will be Do in Power, and Do in Position; Power and Position will coincide in that scale. And No. 1 Power will be Do in Power, but Si in Position. And No. 3 Power will be Do in Power, but Re in Position.

A repetition of the two cases put is here given, with the notes of Position placed by the side of the notes of Power, to show the actual sounds.

STANDARD OF CONCERT PITCH IN No. 1.

No. 1.	No. 2.	No. 3.
		Do Mi
		Si Re#
	Do Re	
	Si Do#	La Do#
Do Do		
Si Si	La Si	Sol Si
La La	Sol La	Fa La
		Mi Sol#
Sol Sol	Fa Sol	
	Mi Fa#	Re Fa#
Fa Fa		
Mi Mi	Re Mi	Do Mi
Re Re	Do Re	
Do Do		

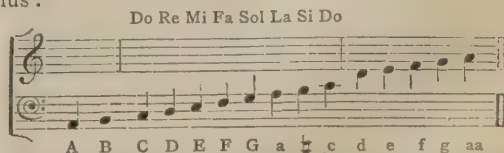
Sig. and
key notes

STANDARD OF CONCERT PITCH IN No. 2.

No. 1.	No. 2.	No. 3.
		Do Re
		Si Do#
	Do Do	
	Si Si	La Si
Do Si#		
Si La	La La	Sol La
La Sol	Sol Sol	Fa Sol
		Mi Fa#
Sol Fa	Fa Fa	
	Mi Mi	Re Mi
Fa Mi#		
Mi Re	Re Re	Do Re
Re Do	Do Do	
Do Si#		

Sig. and
key notes

The Power or scale of Do is a section taken from out of the Power or scale of the ancient Greeks, which extended from La below Do, to the second La above; and embraced a compass of two octaves, thus:



NOTE.—Small b used to mark the sound of B flat. It is the parent of the B. The ♯ is the altered form of h the remnant of a capital B mutilated to distinguish it from B, the octave below. ♭ is made use of to express B flat; and ♮ to express B natural.

La (A) is the root of our alphabetical notation of music. As a scale in its primitive simplicity, La is now practically abandoned; Do (C) being the only scale used without having \flat , \sharp or \natural applied to its notes.

The Power or scale of the Tonic Sol-fa system is based on Do, and has a compass of one octave. That of the ancient Greeks is based on La, and has a compass of two octaves.

The ancient Greeks possessed 15 modes. The following are the 7 Powers of the 7 principal modes, (taken out of the 15) all being similar in form.

(For Illustration see next column.)

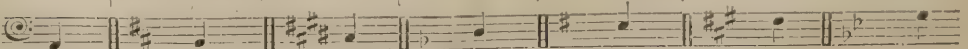
Place these seven Powers in Position, so that there may be a whole tone of difference in pitch between the 1st and 2nd, the 2nd and 3rd, the 4th and 5th, and the 5th and 6th; and a semitone between the 3rd and 4th, and the 6th and 7th. This is the ancient Greek arrangement—place the notes of Position by the side of the notes of Power, to show the actual sounds.

aa	aa	aa	aa	aa	aa	aa
g	g	g	g	g	g	g
f	f	f	f	f	f	f
e	e	e	e	e	e	e
d	d	d	d	d	d	d
c	c	c	c	c	c	c
a	a	a	a	a	a	a
G	G	G	G	G	G	G
F	F	F	F	F	F	F
E	E	E	E	E	E	E
D	D	D	D	D	D	D
C	C	C	C	C	C	C
B	B	B	B	B	B	B
A	A	A	A	A	A	A
.
Hypo-Dorian	Hypo-Phrygian	Hypo-Lydian	Dorian	Phrygian	Lydian	Mixo-Lydian

THE STANDARD OF CONCERT PITCH BEING IN THE HYPO-DORIAN.

1st.	2nd.	3rd.	4th.	5th.	6th.	7th.
					aa ff $\sharp\sharp$	aa gg
						g ff
				aa ee	g ee	f ee \flat
			aa dd	g dd	f dd	e dd
		aa cc $\sharp\sharp$	g cc	f cc $\sharp\sharp$	e cc $\sharp\sharp$	d cc
	aa $\sharp\sharp$	g $\sharp\sharp$	f $\flat\flat$	e $\sharp\sharp$	d $\sharp\sharp$	c $\flat\flat$
aa aa	g aa	f aa	e aa	d aa	c aa	$\sharp\sharp$ aa
g g	f g $\sharp\sharp$	d f $\sharp\sharp$	d g	c f $\sharp\sharp$	a f $\sharp\sharp$	a g
f f	e f $\sharp\sharp$	c e	c f	a e	G e	G f
e e	d e	$\sharp\sharp$ d $\sharp\sharp$	$\sharp\sharp$ e			F e \flat
d d	c d $\sharp\sharp$	a c $\sharp\sharp$	a d	G d	F d	E d
c c	$\sharp\sharp$ c $\sharp\sharp$	G $\sharp\sharp$	G c	F c	E c $\sharp\sharp$	D c
$\sharp\sharp$ $\sharp\sharp$	a $\sharp\sharp$	F a	F \flat	E $\sharp\sharp$	D $\sharp\sharp$	C \flat
a a	G a	E G $\sharp\sharp$	E a	D a	C a	B a
G G	F G	D F $\sharp\sharp$	D G	C G	B G $\sharp\sharp$	A G
F F	E F $\sharp\sharp$	C E	C F	B F $\sharp\sharp$	A F $\sharp\sharp$	
E E	D E	B D $\sharp\sharp$	B E	A E		
D D	C D	A C $\sharp\sharp$	A D			
C C	B C $\sharp\sharp$					
B B	A B					
A A						
Hypo-Dorian.	Hypo-Phrygian.	Hypo-Lydian.	Dorian.	Phrygian.	Lydian.	Mixo-Lydian.

Sig. and
key notes.



Ancient Greek change in mode, is like modern change in key.

THE STANDARD OF CONCERT PITCH IN THE DORIAN, as favoured by Ptolemy. (See Hawkins and Burney, and their quotations from Sir F. H. E. Styles.)

Hypo-Dorian.	Hypo-Phrygian.	Hypo-Lydian.	Dorian.	Phrygian.	Lydian.	Mixo-Lydian.
— aa e	aa f#	aa g#	aa aa	aa f#	aa cc#	aa dd
g d	g e	g f#	g g	g aa	g f#	g cc
f c	f d	f e	f f	f g	f aa	f b
e f#	e c#	e d#	e e	e f#	e g#	e aa
d a	d f	d c#	d d	d e	d f#	d g
c G	c a	c f#	c c	c d	c e	c f
f# F#	f# G#	f# a#	f# f#	f# c#	f# d#	f# e
a E	a F#	a G#	a a	a f	a c#	a d
G D	G E	G F#	G G	G a	G f	G c
F C	F D	F E	F F	F G	F a	F b
E B	E C#	E D#	E E	E F#	E G#	E a
D A	D B	D C#	D D	D E	D F#	D G
C GG	C A	C B	C C	C D	C E	C F
B FF#	B GG#	B A#	B B	B C#	B D#	B E
A EE	A FF#	A GG#	A A	A B	A C#	A D

Sig. and key notes.

Dr. Wallis, in editing Ptolemy, mistook the ancient rule of placing these seven principal modes, as will be seen by comparing the following with the preceding.

Sig. and key notes.

He mistook the correct Positions of the Hypo-Lydian and Lydian, and placed each of them a semi-tone too low.

NOTE.—The standard of concert pitch in the Dorian, as favoured by Ptolemy, shows that rise in concert pitch was no novelty in his day. His attempt to fix the standard in the Dorian failed. The Hypo-Dorian either regained or never lost it entirely. It holds the standard of concert pitch now.

Let the following stand for the ancient Greek tone, or instrument of seven chords, or strings, tuned to concert pitch. The standard of concert pitch being in the Hypo-Dorian.

THE TONE OF SEVEN CHORDS OR STRINGS.

The seven notes of this tone can be so adjusted that they will be available for playing, or giving every sound, in each of the seven species of octave, called in later times, tones; belonging to the seven principal modes of the ancient Greeks.

(To be continued.)

MUSICAL NEIGHBOURS.

BY HENRY C. LUNN.

WITH a sympathetic feeling for musical artists, let me strenuously advise them, in selecting a house, to choose a detached villa, with a sufficient amount of private garden-ground on each side to prevent the possibility of any human habitation being afterwards built in too close proximity. Or, if this be impossible, either from the situation being too retired for a professional man, or (what is extremely probable) the rent being too high, I would recommend a "semi-detached" house—providing that the rooms for musical study and practice can be on the "detached" side. It is true that this may appear somewhat unsociable, but then musical men *are* unsociable; and if you must be looked upon as an ogre, it is as well to earn your character honestly. The fact is that although music of all arts should produce the most harmonious relations, I scarcely know anything which gives rise to such angry feeling—I mean when the artistic powers of an entire family are solely displayed through the wall. For myself, I candidly confess that the commencement of the scale of C, with both hands, in that stately manner which too evidently showed a steadiness of purpose—one beautiful morning soon after I had taken possession of my house—although no doubt proving that the musical studies of my next-door neighbour were proceeding in the right direction, sounded to me like the death-knell of all the hopes of quiet which I had been long anticipating. And then imagine the horror to which I was afterwards doomed; the necessity I felt under of listening to every note—of realising exactly when the thump of the thumb upon the key would come—of following with the utmost interest each fresh attempt to gain equality—of actually imagining (in a sort of waking night-mare state) that I was playing the scale myself, and was to be decapitated by the public executioner if the tone were not perfectly even to the end. A slight pause restored me to consciousness; but the respite was brief—my tormentor was off again, and I need scarcely say carried me through the tortures of that minor scale which even more mature artists seem to have left in the unsettled form which now struck upon my ear. Sometimes the sixth was major, sometimes minor, and as for the seventh, it was so extremely vague that it became a relief when I didn't hear it at all. When this occurred, however, I am bound to confess that a very audible tap was administered—probably given by the teacher—which I sincerely trust (for I like to forgive my enemies) was not on the knuckles of the player. But now came the "Piece"—the relaxation after study—Fantasia on airs from that sweet Opera "Lucrezia Borgia." I attended minutely to every note, criticised every passage, and at last fancied that I was conducting it with a *baton*, having entered into a compact with the performer that I would cough very loudly whenever a difficult part occurred, so that her defects in execution should pass unnoticed. It may be said that I might have moved from the spot; but, strangely enough, I felt incapable of motion, fascinated, mesmerised if you will; but at all events, like the Wedding Guest in Coleridge's "Ancient Mariner," bound to listen, and even to smile approval when I was most horrified. There are degrees in misery; and I am constrained to say that although the execution of the five-finger Exercises and light pieces of the modern school caused me infinite torture, it was nothing compared to what I suffered on the "classical" mornings. I could bear to hear im-

perfect "Cascades," half stagnant "Flowing rivers" or "Nightingale's Trills," such as never issued from the throat of the most dyspeptic bird; but to be compelled to listen to the grand works of Beethoven, Mendelssohn, Weber and some of the older composers travestied and tortured in execution, and utterly misapprehended even by the person (whoever he or she might be) appointed to teach them, was beyond human endurance, and I take credit to myself for not knocking frantically on the wall and demanding instant satisfaction. I have often read in romantic stories that a man has become enamoured of a lady he has never beheld, by seeing the shadow of a beautiful form on the blind of an opposite window, or of catching a glimpse of an exquisitely chiselled arm arranging the flower-pots on a window-sill, and has ardently longed for a meeting with his unknown charmer that he might forthwith declare his love. Now with me the case was reversed, for I as anxiously yearned for an opportunity to declare my hatred: I wanted, by a withering look, to let my fair one (whom I as yet knew but by ear) see that she was gradually deteriorating the best feelings of my nature, and to convince her that I was determined not to put up with it quietly. With this resolve I was always rushing out whenever anybody issued from next door. I scowled (as I afterwards found) at two intimate and unoffending friends of the family, at both the nurserymaids, at a dressmaker, who had just brought home a new dress for my persecutor, and when at last I found (on enquiry) that I had encountered the right person, my "withering look" was met by a complacent smile which seemed to say "you are a fellow worker in the same art, and I am delighted to meet with you."

There is an old proverb which tells us that "what cannot be cured must be endured;" but in this case would it not be possible to so organise the endurance of the evil as, in some degree at least, to lessen its effects? Could not certain Streets, for instance, be kept strictly for a specific style of music? We might have a light locality, a classical locality, and a sacred locality, and house-agents might inform their customers of the kind of music which they would hear every morning through the wall. Thus, a person fond of "pretty pieces," might become acquainted with all the latest productions of that school of writing within a short time of his taking possession of a house. An artist of course would avoid the "classical" Street, and indeed all other musical Streets, if he could (as I have already advised him to do) take a perfectly detached house; but there are many individuals who think it fashionable to be classical, and yet who do not know good from bad; and they may be lulled to slumber in an arm-chair at home as comfortably as if they were at the "Monday Popular Concerts," and without the fear of being suddenly awakened by some artistic friend at their elbow. Then a sacred Street should be inhabited solely by "serious families," who might, by the arrangement I propose, rest assured that no worldly operatic airs or frivolous ball-room strains should interfere with the solemnity of their daily life. It is true that their serenity might be occasionally disturbed by doubt as to whether the extremely secular music they are forced to listen to had been originally written to sacred words; but by the terms of their lease, they should be empowered to enquire into the matter, and even compel their neighbours to furnish them with an authentic history of the compositions performed. Thus "wall-music" might be properly systematised, and both players and listeners be made happy.

It may perhaps be urged as an argument against the practical working of these suggestions that persons would not like this interference with their right of performing various styles of music; but when was a reform proposed which was not immediately met by a host of conservative objections? Why should ladies refuse to have their music chosen for them when they submit without murmuring to adopt the latest fashion in dress? Do they not meekly bow to a hat, like the Swiss peasantry at the bidding of the tyrant Gesler, in the market-place, and would not a female Tell, who dared to defy such a mandate be treated with contempt and scorn? Do they not wear small bonnets and large bonnets, high dresses and low dresses, and are not these dresses one year inflated like balloons and the next hanging down in limp folds at the side? Surely those who obey these capricious edicts of fashion for no possible reason would willingly consent to abide by laws expressly made for the benefit of their fellow creatures; and, with a full conviction, therefore, of the success of my experiment, I boldly put it forth with no hope of reward save the consciousness of having helped to alleviate human suffering.

At length we find that the lessees of our two Opera Houses are beginning to discover that it is safer to make no rash promises at the commencement of a season, but simply to state what vocalists they have engaged, and to give a list of Operas from which a selection will be made for performance. We have already mentioned two new singers announced by Mr. Mapleson, and have now to add the names of Signori Paladini and Ramini (tenori), Signor De Reschi and Galassi (baritoni), and Signori Perkin and Costa and Herr Behrens (bassi). Mr. Gye cannot quite get rid of the flowery style of his former prospectuses, but contents himself with dwelling upon the "splendid tokens" and "substantial marks" of the favour of the Imperial Family at St. Petersburg and Moscow, which have been bestowed upon Madame Adelina Patti and Madlle. Marimon, the latter vocalist having this year transferred her services to the Royal Italian Opera. First appearances will be made by Mesdiles. Ghiotti, Clemence, Calasch, and Diani, Signori Bolis, Sabater, and Piazza, and M. Blume, the four last-named being included in the list of tenors. We are glad to find that Sir Michael Costa retains his post of conductor at Her Majesty's Opera, and equally sorry that Signori Vianesi and Bevigiani are to divide this responsible office at the Royal Italian Opera. As will be found in another column, Mr. Mapleson commenced his season on the 17th ult., and Mr. Gye's opening night was the 31st ult., too late for a notice in our present number.

It would be a "cruel kindness" to say, that at the "Practice Rehearsal" of the members of the "British Musical and Dramatic Institute," which we attended on the 24th February, we could see sufficient indication of the studies of the pupils being directed in the right manner. We speak only of the musical department; for amongst the dramatic recitations, there were some which reflected much credit upon the method pursued in the establishment by those who have charge of this branch of study. But it became painful to listen to songs rendered by pupils who should have been practising the sustained note and solfeggi, or to hear a classical pianoforte work attempted by one who had not mastered an even

scale. The Secretary told us that all they wanted was a larger house, with a more extensive concert-room for the exhibition of the students; but it strikes us that the premises are quite large enough for the display of all the pupils who are competent to appear. We can perfectly understand that a good dramatic school might grow from this Institution; but if vocal and instrumental pupils are to be fitted for the concert-room, they must not be deluded into the belief that a round of applause from their friends is any indication of artistic progress.

IN noticing the Reid Festival at Edinburgh in our last number, we spoke of Mr. Charles Hallé's performance of Litolff's "Concerto Symphony," and expressed a hope that it would shortly have a hearing in London. We now find that it is the same work which was played with such brilliant success by Mr. Willem Coenen at the "Exhibition Concerts," and also at M. Rivière's concerts at Covent Garden last season. The excellent rendering of the composition by Mr. Coenen is too fresh upon our memory to have prevented our falling into this error, had not the name—"Concerto Symphony"—led us to believe that it was an unknown work here. We may also say that it was announced to be performed by Mr. Oscar Beringer at the Crystal Palace concert, on the 28th ult.

CRYSTAL PALACE.

THE Symphony, by Mr. Ebenezer Prout, given for the first time, on the 28th February, achieved a success, which proves that there is always an audience ready to appreciate and acknowledge worth, wherever it may be found; and much credit is due to Mr. Manns, whose love for the music of his own countrymen is well known, for affording a hearing to a work of such importance by an Englishman. Upon so carefully planned a composition as Mr. Prout's Symphony it would be unjust, on a single hearing, to say more than that it impresses us with a conviction that it is the production of a profound thinker upon his art, for every movement has a defined plan; the subjects are melodious, and skilfully treated; and the instrumentation shows an intimate knowledge of orchestral effect. The *début* of Miss Emma Barnett, who played Beethoven's pianoforte concerto in G, was another marked feature in the concert, her performance being remarkable throughout for intelligence, fluency of execution, and rhythmical accuracy. The two cadences, written by her brother, Mr. J. F. Barnett, were excellently played, and elicited a well-deserved burst of approbation. At the following concert Beethoven's fine music to "Egmont" was given, and received with enthusiasm. Brahms's variations, for the orchestra, on a theme by Haydn, which was also performed, is a remarkable work, the originality and variety of the composition, and the masterly instrumentation of each variation, keeping the attention of the hearers alive to the last note. It was loudly applauded, and will, we trust, frequently have a place in these excellent concerts. Of Schubert's Overture, which was played, on the 14th ult., with all the stringed instruments of the orchestra, and the wind instruments doubled, we prefer not to speak, as we have on more than one occasion freely expressed our opinion upon this desecration of a fine work. Mr. Sullivan's Overture to "The Sapphire Necklace" opened the concert, on the 21st ult., with much spirit; and after the hackneyed "Qui la voce," well sung by Madame Sinico, came Mendelssohn's ever-welcome violin concerto, which was played as only Herr Joachim can play it. The only absolute novelty in the programme was the "Song of Destiny" (Schicksalslied), for chorus and orchestra, by Brahms, which shared the fate of most novelties, in being indifferently performed, the first movement demanding, on the part of the chorus, an amount of refinement, which it hardly received at the hands of the Crystal Palace choir. Without entering into an analysis

of its merits, we may mention that it was recognised by its hearers as a work of genius of the highest order, and in this opinion we cordially agree. The verdict which had been given by nearly the whole of musical Germany upon the composition was on this occasion unanimously endorsed by perhaps the most critical audience ever assembled at Sydenham; and Herr Brahms may reckon at least upon a cordial reception being accorded to any future work from his pen. The English translation of the text is by the Rev. J. Troutbeck, M.A. Beethoven's Symphony (No. 4, in B flat) received such a rendering as can hardly be looked for outside the Crystal Palace—the Adagio narrowly escaping an encore, which, but for the extreme length of the concert, would have been inevitable. The next item of interest was to a great extent spoiled, by being placed at the end of this too long programme. When will English people become alive to the fact that high-class music cannot be properly listened to without some fatigue to the brain; and that, if one great work follows close upon another at the same concert, the attention must after a time become wearied? Who has not experienced a sense of fatigue produced by the regulation two Overtures, two Symphonies, and a Concerto, which form the ordinary orchestral programme of most of our classical concerts? In this, if in nothing else, a good example was given at the "Exhibition Concerts" of last year, where an Overture, a Symphony or Concerto, some ballet music, and a March, with two vocal pieces, formed a programme which satisfied without satiating. To return—the orchestral variations of Brahms produced less effect than they had done on their first performance at these concerts, and the reason is not far to seek: they came after two hours and a quarter of classical music without a break.

HER MAJESTY'S OPERA.

This establishment opened for the season on the 17th ult., with Rossini's "Semiramide," the character of the Assyrian Queen being sustained by Madlle. Titien with all her wonted energy. The only novelty during the evening was the repetition of the Overture, between the Acts, by desire of the Duke of Edinburgh, who, with the Duchess, arrived at the theatre after the performance had commenced. "Il Trovatore" on the 19th ult., introduced Signor Galassi in the part of the Count. He has a good baritone voice, sings smoothly and with good expression, and was encored in the popular solo, "Il balen." The first appearance of Madlle. Lodi, as *Amina*, in "La Sonnambula," which took place on the 21st ult., may be pronounced a success, although what this success may be worth we must wait to determine. Her voice is a pure soprano, light, flexible, and well cultivated; but a pardonable nervousness and a tendency to gain additional strength by forcing her natural power somewhat detracted from the effect of her performance. The house has been uniformly well filled.

ROYAL ALBERT HALL CHORAL SOCIETY.

A LARGE audience assembled on the 5th ult., attracted by the announcement of a performance of Mendelssohn's Oratorio, "St. Paul;" for, beautiful as this work is acknowledged to be by all competent to judge, the opportunities for hearing it are too rare to be neglected. Evidence of careful rehearsal was apparent throughout; the choruses, and more especially the chorales, being sung with precision and a due management of tone which should not pass without a word of praise, seeing how difficult it is to achieve these results with so large a body of vocalists. The principal parts were most effectively rendered by Madame Otto-Alvsleben, Miss A. Sterling, Mr. George Bentham, and Mr. Thurley Beale, the latter gentleman having, at a short notice, supplied the place of Mr. Lewis Thomas, absent from indisposition. A good word must be said for Mr. Bentham, whose well-trained voice and unaffected style were advantageously displayed in the air, "Be thou faithful." The work was conducted, with his usual intelligence, by Mr. Barnby. At the eleventh and last concert of the series, on the 19th ult., the first performance in London

of Mr. Arthur Sullivan's Oratorio, "The Light of the World," and the presence of the Duke and Duchess of Edinburgh, with other members of the Royal Family, filled every available place in the Hall. The appearance of the Royal visitors was the signal for the commencement of the National Anthem, which was followed by Mr. Barnby's arrangement of the Russian Hymn, both of which, it is needless to say, were received with loud and prolonged applause. The Oratorio was conducted by the composer, and knowing how few rehearsals can have been bestowed upon this intricate music, it is marvellous how the choir could have so well mastered its difficulties. True there was occasional hesitation in attacking the points, especially in the second Part, but this was scarcely observable to those who did not follow the work with the score, and most of the choruses elicited the warmest marks of approbation. Since the performance of the Oratorio in Birmingham, Mr. Sullivan has cut out many numbers, chiefly from the first Part, and made many minor alterations which materially improve the work; but we still think a re-consideration of the subject would suggest other excisions which might have the effect of bringing the libretto into more compact form. Our opinion of the composition was so fully expressed on its production at the Birmingham Festival that we have now but to chronicle its decisive success before a London audience; and with all the influence of Court patronage, we have but little doubt that it will have that repeated hearing to which its undoubted merits entitle it. Madame Sherrington, Madame Patey, and Mr. Santley fully sustained their high reputation in the solos, Mr. Santley, especially, delivering the recitatives in a style which renders it almost impossible for any other vocalist to supply his place on a future occasion. Mr. Cummings was, as usual, a thoroughly efficient exponent of the tenor music; and in the secondary soprano and bass parts Miss Spiller and Mr. Maybrick rendered important service. Mr. Sullivan was most warmly received, and conducted throughout with much skill. The opera-glasses were turned somewhat too much towards the Royal box during the evening to satisfy a real lover of art; but let us hope that amongst the fashionable assemblage many who came to see remained to hear.

SACRED HARMONIC SOCIETY.

THE production of Mr. G. A. Macfarren's Oratorio, "St. John the Baptist," on the 20th ult., attracted an overflowing audience. It might be reasonably supposed that a work of such importance, by a composer who has slowly but surely earned his right to a hearing, would have been submitted for judgment to a London public in the first instance; but English musicians have now learned to look away from the metropolis for encouragement in their efforts; and we have to thank, with all earnestness, the enterprising Committee of the Bristol Festival for permitting Mr. Macfarren to place this—his ripest composition—before his countrymen, and the Sacred Harmonic Society, for at once responding to the desire for its presentation in London. That the verdict of the Bristol audience has been fully endorsed might be at once anticipated; but such a success as the work achieved must have astonished even those who have laboured most zealously in the cause, for the final Chorus of the first Part was so vociferously encored, that Sir Michael Costa—who throughout the evening displayed a reverence for his task which cannot be over-praised—was compelled to return to the platform and recall many of the performers who had left the orchestra; and the same compliment was also bestowed upon the chorus, "This is My beloved Son"—with its lovely harp and muted violin accompaniment—and the unaccompanied quartet, "Blessed are they," so exquisitely sung by Madame Lemmens-Sherrington, Miss A. Sterling, Mr. E. Lloyd, and Mr. Santley, as to cause a desire with many of the audience to hear it a third time. The Oratorio has been already so fully analysed in these columns that it will be unnecessary again to dwell in detail upon its manifold beauties. The instinctive dramatic feeling with which the composer has treated every subject he has taken in hand during his long career before the public, has in this Oratorio been developed in its most

mature form; for throughout the work—if we except the two solos, “In the beginning was the Word,” for contralto, and “I rejoice in my youth,” for soprano—there is no “abstract” music, every piece, and every phrase in every piece, being so appropriately and faithfully coloured, as to render it impossible to estimate its real value apart from its situation. The instrumentation is masterly throughout: that in the Banquet scene, on the entry of *Salome*, especially, is positively novel in effect, the dance melodies being founded upon the scales in use among Eastern nations; the first, in the minor, with the two augmented 2nds; and the second, in the major, remarkable for the avoidance of the 4th and 7th degrees of our diatonic series. The choruses were all well sung, the fugue based upon the tune of Croft, known as “Hanover,” in the last chorus of the first Part, coming out with remarkable clearness, and so exciting the listeners as to elicit the demand for its repetition, which we have already alluded to. Madame Lemmens-Sherrington was highly successful in the florid air, “I rejoice in my youth;” and Miss Sterling (who improves rapidly) delivered the whole of the recitatives which fell to her share with much truth of expression. Mr. Santley created a marked effect in the air, “He that hath the bride is the bridegroom,” and, indeed, in the whole of the exacting music of John, thoroughly identified himself with the character of the stern and self-denying Baptist. Mr. E. Lloyd’s pure tenor voice was admirably suited for the solos given to Herod, and he was rewarded throughout with warm demonstrations of approval. The excellent conducting of Sir Michael Costa contributed materially to the success of the Oratorio; and, to the credit of the band and chorus, it must be said that his efforts were most ably seconded. Mr. Macfarren, who sat in one of the side galleries, was compelled to bow his acknowledgments at the end of the first Part, and at the conclusion of the work he received a perfect ovation, as hearty, unanimous, and sincere, as it was well deserved.

MR. WILLEM COENEN’S CHAMBER CONCERTS.

THE second of these excellent concerts, on the 4th ult., commenced with Miss Agnes Zimmermann’s clever Suite in D, for pianoforte, violin, and violoncello, which we have already favourably noticed on its performance at the composer’s concerts. The brilliant and well written “Suite,” by M. Camille Saint-Saens which followed, was listened to with much satisfaction; and, partly from its novelty and partly from its merit—which however is not of the highest order—would have demanded more attention from us had not an Overture in A major, for four violins, two violas and two violoncellos, by Johan S. Svendsen, so completely taken us by surprise from its excessive originality, melodiousness, and skilful treatment of the various instruments employed, that we could think of but little else in the programme. This young composer is in this country, we may almost say, utterly unknown; and to Mr. Coenen indeed thanks are due for making us acquainted with at least one of his works, for it is extremely unlikely that any concert-giver on the look out for novelty will not search more deeply into the compositions of a man who can present us with anything so remarkable as this Overture. It is scarcely necessary to say that ample justice was done to the beauties of the work by Messrs. Wiener, Amor, Eayres, Jung, Zerbini, Stehling, Pettit, and Daubert. At the third concert, on the 18th ult., a stringed quartett by F. Gernsheim, was an interesting item in the programme. On a first hearing, and without the work before us, it would be impossible to do more than give a generally favourable opinion upon so elaborate a composition; but we may say that the “Andante con moto” is based upon a charming subject, and that the final movement, a “Rondo all’ongarese,” is full of character, and written throughout with remarkable skill. The Sonata in F minor, for pianoforte and violin, by Waldemar Bargiel (played to perfection by Messrs. Coenen and Wiener), although abounding with passages of extreme beauty, is wearisome in length, the last movement especially not having sufficient interest to rivet the attention of the listener throughout. Rubinstein’s Quintett in F, for pianoforte, flute, clarinet, horn, and bassoon, is a thoroughly musician-like composition, the

“Scherzo” and final “Allegro appassionato” being the movements we should especially select for praise. In this work, however, we feel the want of that concentration of idea which seems to be the weak point of the modern German school; and, grandly as the immensely difficult pianoforte part was played by Mr. Coenen, the effect upon the less enthusiastic hearer was that many of the showy passages appeared to be written for display rather than to be the spontaneous growth of an original design. Associated with Mr. Coenen were Messrs. Svendsen, Lazarus, Wendland, and Wotton, all of whom acquitted themselves with the utmost credit. The vocalists at these concerts have been Miss Ferrari, Miss Antoinette Sterling, Madlle. Helène Arnim, and Miss Dones, who by the introduction of some well chosen songs, gave a welcome relief to the instrumental portion of the programmes.

WAGNER SOCIETY.

THE fifth concert, on the 13th ult., again contained those popular extracts from Wagner’s works which can but increase the longing to hear them in their only legitimate place—the Operatic stage. The chorus of Messengers of Peace, from the early Opera “Rienzi,” almost made us wish that the so-called development of the composer’s genius had been arrested, so thoroughly legitimate are the vocal effects, and so pure and attractive is the melody. The Overture to “Die Meistersinger von Nürnberg,” was finely played and received with enthusiasm; and the choral song “Wachet auf,” from the same Opera, was encored. A warm welcome was accorded to the specimens from “Lohengrin,” the Prayer and Finale to the first Act eliciting the most solid marks of approval. Beethoven’s “Choral Fantasia” did not go well, notwithstanding that the pianoforte part was ably rendered by Mr. Walter Bache; but the same composer’s Overture to “King Stephen,” although, as we conceive, out of place at these concerts, received ample justice. In a song by the Abbé Liszt, Miss Sterling, created a marked effect, and she also gave with good expression Rubinstein’s “Die Waldhexe,” both of which were accompanied on the pianoforte by Mr. Dannreuther, who conducted the concert with his usual energy and skill.

BRITISH ORCHESTRAL SOCIETY.

THE only novelties produced at these concerts have been two Overtures—the first “Inez de Castro” by Mr. Alfred Holmes, and the second entitled “The Witches’ Frolic,” by Mr. Henry Gadsby. The romantic style is evidently that in which Mr. Holmes’s real strength lies, for, although the indulgence of the desire for elaborate tone-painting occasionally leads him into excesses, there is very much to admire in his new work. Mr. Gadsby’s Overture is fully worthy of a more intimate acquaintance, for it is evidently the composition of an artist who thinks and writes in the true school. The themes are clear and well defined, and the instrumentation appropriate throughout. Mr. Gadsby is steadily winning his way to a high position amongst English composers, and we are glad to find that this Society is holding out the hand of welcome to our most talented native writers.

MR. HENRY LESLIE’S CHOIR.

THE second concert, on the 24th ult., consisting exclusively of sacred compositions, included a Motett for double choir, “Dixit Dominus,” composed by the late Samuel Wesley, and performed on this occasion for the first time. That such fine old Church music as this should have so long remained unknown appears almost incredible; and whilst bearing testimony to its remarkable merit, we cannot but feel that thanks are due to Mr. Leslie for rescuing from obscurity so rich a treasure in sacred art, and bestowing his best energies upon the task of revealing its beauties before a public audience. The writing is masterly throughout; and, as in all the works of this composer, the earnestness with which the words are expressed has the effect of impressing the hearer with that reverence for the text without which the most scholarly contrapuntal treatment

has but small value. It was finely sung and much applauded. A "Tantum Ergo," by John Francis Barnett, written for an eight-part choir—smoothly harmonised and with a most attractive subject—and a melodious and charmingly voiced part-song, called "The Rainbow," by Mr. Henry Leslie, both given for the first time, pleased so much as to be re-demanded, a compliment which was also awarded to M. Gounod's expressive "Ave Verum," Mendelssohn's "Judge me, O God," and the concert-giver's part-song, "The Lullaby of Life," which was repeated on this occasion "by general desire." We must also mention a Motett by Walliser, "Gaudent in Coelis," composed at the end of the 16th century, a bright and well written composition, but somewhat high throughout for the treble voices. Two other novelties were an Evening Hymn, "The Shadow of the Evening Hour," by Blumenthal, which was warmly and deservedly applauded, and an Anthem, "I was glad when they said unto me," by Charles Horsley, for soprano solo and chorus, with organ accompaniment—the solo well sung by Miss Katharine Poyntz—which, although somewhat conventional in style, is a solid and musician-like work. Mr. Ainsworth, a *débutant*, displayed a good voice in Pergolesi's Air, "O God, have mercy," but nervousness evidently prevented him from doing himself full justice. Solos were also given by Miss Katharine Poyntz and Mr. Bentham, both of whom were most favourably received. The room was very full.

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We are informed that the London Church Choir Association intends to offer a prize for an Anthem, to be composed for the next Festival of the Society. Further particulars will, we presume, shortly be made known.

THE March concert of the St. George's Glee Union was held on Friday evening, the 6th ult., and comprised, in the first part, selections from the "Messiah," the "Creation," "Judas," &c. Some of the choruses were rendered with remarkable precision. Miss Horder was deservedly applauded for the spirited manner in which she sang "The marvellous work." Mr. Thurley Beale and Mr. Carter were highly effective in their solos, the former gentleman being encored in "O ruddier than the cherry." The second part was miscellaneous. Mr. Garside conducted with his usual ability.

THE 150th anniversary festival of the "Most Honourable and Loyal Society of Ancient Britons," in aid of the Welsh Charity School at Ashford, was held at Willis's Rooms, on Saturday, the 28th February. During the evening a selection of music was performed under the direction of Mr. Brinley Richards (who gave his gratuitous aid in behalf of the charity), by Miss Mary Davis, Miss Marian Williams, and a select choir. Subscriptions amounting to upwards of £900 were announced by the Secretary.

We are informed that Mr. Lemare has purchased the Angell Town Institution, Brixton, and intends making alterations and improvements in the building, so as to make it more available for musical entertainments.

To be prepared for the opening in June next, the members of the Alexandra Palace Choir hold their meetings for rehearsal every week, under the personal direction of Mr. H. Weist Hill; and, in recognition of the valuable services rendered to the Society by Mr. William Lockyer, who attends to the necessary details of the rehearsals, this gentleman was recently presented with a handsome gold watch and chain bearing the following inscription on the inside case: "Presented by H. Weist Hill to William Lockyer as a small token of esteem for his honourable fidelity, displayed in connexion with the Alexandra Palace Choir. Feb. 24th, 1874."

An excellent concert was given on the 3rd ult., at Tolmer's Square Church, Hampstead Road. The programme consisted of Mendelssohn's "Hymn of Praise," and a miscellaneous sacred selection. The artists were Miss Jessie Royd (soprano), Miss Alice Barnett (contralto), and Mr. Henry Guy (tenor), all of whom were most

efficient. The choruses, sung by sixty voices, were very effective; the most successful numbers being "All ye that cried," and "The night is departing." The second part included J. S. Bach's eight-part anthem "Blessing and Glory;" two sacred part-songs by A. S. Sullivan, and Gounod's "By Babylon's wave." Mr. T. Mountain rendered invaluable assistance as organist, and Mr. T. Pettit deserves every commendation for the able manner in which he conducted the performance.

We regret to record the death—at his residence, 3, New Bridge, Dover—of William Walter Sutton, aged 80 years and 11 months, for 60 years Professor of Music, and senior partner of the firm of Sutton and Potter, of that town.

MR. CARL ROSA has decided upon founding a scholarship at the Royal Academy of Music in memory of his late wife, Madame Parepa-Rosa, which will bear her name. It will be awarded by competition to British-born female vocalists between the ages of 18 and 22 years, and the successful candidate will be entitled to two years' free education in the Royal Academy of Music. In connection with this scholarship there will be also a prize of a gold medal, with Madame Parepa-Rosa's likeness, which will be awarded to the best female vocalist in the Royal Academy of Music, at the annual public distribution of prizes, in July. The first election will take place during the present month, for the admission of the successful candidate at the commencement of the Midsummer Term. We are glad to find the number of free Scholarships steadily increasing at this Institution.

We translate the following from *L'Echo du Parlement Belge*, of the 2nd ult.:—"We hear from Aix-la-Chapelle that the noble support our fellow-citizen, M. Naus, continues to give to young Belgian artists has procured for our celebrated Conservatoire, a fresh and brilliant success in the foreigner, Mr. Rummel (the 5th of the pupils introduced by M. Naus to our 'Soirées musicales'), who was heard last Thursday at the fourth winter concert, and with a success which will be remembered by the young and brilliant pianist. Warmly applauded after Weber's Concertstück, M. Rummel was recalled three times after his masterly interpretation of a delightful Romance by Brassin, and a Tarantella by Liszt ('Venezia et Napoli'). The fire and enthusiasm displayed by the young performer in the difficult piece by Liszt, delighted the audience beyond measure, and the applause did not cease until M. Rummel had again seated himself at the piano to add another piece to the programme. If the youthful fire of M. Rummel were somewhat tempered, Belgium might well be proud of having given light to a veritable rival of Liszt."

THE performance of Bach's Passion music (St. Matthew) on Tuesday evening, the 31st ult., at St. Paul's, under the direction of Dr. Stainer, and on Wednesday afternoon, the 1st inst., at Westminster Abbey, under Mr. Barnby, may be accepted as sure indications that this sublime work is now steadily assuming its real place as service music in the church.

In some newspapers recently forwarded to us we read glowing accounts of the success of Miss Rosa Isidor, who is now *prima donna* at Cadiz. She is said to possess a fine voice—soprano *sfgato*—and to sing with much fluency and dramatic feeling. In "La Sonnambula" and "Lucia," she has created an extraordinary effect, and was several times called before the curtain.

It is announced that His Royal Highness the Prince of Wales has consented to preside at the Anniversary Festival of the Royal Society of Musicians on Monday, the 27th inst., at Willis's Rooms.

We understand that a Musical Festival is positively to be held this year in Leeds. A guarantee fund of £5,000 is to be raised, and a provisional committee appointed, under the presidency of the Mayor, who heads the subscription list with £500.

THE Christ Church, Old Kent Road, Choral Society, gave its second concert this season, on Tuesday the 17th ult., in the Arthur Street School Room, before a crowded

In the Merry Spring.

DIALOGUE FOR FOUR VOICES.

Arranged, and words adapted by T. OLIPHANT, Esq.

T. RAVENSCROFT, Mus. Bac., 1613.

London: NOVELLO, EWER AND CO., 1, BARNES STREET (W.), and 35, POULTRY (E.C.) New York: J. L. PETERS, 599, BROADWAY.

Allegro.

TREBLE. *p* I am young and de-bo-nair. Fye, a -

ALTO. *mf* In the mer-ry spring, A shepherd thus did sing, *p* I am young and de-bo-nair. Fye, a -

TENOR. (Sre. lower.) *mf* In the mer-ry spring, A shepherd thus did sing, *p* I am young and de-bo-nair. Fye, a -

BASS. *mf* In the mer-ry spring, A shepherd thus did sing, *p* I am young and de-bo-nair. Fye, a -

ACCOMP. *mf* *p* *f*

- way, fye, a-way, fye, fye, fye! Will you love me, la-dy fair? No no no no

- way, fye, a-way, fye, fye, fye! Will you love me, la-dy fair? No

- way, fye, a-way, fye, fye, fye! Will you love me, la-dy fair? No no no no no no

- way, fye, a-way, fye, fye, fye! Will you love me, la-dy fair? No

no no no no, not I. My free-dom is a dain-ty jew-el. Out, a-las,

no no no, not I. My free-dom is a dain-ty jew-el. Out, a-las, a -

no no, not I. My free-dom is a dain-ty jew-el. Out, a-las,

no no no, not I. My free-dom is a dain-ty jew-el. Out, a -

out, a - las, a - las, you are too cru - el! Hark, how the birds do sing;

- las, you are too cru - el! Hark, how the birds do sing;

out, a - las, a - las, . . you are too cru - el! Hark, how the birds do sing; Love . .

- las, you are too cru - el! Hark, how the birds do sing; Love . .

Love is a pret-ty thing, love is a pretty thing. Fye, fye, away, fye, fye, fye!

Love, love is a pretty, pretty thing. Fye, fye, away, fye, fye, . . fye! Ne'er was a youth so true;

. . is a pretty, pretty thing. Fye, fye, away, fye, fye, fye! Ne'er was a youth so true;

. . is a pret - ty, pret - ty thing. Fye, fye, away, fye, fye, fye! Ne'er was a youth so true;

No no no no no, no no no no no, no no no no no, not I.

Wilt thou not let him woo? No, no no no no no, no no no no no, not I.

Wilt thou not let him woo? No no no no no, . . no . . no no, not I.

Wilt thou not let him woo? No, no no no no no, no no no no no no no, not I.

Art thou gone, young shepherd swain? Fye, a -

When the Spring was o'er, The la-dy sigh'd full sore, Art thou gone, young shepherd swain? Fye, a -

When the Spring was o'er, The la-dy sigh'd full sore, Art thou gone, young shepherd swain? Fye, a -

When the Spring was o'er, The la-dy sigh'd full sore, Art thou gone, young shepherd swain? Fye, a -

Allegro.

- way, fye, a-way, fye, fye, fye! Wilt thou not come back a - gain? No no no no

- way, fye, a-way, fye, fye, fye! Wilt thou not come back a - gain? No

- way, fye, a-way, fye, fye, fye! Wilt thou not come back a - gain? No no no no no no

- way, fye, a-way, fye, fye, fye! Wilt thou not come back a - gain? No

no no no no, not I. Too long I've borne thy proud dis-dain - ing. Out, a-las,

no no no, not I. Too long I've borne thy proud dis-dain - ing. Out, a-las, a -

no no, not I. Too long I've borne thy proud dis-dain - ing. Out, a-las,

no no no, not I. Too long I've borne thy proud dis-dain - ing. Out, a -

out, a-las, a-las, I meant but feign-ing! Tho' 'tis no long-er Spring, Love. . .

las, I meant but feign-ing! Tho' 'tis no long-er Spring, Love. . .

out, a-las, a-las, . . I meant but feign-ing! Tho' 'tis no long-er Spring, Love. . .

las, I meant but feign-ing; Tho' 'tis no long-er Spring, Love. . .

Love is a pret-ty thing, love is a pretty thing. Fye, fye, away, fye, fye, fye!

Love, love is a pretty, pretty thing. Fye, fye, away, fye, fye, . . fye! I'll not say no a-gain,

. . is a pretty, pretty thing. Fye, fye, away, fye, fye, fye! I'll not say no a-gain,

. . is a pret-ty, pret-ty thing. Fye, fye, away, fye, fye, fye! I'll not say no a-gain,

No no no no no, no no no no no, no no no no no, not I.

Try me, dear shepherd swain? No, no no no no no, no no no no no, not I.

Try me, dear shepherd swain? No no no no no, . . no . . no no, not I.

Try me, dear shepherd swain? No, no no no no no, no no no no no no no, not I.

This was originally printed as a Dialogue for two voices, accompanied by viola. The Editor is answerable for the present arrangement, likewise for the adaptation of the words. To give greater effect, it may be sung by two Choirs, as indicated by the difference of type. The first phrase, consisting of three bars and a half, as also the last two bars, may be sung "tutti."

A Folio Edition of this Part Song is also published by Novello, Ewer and Co., price 1s.

audience. The first part of the programme consisted of selections from an Oratorio, entitled "The Prodigal's Return," composed by the Rev. H. F. Limpus (Minor Canon of St. George's Chapel Royal, Windsor). Mrs. R. Limpus gave a very effective reading of the air, "Rejoice, O young man in thy youth." Miss Jessie Giles's singing of "Let God arise," called forth loud plaudits from the audience, as did also the reading of the air, "I will arise," by Mr. Evison. The duets, chorals, quartetts, and choruses were admirably sung, the final chorus, "O Lord, our Governor," narrowly escaping an encore. Between the parts Miss C. Nash gave as a piano-forte solo, Thalberg's Fantasia, "Home, sweet home." The second part of the programme was miscellaneous. The glees, &c., by the choir were "Blow, blow, thou winter wind," the "Maiden of the Fleur-de-Lys," Tramp Chorus, and the National Anthem. Miss Fenton ably accompanied, and Mr. Limpus conducted.

THE Passion Services at the Church of St. Anne, Soho, are being repeated each Friday evening during Lent with increased effect upon the worshippers. The recital of the sufferings of our Lord—illustrated by the marvellous music of Bach, and declaimed with a power of expression rarely excelled—produces upon the large congregations an impression not easily described. To this we may add, that a small but effective orchestra, including harp and organ, an efficient chorus, and a hearty participation on the part of the congregation in the beautiful chorals with which this work abounds, combines to render the service exceptionally complete and impressive. The Princess Christian attended the service on Friday, the 20th ult. We are requested to state that the Passion Service on Good Friday will commence at four o'clock in the afternoon, instead of the usual hour.

IN continuance of the plan so successfully inaugurated last year, the Directors of the Royal Albert Hall Choral Society's Concerts are again giving a series of Oratorios, in the Royal Albert Hall, during Passion Week, commencing on Monday with the "Messiah," followed on Tuesday by Mendelssohn's "Hymn of Praise," and Rossini's "Stabat Mater." On the three succeeding days (Wednesday, Thursday, Friday) Bach's sublime Oratorio of the "Passion" (according to St. Matthew) will be given; and the series will conclude on Saturday with the "Messiah." The list of artists include M^{me}. Sherrington, Madame Otto-Alvsleben, Madame Patey, Mr. Sims Reeves, Mr. Cummings, Signori Uriò, Campobello, Giulio Perkin, and Agnesi; while Dr. Stainer, Mr. Hoyte, and Mr. W. T. Best will severally preside over the organ. The whole series will be conducted by Mr. Barnby.

WE understand that Mr. Rowland Mellor Winn, a youth of eighteen, has been appointed organist to the Parish Church, Harborne, near Birmingham, where there is a full choral service by a surpliced choir. Mr. Winn was some time ago elected pianist to the Birmingham Festival Choral Society, after a competition test with six candidates.

THE Motett, "Dixit Dominus," by Samuel Wesley, which was performed at Mr. Henry Leslie's Concert on the 24th ult., is in the press, and will be shortly published by Messrs. Novello, Ewer and Co. It was composed in the year 1800, and the MS. Score was presented in 1843 to the British Museum, by the late Vincent Novello.

WE are requested to state that a Committee has been formed for the purpose of placing a Memorial Brass in the Parish Church of St. Alphege, Greenwich, as a record of the interment of Thomas Tallis, and that the Rev. H. W. Miller, of Richmond Hill, S.W. (whose letter on the subject appeared in our last Number) is empowered to receive subscriptions towards this object.

THE anniversary services of the Sunday School in connection with the Craven Hill Congregational Church, took place on Sunday, the 8th ult. The Morning Service included *Te Deum* (Hopkins) and G. W. Martin's "No shadows yonder," and in the evening, A. Sullivan's "Onward, Christian Soldiers," Hopkins's "Lift up your

heads," a Hymn, "Only gone before," and the *Magnificat* were sung. All the foregoing were well rendered by the teachers and scholars, under the direction of Mr. W. H. Lee Davies, the organist, to whom much credit is due, for his careful training of the singers. The sermons were preached by the Rev. A. McMillan and the Rev. Dr. Manning.

ON Wednesday, the 25th ult., a tea and concert was given at the Parker Street Schools, Drury Lane, to about 350 of the inhabitants of the neighbourhood. Among those who kindly contributed to the amusement of the evening, were Miss Antoinette Sterling, Madame Liebe Konss, Mr. Newton Baylis, and Mr. Frederick Oakland, their efforts being highly appreciated by the audience.

REVIEWS.

NOVELLO, EWER AND CO.

"Ponder my words, O Lord." Anthem. By Henry Gadsby.

THERE is much poetical feeling in this composition, which stands distinctly under the head of "Short Anthems." As to its technical merit, there is more to admire in the purpose than in the means; that is to say, we should be disposed to dispute with the author the principle on which some of his harmonies are founded. One who has so much music in him as the piece evinces has, however, a right to an opinion, and he would doubtless contend for, if he could not establish, his ground against us; but the discussion would better suit a private meeting than a public review, and uninterested persons shall therefore not be wearied by a statement of the case. The anthem will find welcome with many a musician, and to every one there will be something charming in its effect.

"Rejoice greatly." An Anthem for Palm Sunday. Composed by Henry Gadsby.

NOTHING can be more unlike than is this anthem to Handel's setting of the same text from Zechariah; and yet, so perverse is the mind of man, it is impossible to hear Mr. Gadsby's work and not compare it with the grand outbreak of jubilant enthusiasm in the *Messiah*; and again, so strong is the prejudice founded on life-long associations, it is impossible but that the comparison must be in disfavour of the new composition. Most dangerous it is to reset passages, earlier music to which is universally familiar; and, because we like and always will like the song in question better than any other music that can go to the words, we find it difficult to render such justice to the piece before us, as we naturally should, had it other words. Like the last noticed, it is a short anthem, and like that, therefore, it will be acceptable on many occasions whence greater length might debar many a piece of equal merit. The effect of the voices will be brilliant, and this will be heightened by that of the organ, which is in accord with the truly joyful character at which the author successfully aims. This, also like the above, abounds in technical points that show the composer's views to differ from ours—not through the inadvertency of a careless writer, but results obviously of a fixed, although we feel ill-founded, principle. Not to be thought hypercritically querulous, we will break through the restraint we purposed, and adduce some instances:—the progression from the chord of the second of the key to the first inversion of the chord of the tonic (p. 1, score 2, bar 2), of which the effect is unsatisfactory, as the reason why it is so is clearly demonstrable; the progression (p. 2, score 1, bar 4), from a chord of seventh of A, to a common chord of G, an upper voice repeating the G while the bass proceeds A, G, and while the leading-note C \sharp descends a whole tone; the employment of the second inversion of the chord of E minor, the key being D (p. 2, score 2, bar 1), a chord that is unavailable in that relationship, &c., &c., &c.

"O, how plentiful is Thy goodness." A short, full Anthem for four voices. Composed by T. Mee Pattison.

PRaise is due to this piece for its correctness, but praise with the qualification that there is not much more to

admire in the music than to blame. Melodious it is truly; but yet it has no definite, distinct, rememberable tune. Harmonious it is, beyond question; but the harmony is, like the melody, such as might be, and has been many a time, extemporised, and has no need of commission to paper. The ear is wearied by the alternation of the keys of G minor and B flat, in the main matter of the movement, which is ostensibly in the key of E flat, and then, these two keys of B flat and G minor reappear in the episode, which thus extends instead of relieving the wearisomeness of the foregoing; and afterwards, the return of the earlier portion brings back its somewhat cloudiness of character with a lessening of its interest by the likeness of the context. The said episode, "But my hope hath been in Thee," presents the well judged variety of being for three instead of for four voices, but otherwise affords no contrast to what surrounds it. Whoever is accustomed to the manipulation of a sustaining keyed instrument must be aware of the temptation to meander through its pleasing undulations of sound, and may often yield to its charm; but it is one thing to indulge one's own self-satisfaction in the producing of progressions that are due as much to the finger as to the thought, and totally another thing to invest such extemporanities with the trapping of pen, ink and paper, that are due only to studied compositions.

"Praise the Lord, O my soul." Anthem. Composed by George M. Garrett, Mus. D.

HERE we have a composition of considerable extent and much merit. It consists of a chorus, "Praise the Lord," which will have a broad, bold effect, from its successful employment of triple measure, and its bright vocal distribution; a tenor solo interspersed with chorus, "Who forgiveth all thy sins," which has great melodious charm; and a final chorus, "Blessed be the Lord," that maintains the musicianly character of the whole. The author might perhaps advantageously modify the last portion of the second movement, where there is some confusion between the keys of E, minor and major, and C; this is at the words, "and crowneth thee with mercy," and though there may be a good intention in the employment of the major chord to illustrate the idea of mercy, the obscurity of the passage worse than counterbalances this.

Scherzo, for the Pianoforte. By Walter Macfarren.

HOWEVER much may be said and written upon the ill effect of the quantity of bad music issued to the public, there can be no question that a large number of healthy and instructive works by modern composers are constantly published which must, to a certain extent, neutralise the evil; the bane and antidote are both before us; and we cannot do better than counsel those who have enfeebled their constitution by indulgence in the "sweet" pieces carefully manufactured for musical children, at least to make the experiment of feasting for awhile upon the more solid fare so plentifully existing around them. Amongst those who have set themselves the task of introducing a higher tone of thought into the lighter compositions provided for amateurs, Mr. Walter Macfarren deserves to be honourably mentioned, for in all his original works—even those in which the more severe form has not been attempted—there is always an under current of latent power which, like the style of a classical scholar in literature, gives a tone to his writing, impossible to be imitated by an inferior artist. The "*Scherzo*" now before us will be warmly welcomed both by sound performers and conscientious teachers. It is charmingly written throughout, the playful subject, first simply given out with the right hand, obstinately appearing wherever it is least expected, and cleverly used even to accompany a *legato* theme, with which it forms an admirable contrast. The *coda* of the piece, too, is exceedingly effective, the character of the movement being well sustained to the end. As a study for the acquisition of a light and even touch, as well as on its own intrinsic merits as a composition, we confidently recommend this little Sketch to public attention.

Sehnsucht (*Longing*). Waltz. Composed by E. A. Sydenham.

In reviewing mere dance pieces to which their composers have affixed pretentious and affected titles, we have often

expressed our regret that they have not been simply called what they are; but in the case of Mr. Sydenham's composition we cannot but think it a pity that he has styled it a Waltz, because it is in fact something very much better. What Herr Wagner calls the "poetic basis" of music is here we find distinctly traceable throughout—the word "*Sehnsucht*" clearly defining the origin of the many refined and melodious phrases with which the piece abounds. The eloquent theme, beginning on a key-note pedal, in C minor, is happily expressive of the leading idea, and the graceful passages which follow seem to grow up so naturally that not a bar betrays a sign of weakness. The second subject, in A flat major, is extremely attractive, and a brief passage of part-writing—a low bass note being sustained with the pedal—is a point of much interest. Mr. Sydenham, we think, might with confidence attempt a more important composition; for there is sufficient indication of talent in his modestly styled "*Waltz*" to prove that he both thinks and writes in the true school.

A Race between two Walking Dolls. Marche Grotesque. By Alfred B. Allen.

THE title of this piece is unquestionably the most "grotesque" thing about it. A comic March is certainly a good idea—and that it may be made thoroughly successful has been proved by Mendelssohn in his *Clowns' Funeral March* in the "*Midsummer Night's Dream*" music, and by Gounod in his "*Funeral March of a Marionette*"—but if the humour is not inherent to the composition itself, no description upon the title-page will make its character felt by the listeners. It is never so wearisome to sit out a Tragedy at which we can laugh, as a Comedy at which we cannot; and although Mr. Allen's exceedingly common-place March might pass amongst the multitude of works of its class if its composer did not assume the cap and bells, we cannot allow such a production to escape without a word of protest when its claim to be "funny" is so boldly declared. Mr. Allen is we believe no novice, and may have taken advantage of a former success to break ground in a fresh quarter; but he must remember that the choice of subject rests with the artist, and that even a landscape painter who fails in his execution of a sea-piece, must expect his work to be as dispassionately judged as if he had not already made his name in another department of art.

Six Part-Songs, for four and five voices. Composed by Jacques Blumenthal.

- No. 1. *Evening Hymn.*
- " 2. *What care I how fair she be?*
- " 3. *A Shadow.*
- " 4. *Gather ye Rosebuds.*
- " 5. *The Loyal Lover.*
- " 6. *The Butterfly.*

THE melodious character of these Part-songs, and the musicianlike manner in which they are treated, will be certain to ensure them a cordial welcome amongst the many Choral Societies desirous of increasing their *répertoire* by the introduction of sterling music by modern composers. No. 1 has a placid theme expressing with remarkable fidelity every change in the feeling of the words, a beautiful effect being produced at the commencement of the third verse by the fresh harmony which accompanies the original subject. No. 2—written to those well-known words of Wither which have inspired so many composers—is full of character throughout. Starting with a *staccato* subject for the basses, answered in full harmony, we get some excellent points by the repetitions of the defiant questions propounded by the poet; and, even if we are of opinion that the music somewhat halts in the phrase, "I will die ere she shall grieve," it must be remembered that at least the defect arises from the over zealous attempt of the composer to give an appropriate colouring to the words. The song is written for two tenors and two basses, and although occasionally reaching to the high A in the first tenor part, even timid amateurs need be under no fear of the composition over-taxing their powers. No. 3 we like least of the set; not because it is crudely written; but the theme does not strike us, and we

care not for the modulations. The close of each verse, however, is beautiful. No. 4 was heard at the first of Mr. Leslie's concerts this season, and created the effect which its excessive merits must always ensure. It is one of the most charming Part-songs written by a living composer that we are acquainted with, and we cordially commend it to the attention of all vocal classes capable of realising its beauties. Those who wish to attempt it, however, should know that there are occasionally five, and sometimes six, real parts to be sung; but the composition presents no difficulties which earnest practice will not overcome. No. 5, composed to some words from a manuscript of the time of Henry VIII., has a melodious subject, in Minuet time, beginning in B minor and changing to the tonic major in each verse. It is simply, but most effectively, written for five voices, and would, we think, prove highly attractive in performance. No. 6 has the disadvantage of being written to T. H. Bayley's well-known verses commencing "I'd be a butterfly," a melody to which (bad or good) has grown up with us from childhood. The song, however, although not one of the best of the set, has a pleasing and appropriate theme; and if it can be judged without former associations intruding themselves, will, we think, be much liked.

DUFF AND STEWART.

Woodland Carols. Morceau de Salon, for the Pianoforte.
Russian Boat Song. Transcribed for the Pianoforte.
Sound the loud Timbrel. Capriccio for the Pianoforte.

By J. Theodore Trezell.

THE only original piece in this selection—"Woodland Carols"—shows that Mr. Trezell is not obliged always to rely on others for subjects upon which to exercise his talents. It is extremely simple, but we like it no less on that account; for the graceful flow of the passages will render it good practice for young players, to whom we strongly recommend it. The leading subject is melodious, if not very original, and its varied treatment should make it highly attractive to lovers of the modern ornamental school of pianoforte music. The "Russian Boat Song" is a transcription of a popular melody, or at least what in these days is called a "Transcription," which, of course, means that the subject is adorned in the latest fashionable style. Everybody will be pleased with the theme, and we may say that the arranger has dressed it up in a most attractive form. Why "Sound the loud Timbrel" should be presumed by Mr. Trezell to differ so materially from the last piece as to be called a "Capriccio" we cannot comprehend. Certainly there is an "Intermezzo," and many passages occur having no connection with the original subject; but when a "Transcription" is transformed into a "Capriccio" is a problem which we do not attempt to solve.

LAMBORN COCK.

Six Characteristic Melodies, for the Pianoforte.

No. 1, *Pegasus*. No. 2, *Zephyrus*. No. 3, *Hesperus*.
No. 4, *Ægeria*. No. 5, *Iris*. No. 6, *Atalanta*.

Composed by Charles Salaman.

THE title-page of the first of these pieces has the name of J. B. Cramer only as the publisher; but as the others mention this firm in connection with that of Lamborn Cock, we have placed the whole of the six compositions at the head of our notice, especially as a leading idea seems to link them together. Mr. Salaman is already so well known as a composer of refined and intellectual music, both vocal and instrumental, that we were quite prepared to find in these compositions more than an average amount of poetical thought and scholarly writing, and we may at once say that although unequal in merit, they are all fully deserving the earnest attention of both players and teachers. No. 1, a flowing, light piece moving throughout in triplets, divided between the two hands, and No. 2, a melodious sketch, remarkable for the unceasing accompaniment of broken groups of semi-quavers, must yield in beauty to No. 3, a lovely "song without words," given in turn to

each hand, and accompanied throughout with a simple elegance which cannot be over praised. No. 4, commencing with an attractive *legato* theme, which afterwards appears more fully harmonised, and No. 5, in 9-8 rhythm, the melody played, and accompanied with quavers by the right hand, may also be commended as excellent and instructive teaching pieces. No. 6, however, the subject of which alone should make the composition a general favourite, enlists our sympathy more thoroughly and deserves all the popularity it is pretty certain to attain.

Romance for Pianoforte. By Herbert S. Oakeley.

THIS Romance is a highly favourable specimen of Professor Oakeley's cultivated style, the writing throughout evidencing the result of a refined musical feeling, directed by earnest study. The piece, although not striking us by its originality, attracts us by the musicianlike treatment displayed throughout; and as a study for *legato* playing, as well as for acquiring the important power of singing with the finger, it will be found invaluable. A good effect is gained by the enharmonic change of key at the double bar; and the *Agitato* subject, accompanied with triplets, forms an excellent contrast with the placid opening theme. The key—F sharp major—may frighten some amateurs; but the passages are all so carefully written as to require but attentive practice to place them well under the hand.

Just as of old. Song. Words by F. E. Weatherly, B.A. Music by William H. Cummings.

THIS song has been so often sung by its composer in public that we have been forestalled in our estimate of its merits by the applause with which it has always been received. We can only add that a careful examination of the composition leads us at once to endorse the verdict thus pronounced. The melody is truly sympathetic with the words; and the harmonies and accompaniments prove that as a composer, as well as a vocalist, Mr. Cummings is an artist of whom we have a right to be proud.

Three Songs. Poetry by Gordon Campbell. Music by Walter Macfarren.

No. 1, *Life's Seasons*. No. 2, *Songs and Smiles*.
No. 3, *The Voice of the Sea*.

WE should imagine these songs to be written by a singer, so thoroughly vocal are they throughout, and so earnestly and truthfully are the words expressed. This may perhaps hardly be received as a compliment, for it is popularly supposed that a creative artist can write instrumental and vocal music with equal ease; but singers know better than this; and, although we might not always accept their verdict upon the worth of a composition, there can be no question that they are good judges of what lies well for the voice, and will neglect even good music in which this important qualification is ignored. No. 1 will, we think, become the favourite, on account of its extreme melodiousness, although we are by no means inclined to admit that it is the best of the set. The theme, however, flows so gracefully with the accompaniment that it cannot fail to make its way at once to the sympathies of an audience. No. 2 has a most attractive subject, with a triplet accompaniment throughout, the harmonies, although extremely simple, materially enhancing the effect of the melody. No. 3, in E minor, has a restless accompaniment of semiquavers until the change into the tonic major, when both the voice and pianoforte parts become more placid to express the alteration of feeling in the poetry. The phrases marked "Quasi Recitativo" give much effect to the return of the *Agitato* theme.

WILKIE, WOOD AND CO.

The Mother's Book of Song. Two-part Songs for Little Singers, on the Kindergarten School System. The music composed by Lady Baker. Edited by G. A. Macfarren.

LADY BAKER has done good service to the rising generation by the publication of this book; and Mr. Macfarren, by lending the weight of his name as musical editor, deserves the thanks of all who think with us that singing should be made one of the pleasures of early childhood.

"Kindergarten" games have long ago been introduced into England; but, as stated in the Preface to the book before us, they have been hitherto wanting in the musical element which makes them so attractive in the country which originated them. Froebel's book on the subject, published in Germany, contains descriptions of these games, pictures showing them in full play, and a number of little songs to be sung by the children during the progress of each game. The verses of these songs are in the work under notice translated into English; but as the music in the original does not fit the new version, tunes have been composed by Lady Baker expressly for them, all of which are excellently suited for their intended purpose. The verses are models of purity of thought, and the words are just such as a child would use in prattling to its playmates upon the subjects selected. Amongst the number we may instance "Grass mowing," "Baskets of flowers," and "The Dove Cot," for especial commendation.

J. B. CRAMER AND CO.

Showers of Sunshine, for the Pianoforte. By C. H. R. Marriott.

SINCE the publication of "*La Pluie de Perles*" we have had showers of many kinds, but amongst the number we do not remember one of *Sunshine*; and indeed, although in this varied climate we have fitful gleams of the sun's rays, and occasional bursts of intense heat from this luminary, we can scarcely call to mind being caught in a "Shower of Sunshine." All this, however, has nothing to do with the worth of the piece, which, although wonderfully resembling the composition already mentioned as having given rise to the "showery" school of writing, is evidently the work of an experienced hand, and may be recommended as good practice. The composer will, we doubt not, thank us for calling attention to the fact of the flat being entirely omitted in the return to the key of F, on the 5th page.

The Village Green. A Rustic Dance, for the Pianoforte. By Francesco Berger.

MR. BERGER has written a telling subject for the leading theme of this little sketch, and has introduced a series of brilliant passages so easy as to enable a player to produce much effect by a small amount of labour. There is sufficient variety in the piece to keep the attention alive; and, to show the intention of the composer he tells us, in a footnote, that it "must be performed with unflagging energy, and must be worked up *Prestissimo* toward the end."

The Wanderer's Return. Ballad: Words by Mrs. M. A. Baines.

Name me not. Song. Words by Robert Wyatt Wadman, *Sweet eyes*. Ballad. Words by James Douglas Harington.

Night and Morn. Canzonet.

Composed by Charlotte C. Gilbert.

BEING written by a vocalist (Mrs. Alfred Gilbert) this group of songs is likely at least to be a welcome addition to the store of graceful compositions which form the usual contents of an amateur's portfolio; but an examination of their merits has proved to us that their composer has succeeded in doing something more than merely throw off a few common-place effusions which will serve for distribution amongst her pupils. Without assigning them any very high rank in the world of art, we may say that they are all melodious and accompanied with the skill of a musician. "*The Wanderer's Return*" is extremely simple, but the melody is attractive, and the little that is attempted in the accompaniment is unexceptionable. "*Name me not*" is somewhat too monotonous in character to bear four verses, but the *legato* bass against the semi-quaver accompaniment flows well with the voice. "*Sweet eyes*" is a good specimen of the pure ballad style, the pianoforte part merely aiding the voice, without presuming to set up on its own account: so unpretending is it, indeed, that we care not for the somewhat laboured bit of symphony which occurs between the verses. "*Night and Morn*," to some verses by the composer, has much variety

in character, and is written in the more ambitious form of a "Canzonet." There are many commendable points in this composition, but we prefer Mrs. Gilbert in her ballads.

ASHDOWN AND PARRY. =

A Selection of Compositions for the Organ. By Edouard Batiste. Edited by William Spark, Mus. D.

In the school of organ playing of which Lefebure-Wely was the chief, if not the first exponent, Edouard Batiste undoubtedly holds the second place. In like manner as a composer for the organ does the organist of St. Eustache—although probably distancing all other competitors—take rank after the late organist of St. Sulpice. To those, therefore, who know and enjoy the organ music of Lefebure-Wely will the compositions of Edouard Batiste be welcome. The English equivalent for the combinations of stops originally intended for French organs have been carefully and judiciously supplied by Dr. Spark, of Leeds; there is, consequently, little or nothing wanting to render this edition of value to the English amateur.

Church Music. A collection of Hymn Tunes, Chants, &c. Composed by Stephen S. Stratton. Novello and Co.

Ten Original Tunes. Composed by Arthur Cottman. Novello and Co.

Six Hymn Tunes. Composed by Signor E. Pieraccini. A. Dimoline, Bristol.

Hymn for Holy Week. Composed by William W. Ringrose, Mus. Bac., Oxon. Novello and Co.

THE activity of hymn tune writers at the present time is, to say the least, remarkable. If the intrinsic value of these compositions in any appreciable degree corresponded with their number—which is legion—there might be some grounds for hope that England would take the first place in the production of this class of music. Unfortunately few of these tunes—which are brought out in a fugitive form and usually at the composer's own cost—ever seem by any chance to strike editors of Hymnals as being eligible for insertion in their collections. Consequently they are soon laid aside and forgotten. How far this is just to these musicians and their works we might now proceed to ascertain, using the above-mentioned list of works, selected at haphazard, as specimens.

Mr. Stratton contributes twenty-one tunes, in all of which we find evidence of considerable musical feeling. And, accepting them as a fair criterion of the composer's powers, we should say that had he received the solid and complete technical education which appears to be so easily obtained abroad and so difficult to get in England, he might in all probability have become a successful composer of larger works than hymn tunes. As it is, we find in the midst of much that is promising, certain weaknesses—indications of imperfect education—that would go far to injure the finest inspirations.

Mr. Cottman has narrowly missed complete success in his tunes. There is more musical talent and fewer indications of weakness observable in them than in those noticed above. Upon the whole they are most favourable specimens.

Signor Pieraccini's tunes are distinguished by all the melodious flow generally regarded as a characteristic of his countrymen. The harmonies, however, are both sweet and impure, and greater severity of harmonisation would much tend to modify the suspicion of secularity that hangs about them.

The one solitary tune by Mr. Ringrose is neither better nor worse than those just noticed—full of indications of nice feeling, yet just wanting in those qualities which constitute a thoroughly successful hymn tune. It may be said that in the number written and published by the recognised writers of this class of work there are very few which turn out standard tunes. This is no doubt true, and points to the fact that the difficulty of writing a good hymn tune is greater than is generally supposed. But, on the other hand, seeing so many tunes are written which in

themselves contain plain proofs of the natural ability of their writers, may we not deduce from this that there is considerable latent talent for musical composition in many of our countrymen, which only requires the assistance of a good technical education to bring forth good fruit.

ORIGINAL CORRESPONDENCE.

CHURCH SINGING.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I must apologise for intruding on your time and space, and beg that you will insert the following on Church Singing. I shall speak of it under its two classes—part singing and unison singing. First, as to part singing; your correspondent, in the Number for March, alludes to tune No. 106, "Hymns Ancient and Modern," as an instance of the bad effect of the *double air*. I quite admit that it has a bad effect if the choir be unsupported by the organ. It also produces consecutive fifths, but he seems to forget that the pedals playing two distinct octaves below the notes sung by the bass, so far covers the effect of the double air, as to render it rather good than otherwise. But where there are amateurs in a congregation who will insist in trying to sing a part, having neither a copy to sing from, nor an ear keen enough to follow their part strictly from the organ, such ought to be put down with a strong hand, for they only cause the thoughts of others to wander away to their foolish acts. The remedy for this is easy, if the clergyman and churchwardens of a church have a notice so placed, that all who enter the church may see it. And let it be to this effect: All those who cannot read music, or who have no copy from which to read, are desired strictly to adhere to the air. This would effectually remove one of the evils. But the other, viz., the double air, must be endured, as it cannot be cured. Now as to unison singing—it is not good I think to exclude unison singing, nor is it good to do away with part singing, but the two may be used according to the discretion of the organist and clergyman, but this should always be with the view to the comfort and convenience of the congregation. The same remedy may be applied here as in the other case, but it should be more strongly enforced, for where unison singing is established, the organist is free to play a part, varying, it may be, every verse. I mean these remarks to apply to chants and hymn tunes, and not to our elaborate anthems and settings of the Canticles. One word more,—I should like to understand whether those persons who so strongly object to consecutive octaves, do also entirely abstain from the use of the Double Diapason or the Double Reed Stop, if their organs possess these stops; for if they cannot endure the air being doubled, it is most unreasonable to think that they can endure the doubling of all the four parts. Neither would they be true to their theory if they held with unison singing.

I remain, yours respectfully,

THOMAS VINCENT,
Organist and Music Teacher, Asylum for
the Blind, Park Street, Bristol.

Blind Asylum, Bristol, March 18th, 1874.

THE WAGNER CONTROVERSY—POETIC BASIS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—To whatever the recent phase of the Wagner discussion may not have led, it has certainly been productive of one patent result. It has enabled musical people to listen to some really exuberant unfoldings of views and ideas, upon subjects hitherto esoteric, with gratitude not altogether unmixed with expectation. That some good must come from all this stirring of the waters, no one can doubt. Points long held in abeyance now crop to the surface. The musical community is being awakened. Those who have hitherto held in quiet security apparently invincible heights, find their position untenable. They can no longer say to the waves of

public opinion: "Thus far shalt thou go, and no farther." The addition of a seventh string to the lyre aroused opposition. Similar obstructiveness attends every progressive effort. The very strife yields fruits of peace. This is expressed in your recent review of a "letter" from Wagner, as well as tacitly acknowledged by the spirit of Mr. Joseph Bennett's carefully worded contribution on the same subject, in the Number of your ably edited Journal for March. The leading article temperately approaches the very pith of the whole matter, and candidly sets forth the new views. Yet permit me to add I do not think he has made a single hit at the great musician. All that he says—and says so eloquently and so well—only rivets in my mind the continuously growing and deepening conviction that Wagner is right, and that his opponents do not understand him. It is not my province to re-introduce invective. But let me be allowed simply to state that in my view all your conclusions are foregone. It is to me as clear as sunlight that music must grow. To utter over again the oft repeated words of adverse parties would be irksome; still, I cannot help saying, in briefly stating the case as it occurs to my mind, where I deem Wagner's opponents in error.

All he says of Beethoven is truly said. The composers dismissed as having "nothing to tell," are justly dismissed. To the project of separating the "man" from his "theory," I say, "No." That music without poetry is but half an arch, "Yes." Our programme makers know this fact so well, that they will, if they cannot find a legend attached to an instrumental piece, invent one and tack it on. It may be the "Lion in love," to a concerto of Beethoven; or the "Shake of the evil spirit," to a violin solo. Some line of poetry, legend, story, they must and will have. Illustrations flow *ad infinitum*. Do composers work in a comatose state? "Yes." Beethoven knew what he did? "No." Beethoven left no record of his struggles? I say, "Yes, he did." Why not write more choral symphonies? "Straight jacket would have resulted." Instrumental music incomplete? "Certainly."

Other allusions I am compelled to pass by, though I could, with perhaps more pleasure to myself than to others, expatiate on each head of the question at considerable length. I should not now have written did I not believe the subject of paramount importance in the pursuit of art to every one, as well as to

Yours very truly,

GEORGE TOLHURST, Mus. Doc.

March 7th, 1874.

ON THE POETIC BASIS OF MUSIC AND THE THEORY OF HERR WAGNER GENERALLY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Having read with much interest in your paper of the 1st of March, a dissertation headed "The Poetic Basis of Music," treated by one with whom my own opinions in a great measure correspond, and after carefully reading Herr Wagner's works in the original German, also those of some of his disciples and commentators, I should wish to go a little further into the subject, and endeavour—while refuting his principal doctrine—to do Wagner a little more justice and let him speak for himself. Before proceeding any further or speaking of any music, I think it stands to reason that we have a clear idea what we understand by *music* and by *musical excellence*.

Dismissing as frivolous, if not erroneous, the popular definition of music as "a concourse of sweet sounds," I think that of the French philosopher, Jean Jacques Rousseau, is the most complete and exact—viz., "That music is the art of painting that which can be perceived by the ear."

Musical excellence is so manifold, that a definition is almost impossible. A quadrille may (in its way) be as good as an opera, just as an honest, though illiterate, person may be in his way as estimable as a Duke. Still the highest excellence is, and must be, that which combines the *most* excellences in component parts. I shall take up the

subject where Mr. Bennett reduces Dr. Hüffer's theory to two Theses—viz.:

I.—“Music must arise from a poetic impulse, the conditions of which are superior to the demands of music in its independent state.”

II.—“Instrumental music even in its climax of perfection is incapable of the highest expression of impulse, and needs the aid of words.”

I will for the present pass over the first thesis, but the second I am prepared to support in a slightly qualified form, and it will be seen to flow logically from my definition of the highest excellence. Instrumental music has its excellence, which is perhaps equal to vocal music (though who does not at the close of an instrumental piece welcome the *rest to the ear* a voice or voices introduced bring, and does not find that they have the singular property of abstracting his attention from the accompaniment, except so far as they sustain it—this I only insert as suggestive of some things I fear the length of my subject proper will not allow me to enter into). Still it only contains one excellence, and one excellence cannot be the highest.

This is a logical definition from my definitions. But the public, who in such matters must not be put altogether aside, afford a practical proof of it. The same public who would sit four hours, and enjoy every note of one of Meyerbeer's Operas, at the end of *one* hour of instrumental music would be tired—at the end of four hours would wish they might never hear a note of music again as long as they lived.

It may be retorted that we are not to pander to the people—true. Still a musical audience that can appreciate Mozart, Meyerbeer, and Beethoven's Operas, may be taken as a fair criterion of a *healthy state of ear*, which is not the case with all *musicians*.

Instrumental performers, professional and amateur, particularly players on stringed instruments, become passionately fond of their instruments from the difficulties they have surmounted in acquiring them (often, indeed, let us charitably suppose, *mostly* unconsciously), and become an intolerable bore to others not so circumstanced. Indeed (while omitting the works of the great masters, who excelled in everything they took in hand) I think we may refer the very origin and continuance of most of the string quartets and quintets to this peculiarity. In some cases this enjoyment is shared by the hearers; thus, in hearing that execrable combination of runs, strums, and trills, Thalberg's “Home, Sweet Home,” a hearer is struck by the labour required to learn it, and is startled and interested at the “sleight of hand” required by it. In other cases the difficulty produces pleasure in both hearer and player; in another way, take for example the fugue in D minor (No. 4) by J. S. Bach, for violin alone; everybody knows how much better it would be on four instruments, indeed a person would say, *à priori*, that a fugue for one instrument was an impossibility. But the masterly way he gives the principal parts out in his ingenious devices for stretto, pedal, &c., constitute an excellence which will commend itself to the cultured musician to the end of time. The Opera is, and must be, the highest excellence, as I shall further show farther on when I treat of the first thesis temporarily omitted. Therefore I admit that “Instrumental music is incomplete, and needs the aid of words.”

Let us now see how Wagner is the first to contradict himself. In his Opera, “Le Vaisseau Fantôme,” he says his Overture (instrumental of course) is *in itself* the complete development of the libretto. Thus (sec. 1) is a description of a *ship* cast among rocks, (sec. 2) the rocks don't suffer it to strike, (sec. 3) the crew sign a compact with the *evil one* in presence of *captain*, &c.

What melody, chord, or rhythm can give the idea of the substantives printed in *italics*? I leave to the reader to discover; I cannot help him in any degree. Here, then, we have him wilfully rushing into “Beethoven's error,” without Beethoven's excuse of ignorance, and “yearning” after truth.

Let us farther see how Wagner embodies this error in his doctrines. He says music (instrumental, presumably from the context I take this from) should produce in one the same effect as a quiet walk at sunset in a wood far

from the busy town and at liberty to muse, and (as he farther on says) when the mind can perceive the *eloquent* silence around (a little farther on he calls it the *resounding silence*!!) When sufficiently impressed (says he) by the grandeur of all around, and when the mind is divested of all its other preoccupations, it will begin to hear with a distinctness never before possessed by it, the harmonious sounds of the birds and insects that tenant the forest. It will hear what it never before heard, but through all will hear *one grand tone* which prevades them all—in other words, the *infinite melody* of nature.

Now suppose one were to take one of these songsters home and teach it to sing in a cage, the result would presumably be—some Italian melody.

What this infinite melody really is in music I will not attempt to explain. I can get no definite idea of it from Wagner, and the passage I have just quoted from is the most luminous he gives on that point.

I may, however, modestly suggest that Wagner's overlearned and excited mind has come to *perceive a nonentity*, exactly as when we, in the dusk and anxiously waiting, are afraid we imagine we see all sorts of things in the shade, and our hearing acquires a painful degree of sensibility which makes the least noise, real or imaginary, a subject of alarm. Such aberrations of sense are not without precedent. Poor Jullien before he died (insane as we know) constantly affirmed that below any orchestra he could hear the notes C C C C C (being two octaves below the 16 ft. organ pipe) forming a “Sempiternal pedal” note, and which he concluded to be the note produced by the *revolutions of our globe on its own axis*. I may add that it can be mathematically shown that such a note could have no existence for us, unless our hearing organs were otherwise constructed. Having disposed of the second thesis, I return to the first. Now that music must spring from a poetic impulse which is superior to the demands of music, I cannot exactly admit. I contend that poetry, or to speak more accurately, the *poetic idea*, has two interpreters—poetry proper and music; but that they are two different order of things which, when combined, produce the highest excellence, but no combination will so blend them as to efface their *respective* characteristics.

Let us, in a few words, sum up the origin of this schism originated by Wagner, and propagated by Bülow, Schumann, Joachim, and the “dilettanti,” Scoplis and Brenell.

The origin is the reaction from the frivolous Italian school of music, and as such the movement is good, and it may be hoped has given the death-blow to that school (the *modern* Italian, not that of Cherubini, Sarti, Corelli, Mercadante, &c.) which has proved so ruinous to true art; consequently, as such, we may expect from it a lasting good. What serious musician can tolerate Bellini, Verdi, Donizetti, and Rossini? (“Guillaume Tell” and “Il Barbiere” excepted). Will he not finally conclude that this music is a courtesan which pleases for a time, but which he can never love, or really respect? Let him examine their orchestration, and he will be painfully reminded of the accompaniment to the first tunes in Hamilton's Instruction Book.

We have seen how the reaction has overshot the mark in producing that abnormality called “*infinite melody*,” which is really the negation of all melody. It remains to see the practical effect of this doctrine.

With Wagner it is easy to cope; he is a fair adversary above board in all his actions, but we have others introducing the thin end of the wedge, and exercising a fatal influence on music.

I shall take Schumann first, being the only really great man of the school. Having started as a composer of rare merit, we see much in his later compositions evincing his intercourse with Wagner; but even here he has not the moral courage to follow this principle to the end, but proceeds cautiously, by semitones, by rests, by all sorts of musical subterfuges, through a long reverie-like symphony. Then when you least expect, a singer declaims some short “hypochondriacal” ditty; and when you still less expected, stops, and the enigmatical symphony dawdles on to its close.

Of the others, suffice it to say that they all lack the regular phrased style (the very soul of true music) of Mozart, Gluck, Meyerbeer, &c., and even of the Italian school, the fervent energy of Beethoven, and the bold harmonies of Handel.

I am, Sir, yours, &c.,
JOHN W. HINTON, A.B., Mus.B.

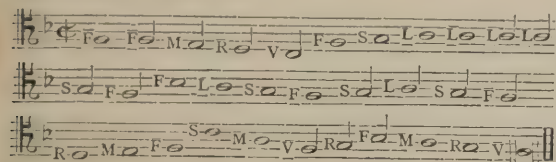
THE "MOVEABLE DOH"

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—The fixed and moveable *Dohs* are occupying musical attention at present, and judging from recent notices of the subject in the *Musical Times*, I thought that reference to the first book printed with prefixed *sol-fa* letters might not be uninteresting. The following is a copy of the title-page of the volume now before me: "Les CL Pseumes De David, Mis rime Française, par Clement Marot & Theodore de Beze, Auce la prose en marge, comme elle est la Bible & vne Oraison à la fin d'un chacun Pseume, par M. Augustin Marlarot, Auce priuilege du Roy. A Paris, par Pierre Haultin, 1567." The *sol-fa* syllables prefixed are those commencing each line in the following verse of the Hymn of St. John:—

Ut—*queant* laxis.
Re—*sonare* fibris.
Mi—*ra gestorum*.
Fa—*muli* thorum.
Sol—*ve polluti*.
La—*bii reatum*.
Sancte Johannes.

The major key note, or *Do*, is marked *V*, being the old way of making *U*. The music is in the C clef, the signature of which is sometimes on the first, but generally on the third or fourth lines. A number of the melodies are in the first ecclesiastical tone, or Dorian mode, having the prefix *R* as the key. There are several instances where the key changes in course of the melody, and the same notes in sequence have different initial letters, showing clearly that the *V* or key note syllable was moveable 307 years ago. The following is a copy of the music of the 134th Psalm, better known as the "Old Hundredth." It will be noticed that the key note (as in several other instances in the volume) is in the first three phrases initialed *F*, but the change in the concluding phrase to *V* confirms the modern ideas of the moveable *Doh*.



As there is much difference of opinion as to the original form of this celebrated melody, perhaps it may not be out of place to say that the foregoing is an exact copy of the older Psalters; the only early exception I have found being in *Dayes' Psalter* of 1602, where all the notes are minims, excepting the last notes of the first and second phrases, the first note of the third phrase, and the first and last three notes of the fourth phrase, all being semibreves. There are earlier and later editions of the *Psalter* of Marot and Beze; but I am not aware of any other edition but that of 1567 having the *sol-fa* initials.

Yours truly,

D. KIPFEN.

Crieff, March 18th, 1874.

TO CORRESPONDENTS.

*** Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

TO CORRESPONDENTS (Continued).

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

Madlle. Ester Marini's concert tickets were sent too late to be available.

N. S. HEINEKEN.—Apply to Messrs. Potter and Co., 30, Charing Cross. Our correspondent's letter is too long for insertion.

We regret that we have not space for Dr. Bonn's letter respecting the "Scalometer."

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

CHELTEMHAM.—Mendelssohn's *Elijah* was performed at Mr. Matthews's third Subscription Concert, on the 24th ult., the principal artists being Mrs. Sutton, Miss Jones, Miss Taylor, Mr. Kearton, and Mr. Brandon. The band and chorus numbered about 100. The performance gave much satisfaction to the audience; and great credit is due to Mr. Matthews (who conducted) for the energy he has displayed in training the choir.

DUNDEE.—On the 27th and 28th February, Balfe's Opera, *The Bohemian Girl*, was performed by the Dundee Amateur Company, in aid of the Celerity Fund. The four leading and all the minor male characters were personated, the choruses sustained, and the entire stage management of the piece directed by the members of this company of local amateurs. For the parts of Arline, the Gipsy Queen, and Buda, the nurse, Madlle. Mariani, Miss Palmer, and Miss Ellen Dalton were respectively engaged. The performance was given in the Kinnaird Hall, fitted up for the purpose with a stage and its accessories. The orchestra consisted of about twenty players, led by Mr. W. H. Cole, and conducted by Mr. S. C. Hirst. Madlle. Mariani appeared to great advantage as Arline, and Miss Palmer's Gipsy Queen was a most powerful rendering of a very trying part. One of the main excellences of the performances lay in the chorus singing. It was always good, and at times most artistic. Altogether, the opera in all its departments—grouping of the supernumeraries, gipsies, soldiers, and courtiers—was the most completely satisfactory this company has ever given.

EDINBURGH.—In connection with the visit of Mr. Mapleson's Italian Opera Troupe, two excellent concerts were given by the Edinburgh Choral Union to crowded houses. The first, on February 21st, comprised in the first part a selection of solos and choruses from Handel's works, and in the second part, operatic and other solos. The principal artists were Mdle. Titiens, Mdme. Sinico, Mdme. Trebelli-Bettini, Mdle. Macvitz, Signori Bettini, Borella, Perkin, and Agnesi. Mr. F. H. Cowen presided at the pianoforte. At the second concert, on the 14th ult., Handel's *Messiah* was given, with complete orchestra, and Mdle. Titiens, Mdme. Trebelli-Bettini, Signor Fabrini and Signor Agnesi as principals. The chorus, which numbered about 250 voices, sang throughout with great care and intelligence; and Mr. Adam Hamilton, who conducted at both concerts, deserves great credit for the high state of efficiency to which he has brought them. The organist was Mr. T. Hewlett, Mus.Bac., Oxon, whose playing contributed greatly to the success of the concerts.—PROFESSOR OAKELEY gave an Organ Recital in the Music Class Room, on the 12th ult., when an excellent programme was performed to a large audience. Bach's prelude and fugue in E minor were remarkably well played by a student. Professor Oakeley's song, "Tis not alone that thou art fair," was encored, when he played his little canzonet, "Sempre più t'amo."—The seventh annual concert of the University Musical Society was given on Wednesday evening, the 18th ult., in the Music Hall, before a large audience. The number of choristers, amounting to 200, have attained a standard of singing far beyond that of former years, and an equal improvement is observable in the orchestra. Professor Oakeley, on coming forward to assume the conductor's place, was greeted with demonstrative applause from the audience and the choristers. The concert, which was miscellaneous, opened with the students' song, "Condiscipuli Canamus," composed by Professor Oakeley for the concert of 1869 to Latin words by Professor MacLagan. Mr. Galletly, a student, played, with Mr. Carl Hamilton, Beethoven's sonata in F, Op. 17, for pianoforte and violoncello, originally written for piano and horn. Beethoven's first Symphony commenced the second part of the programme; and another promising young student-pianist, Mr. Coates, played Schumann's "Schlummerlied," and Schubert's Impromptu in A flat with great neatness, light touch, and clear articulation. The concert, which was highly successful, ended with the "National Anthem."

EVERTON.—The annual concert of the Choral Society was given on Tuesday evening, the 10th ult., in the Schoolroom, which was well filled by a large and fashionable audience. Under the conductorship of Mr. Hamilton White, the organist of the Parish Church, East Retford, the Society has made great progress, and the choral pieces were given with general excellence. Songs and duets were contributed by Miss Annie Williamson, Miss Naylor, the Misses Postlethwaite, and Miss Roe, assisted by Mr. Dimock of Retford; and Mr. White delighted his audience by playing a pianoforte solo.

GUERNSEY.—Mr. R. Forsey Brion gave his first concert on Thursday evening, the 12th ult., at the Clifton Hall, before a large audience.

The first part of the programme was miscellaneous, comprising Overtures, excellently performed by the military band, under the direction of Mr. J. J. Murdoch; songs and duets, by Miss Joubert, the Rev. C. Darroch, and Mr. Julius Carey; and pianoforte solos by Mr. and Mrs. Brion. The second part was devoted to Mr. Brion's Cantata, *Marathon*, the solo parts in which were admirably sustained by Miss M. G. Sheppard and Messrs. G. Sheppard and C. Körner. The choruses were exceedingly well rendered by the choir; and the entire performance was most successful. The Cantata, which is scored for a military band (there being no strings on the island), was very well accompanied.

LEAMINGTON.—Mr. Julian Adams gave a very successful Chamber Concert on Saturday, February the 28th. Mendelssohn's pianoforte trio, in D minor, in which Mr. Adams had the co-operation of Herr Otto Bernhard (violin) and Mr. Turner (violinello), was rendered with great vigour and marked emphasis. Another important work of the same class, Mayseider's trio in B flat, was also admirably played by the above-named executants. The vocal portion of the concert was sustained by Miss Katharine Poyntz and Mr. Henry Pyatt, the latter being encored in Rockstro's song, "The Reefer." The great attraction, however, was the solo performance of Mr. Julian Adams; his bravura style of playing and mechanism being fully displayed in a Fantasia on Russian Airs, which was vociferously encored, when he responded by playing a musical sketch, of his own composition, "Les Patineurs." The Sonata in G, for pianoforte and violin (Beethoven), was also performed with finished execution.

LEE.—An amateur concert, in aid of a local benevolent case, was given on the 27th February in the Belmont Park Rooms, under the conductorship of Mr. Charles J. Frost. The programme consisted of part-songs, trios, and songs. Mr. Frost's new part-song, "The Winds," was rendered by Miss Maberley, Miss Austin, Mr. Law, and Rev. John Kemphorne; and Sir F. A. G. Ouseley's charming little trio, "In the sight of the unwise," by the Misses Bumpus and Miss Austin. Mr. Frost's playing (from memory) of Beethoven's Sonata, Op. 10, No. 1, in C minor, and Schubert's F minor Impromptu, gave unqualified satisfaction. The concert was very successful.

LEICESTER.—The Leicester Musical Society gave the last concert for the season 1873-4, in the Temperance Hall on Tuesday evening, the 10th ult., before a large audience, when Mendelssohn's Oratorio *Elijah* was performed. The principal vocalists were Madame Thaddeus Wells, Miss D'Alton, Mr. Henry Guy, and Mr. Santley. Madame Wells was very efficient in the part of the Widow. Miss D'Alton was also very successful, her rendering of "Oh, rest in the Lord," eliciting the warmest plaudits. Mr. Santley was in magnificent voice, and he sang the part of Elijah with all his well-known power and vigour, his declamation in the recitatives, and his exquisite interpretation of the airs being characterised by all those varied excellences which have made his name so famous. Mr. Guy executed his share of the solos in a highly satisfactory manner. In one or two of the trios, as well as in the double quartets, the principal vocalists were ably assisted by the Misses Deacon and Clowes, and Messrs. Adcock and F. M. Ward. The various choruses were exceedingly well executed by the Society. The performance of the band, which was especially strengthened for the occasion, was equally satisfactory, the accompaniments being on the whole as finished as they were judicious. Mr. Nicholson officiated as conductor.

LIVERPOOL.—On Wednesday, the 25th February, a Complimentary Concert was given by the Philharmonic Society to their excellent secretary, Mr. Henry Sudlow, aided by the organist, Mr. Best, and Sir Julius Benedict conducting. The solo artists were Miss Blanche Cole, Madame Patey, Mr. Edward Lloyd, and Mr. Santley, who all volunteered their valuable services; the result being a fine performance of the *Messiah* to a crowded and enthusiastic audience.—The fourth Subscription Concert of the Philharmonic Society took place on the 3rd ult., when Spohr's Oratorio, *Calvary*, and Haydn's 16th Mass were given. Principal artists—Miss Edith Wynne, Madlle. Enriquez, Mr. George Perren and Mr. J. R. Alsop. Spohr's fine work was performed here for the first time, and deeply impressed the musical part of the audience. The choruses were well sung; and among the soli portions of the Oratorio, the trio for female voices, "Jesus, heavenly Master," deserves special mention, also the expressive rendering by Miss Edith Wynne of the recitative, "Hast thou for me a look," and the air following, "When this scene of trouble closes." The performance of Haydn's Mass was throughout bright and effective; the solo parts being finely given, and the chorus and band excellent.—The 77th annual dinner of the Apollo Glee Club took place on the 5th ult., David Jones, Esq., president, in the chair; Wm. Laidlaw, Esq., and Thomas Armstrong, Esq., vice-chairmen. The Club was stated to be in a very satisfactory position; and the glees were rendered in a very efficient manner by the performing members, Mr. Skeaf presiding at the piano.—The fourth (and last) of the present series, on the plan of the London Monday Popular Concerts, was given at the Philharmonic Hall, on Wednesday evening, the 11th ult. Executants—Herr Joachim, 1st violin; Herr L. Ries, 2nd violin; Mr. Zerbinì, viola; Signor Piatti, violinello; solo pianoforte, Mr. Charles Hallé; vocalist, Mr. Santley; accompanist, Mr. Zerbinì. The programme contained Schubert's quartett in D minor, for strings; song, "O Swallow" (Piatti), with violinello obbligato accompaniment, encored; solo violin, "Sarabande" and "Tambourin," from Sonata in D major, No. 3, with pianoforte accompaniment (Leclair), encored, and replaced by a "Hungarian Dance" (Brahms), Sonata in A minor, Op. 42, for pianoforte alone (Schubert); Mozart's quartett in A major, No. 5, for strings; songs, "The Shepherd's Lay" (Mendelssohn), and "To Anthea" (Hahn), which was encored. The last work in this admirable selection was Haydn's trio, in G major, for pianoforte, violin, and violinello, performed to perfection. The whole concert afforded, indeed, great enjoyment to an appreciative audience.—The fifth Subscription Concert for the year of the Philharmonic Society, on the 24th ult., was an exceedingly fine performance of *Elijah*. Principal artists—Madme. Alvsleben, Madame Patey, Mr. Edward Lloyd, and

Mr. Santley; assisted in the trio and quartets by some of the practical members of the Society: Mrs. Keef, Miss Bennett, Mr. Armstrong, &c.; the whole being a thoroughly admirable and artistic rendering of one of the noblest musical creations that the world has ever seen.

LOUGHBOROUGH.—A successful concert was given by the Vocal Society, on the 23rd ult., at the Town Hall. The programme comprised Mendelssohn's *Hymn of Praise*, and a miscellaneous selection; the soprano solos in the former being taken by Madame Thaddeus Wells, and the tenor by Mr. William White. The Hall was well filled, and the performance was much appreciated by the audience.

MANCHESTER.—At Mr. Charles Hallé's concert, on the 26th February, one of the largest audiences of the season assembled to listen to Mr. Arthur Sullivan's new Oratorio, *The Light of the World*, conducted by the composer. Madame Lemmens-Sherrington, Madame Patey, Mrs. Warren, Messrs. E. Lloyd, Santley, and C. Lovatt were the principal vocalists. Mr. Sullivan received considerable applause both at the commencement and end of his work. The favourite choruses were, "Glory to God," "In Rama was there a voice heard," and the final chorus. The unaccompanied quartet, "Yea, though I walk," was unanimously encored. Madame Patey had two solos of high excellence, "Weep not," and "The Lord is risen." After the performance, Mr. Sullivan was invited to supper by some of his admirers, and, through Mr. Fox Turner, presented with an antique silver goblet, and a purse containing two hundred sovereigns.—On the 5th ult., Mr. Hallé gave his last miscellaneous concert for this season. The programme included several novelties, and also a repetition of Liszt's effective arrangement for pianoforte and orchestra, of Schubert's Fantasia in C.—On the 12th ult., Mr. Hallé's twentieth and last concert of the series took place, when Bach's *Passion* Music was performed, with Madame Otto-Alvsleben, Madame Patey, Mr. Edward Lloyd, Mr. Patey, and Mr. Santley, Miss Thorley and Mr. N. Dumville as principal vocalists. Mr. Walker was, as usual, at the organ, Mr. E. Hecht, the excellent chorus-master, presided at the pianoforte, and accompanied some of the recitatives, and Mr. Hallé conducted.—The Vocal Society gave the last concert, of the seventh season, on Wednesday, the 11th ult., in the Gentlemen's Concert Hall. The programme, which was miscellaneous, contained Haydn's sacred Oratorio *The Passion*, which was very creditably performed, although suffering from having only a pianoforte accompaniment, the prelude, and interludes, being wisely omitted. Mozart's Motett, "Beatus Vir," and a number of well-known songs, duets, trios, and part-songs, were also well rendered, and great praise is due to Mr. H. Wilson, the musical director, for the success of the Society. Mr. and Miss Dumville were the vocalists.

NORWICH.—The Norfolk and Norwich Musical Union gave the first concert of the season on Thursday evening, the 5th ult. The work selected for performance was Haydn's Imperial Mass (No. 3, in D). Miss Rayner sang the soprano music very carefully, and was well received. The contralto and tenor soli in the Mass were sung by Miss Julia Richardson and Mr. Minns, and Mr. Armes was very effective in the bass solos. The band, with Mr. Wilkin as leader, was most obedient to Dr. Bunnnett's baton. The second part of the concert was miscellaneous. The Andante from Schubert's "Tragic" Symphony was very well played by the band, and some two-part songs, a chorus of Beethoven's and the part-song from Purcell's *King Arthur*, exceedingly well rendered by the choir.

SHEFFIELD.—Mons. Widor gave the third of his Organ Recitals, on Thursday evening, the 12th ult. in the Albert Hall. In addition to Mr. Widor, the services of Mr. Nicholson (flute), Mr. J. T. Hill (violin), Mr. John Whitehead (violinello), and Mr. G. H. Smith (pianoforte) had been secured. The programme was well selected. Mr. Widor's playing throughout the evening was most successful, and his power as a composer was shown in a "Serenade" for the organ, piano, violin, violinello, and flute, which was capitally executed, the organ being used most effectively in sustaining the accompaniment.—On the 16th ult., Mr. Charles Harvey gave a sacred and miscellaneous concert in the Albert Hall. The vocalists were Mrs. Warren, of Manchester, and Mr. Thornton Wood, with a chorus of twenty-four voices, and Mr. J. W. Phillips as accompanist. Mr. F. Archer, organist of the Alexandra Palace, played the grand organ. The first part of the programme consisted of airs and choruses from *Judas Maccabeus*, Gounod's "Nazareth," and the Russian National Anthem. The second part was entirely secular, and included three organ solos, the Overture to *Semiramide*, a "Fantasia on Scotch Airs," and the concluding march, "La Reine de Saba" (Gounod). Mr. Harvey conducted.—On the 26th ult., Messrs. Hattersley and Co., the harmonium manufacturers of this town, gave a miscellaneous Concert and Organ Recital in the Albert Hall. Mons. Guilmant, of Paris, Mrs. Blagrove (pianoforte) and Mr. Blagrove (concertina) were much applauded in their several solos. Madme. Lemmens-Sherrington was the vocalist, and her singing of "Spinning," and the "Shadow Song," from *Dinorah*, was much appreciated. The choir, consisting of sixteen voices, gave the choral glee, "In a cell or cavern deep," and the part-song, "The evening star," in a highly creditable manner. Mr. J. W. Phillips was the accompanist.

SKELMORLIE.—An interesting lecture was given on Wednesday, the 11th ult., by Mr. J. E. Senior, organist of the Parish Church, on the two great composers, "Handel and Mozart." The illustrations were rendered by the choir, assisted by some friends. "The Harmonious Blacksmith," and a Rondo by Mozart, were played by Mr. Senior.

STAFFORD.—On Monday, the 16th ult., a concert was given in the Lyceum by the members of the Amateur Choral Society, numbering above fifty performers, and conducted by Mr. Henry Deakin. The first part was devoted to selections from Mozart's 12th Mass, the Pastoral Symphony, and Hallelujah Chorus from the *Messiah*. The second part was entirely secular, and opened with the overture to *Zampa*, which was exceedingly well played by the band, and encored. The glees, "Here in cool grot," and "Who shall be fairest," were well sung, and Mr. Bagnall was encored in his song, "The Rose, Thistle, and Shamrock," with band accompaniment. The proceeds amounting to £7 15s. were devoted to the funds of this new Society.

Great praise is due to Mr. William Wildes, the Honorary Secretary, for his unwearied exertions on behalf of the Society.

WEXFORD.—On Tuesday evening, the 10th ult., a testimonial, consisting of a costly piece of plate, was presented to Mdme. Rivelli, bearing the following inscription:—"Presented to Madame Rivelli, by her Choir, and a few friends, as a sincere token of their cordial appreciation of her services as Organist and Choir Teacher of St. Seiskar Church, Wexford, March 3rd, 1874."

YARMOUTH.—A concert was given at the Masonic Hall, on Wednesday evening, the 4th ult., by the members of Mr. Deane's choral class. The first part consisted of Haite's Cantata, *Abraham's Sacrifice*, a work never before produced in this vicinity, and which deserves to be better known. The music allotted to Abraham was effectively rendered by Mr. C. Panchen (Bass). Miss Botwright, Miss E. Cole, and Messrs. Bly and Smith, also acquitted themselves most creditably. We must not omit to mention the instrumental piece, "The ascent of the mountain," which was beautifully given by the band. The second part was miscellaneous. The instrumental quartet from *Robert le Diable* was warmly encored. Miss Hulley played first violin, Mr. Jones second violin, Mr. Deane violoncello, Mr. A. Howard bass; Mrs. Panchen accompanied; and Mr. Deane conducted.

YORK.—The last of the series of winter concerts was given on Tuesday night, the 10th ult., when an instrumental programme was performed in a manner that gave the utmost pleasure to all present. Mozart's charming quartet in D minor was a special feature of the evening. Mr. Hallé played Beethoven's E flat Sonata, Op. 31, in his usual facile style and finished manner; and Madame Norman-Neruda contributed a solo on the violin. The quintet of Schumann's, in E flat, ended the programme. Miss Ferrari was the vocalist.

ORGAN APPOINTMENTS.—Mr. Geo. W. R. Hoare, to St. James' Church, Clapham Park.—Mr. George Kitchin, to Holy Trinity, Sydenham.—Mr. E. F. Seppings, to St. James', Little Heath, Chadwell, Essex.—Mr. R. Peel, assistant organist to St. Mary's, Wigan, Lancashire.—Mr. Frederick G. Cole, to St. Mary's, Staines.—Mr. E. J. Mummy (assistant organist of Christ Church), to Castle Church, Stafford.—Mr. R. Nottingham, organist and choir master to Windermere Parish Church, and choir master to the Choral Union, Windermere.—Mr. E. J. Griffiths, organist and choir master to the Parish Church, Broadstairs, Kent.—Mr. Frederick G. Edwards, to Surrey Chapel (Rev. Newman Hall's), Blackfriars Road, S.E.—Mr. Thomas Edward Trotter, to St. Saviour's, Brockley Road, Forest Hill.—Mr. H. Walmsley Little, organist and choirmaster to Christ Church, Woburn Square, Bloomsbury.

CHOIR APPOINTMENT.—Mr. C. T. Garland (Bass), of York Cathedral, to Magdalen College, Oxford.

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THE MUSICAL TIMES,

AND SINGING-CLASS CIRCULAR.

MAY 1, 1874.

ON MODES AND TONES.

BY GEORGE ATKINS.

Concluded.

Nor having our modern signatures to their modes, the ancient Greeks cut out seven species of octave from the seven modes, as though by two lines drawn across the modes, so as to enclose the seven species of octave; thus—

Seven Species of Octave.	Hypo-Dorian.	Hypo-Phrygian.	Hypo-Lydian.	Dorian.	Phrygian.	Lydian.	Mixo-Lydian.	Seven Species of Octave.
aa aa	g aa	f aa	e aa	d aa	c aa	b aa	a aa	
g g	f f ^g	d f	d g	c f ^g	b f ^g	a f	a g	
f f	d e	c e	c f	a e	G e	F e	G f	
e e	c d	b d	a d	G d	F d	E d	F e ^b	
d d	b c	a c	G c	F c	D c	C c	D c	
c c	a b	G b	F b	E b	D b	C b	C b	
b b	G a	F a	E a	D a	C a	B a	B a	
a a	G a	E G	D G	C G	B G	A G	A G	
G G	F G	D F	C F	B F	A F			
F F	D E	C E	B E	A E				
E E	C D	B D	A D					
D D	B C	A C						
C C	A B							
B B								
A A								

and notes.

Sig. and
key notes

Each species of octave bore the same name as the mode of which it formed part; and out of which it was cut. The notes of Position in each species guided the tunings of the tone of seven chords to the mode in use.

THE SEVEN SPECIES OF OCTAVE AS CUT OUT OF THE SEVEN MODES.

aa aa	g aa	f aa	e aa	d aa	c aa	b aa
g g	f g	e g	d g	c g	b g	a g
f f	e f	d f	c f	b f	a f	G f
e e	d e	c e	b e	a e	G e	F e
d d	c d	b d	a d	G d	F d	E d
c c	b c	a c	G c	F c	E c	D c
b b	a b	G b	F b	E b	D b	C b
a a	G a	F a	E a	D a	C a	B a
Hypo-Dorian.	Hypo-Phrygian.	Hypo-Lydian	Dorian.	Phrygian.	Lydian.	Mixo-Lydian.

Signatures.

Tone of 7 Chords.

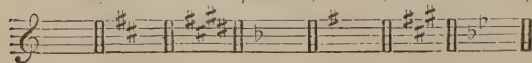
To accompany a mode apply the signature to the tone of seven chords, and tune to the notes of Position of the species of octave of the same name as the mode to be accompanied. The signature will agree with the species in showing the tunings of the tone of seven chords.

The seven Powers of the seven species of octave are next set down without their seven Positions to indicate the actual sounds. Those will easily be understood as they appeared in the last example, although they are now omitted and not expressed.

THE SEVEN POWERS OF THE SEVEN SPECIES OF OCTAVE.

(Positions understood.)

aa	g	f	e	d	c	b
g	f	e	d	c	b	a
f	e	d	c	b	a	G
e	d	c	b	a	G	F
d	c	b	a	G	F	E
c	b	a	G	F	E	D
b	a	G	F	E	D	C
a	G	F	E	D	C	B
Hypo-Dorian.	Hypo-Phrygian.	Hypo-Lydian.	Dorian.	Phrygian.	Lydian.	Mixo-Lydian.



In each of the seven Powers, the interval a-h appears. This interval travels obliquely across the seven species. It is the sun of the system of modes, and their octave species (tones). This sun is at one solstice in the Hypo-Dorian, at the Equator in the Dorian, at the other solstice in the Mixo-Lydian. The two Tropics are on either side of the Equator. The seven species of octave, as forming part of their modes, are as the signs of the Musical Zodiac.

The Greek word Trepo, to turn, supplies in music Tropos, a mode; and in Astronomy, the well understood word Tropic. The association is not remarkable, as all arts and sciences, were, in ancient times, included in the word music.

The correctness of the application of the word Tropos, will be noticed after the following explanation. Every mode was rigidly confined to its own notes of Power and Position; therefore, if any other note for the melody was wanted, he who wanted it turned about into another mode, where it had existence. The melody forthwith entered that mode; and so on from one mode to another, as occasion required.

In appropriating certain parts of the ancient Greek musical system, "the Church" made the compound called "Church Tones;" these, as time progressed, were patched with other fragments from the same source.

This compound consisted of the notes of Power of each of the seven species of octave, being taken as notes of Position, instead of notes of Power, as used by the ancient Greeks; and rejecting all of the modes except the Hypo-Dorian, out of which the seven were then carved.

Place the notes of Power of the seven species of octave of the ancient Greeks, in contrast with the seven Church tones, thus:—

THE SEVEN POWERS OF THE SEVEN SPECIES OF OCTAVE OF THE ANCIENT GREEKS. (POSITIONS ADDED.)

aa aa	g aa	f aa	e aa	d aa	c aa	B aa
g g	f g	d f	d g	c g	B g	a g
f f	e f	c e	c f	a e	G e	F f
e e	d e	B d	B e	G d	F d	E e
d d	c d	a c	a d	F d	E c	D d
c c	B c	G B	G c	F c	D B	C c
B B	a B	F a	F B	E B	D a	C B
a a	G a	F aa	E a	D a	C a	B a

Concert Pitch.

Hypo-Dorian Mode.

Hypo-Dorian.

Hypo-Phrygian.

Hypo-Lydian.

Dorian.

Phrygian.

Lydian.

Mixo-Lydian.

SEVEN CHURCH TONES.

Hypo-Dorian.

Hypo-Phrygian.

Hypo-Lydian.

Dorian.

Phrygian.

Lydian.

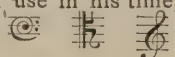
Mixo-Lydian.

Concert Pitch.

The above shows how the ancient Greek names and concert pitch were confounded and misplaced in the Church Tones.

In this state, these Church tones made some approach to the arrangement of the ancient Greeks, as to modes, as well as to species of octave; but of a spurious character. So we find some writers call them modes; others call them tones; and some call them one or the other, or both.

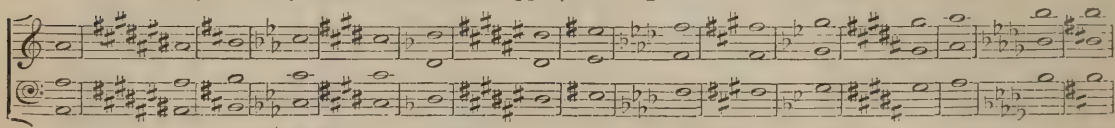
The confusion into which the "ancient Church modes" has fallen, has been the cause for much lamenting. They were a confusion, from the time they were hatched, and should now be thrown aside as an abortion, hitherto respected through a groveling veneration and superstitious ignorance.

Guido favoured a return to the ancient Greek system, when he wrote placing the Ut (since changed to Do) upon three positions, F C and g, the only three key notes and scales in use in his time, and which gave us our three cleffs 

The Tonic Sol-fa system favours still more a return to that ancient system.

Modern writers affect indifference to the ancient Greek system of music as obsolete—probably through not having studied it—yet its influence has steadily spread, and is still progressing without their being aware of the fact.

THE POSITION OF THE FIFTEEN ANCIENT GREEK MODES.
Key notes (lower, middle, and upper) and signatures, in modern notation.



Hypo-Dorian	Hypo-Iastian	Hypo-Phrygian	Hypo-Æolian	Hypo-Lydian	Dorian	Iastian	Phrygian	Æolian	Lydian	Hyper-Dorian	Hyper-Iastian	Hyper-Phrygian	Hyper-Æolian	Hyper-Lydian
A	A#	B	C	C#	D	D#	E	F	F#	G	G#	a	b	c

All the ancient Greek modes are minor; their Powers being all identical in form.

The only major scale is that found in the Lydian species of octave; and which the notes of Position show is in the key of A major. The Lydian was a great favourite with the ancient Greeks, which is significant that they were as much affected in the direction of a major scale as the moderns; showing the force of natural impulse over orthodox ratios of the ancient Greek mathematicians; who settled that form of Power, which is applied to all their modes, and to the pianofortes, and organs of the present day as exhibited by their white keys in connection with our A B C, or simple alphabetical notation of music.

Tonos (Tone) is from Teino, to stretch or strain. That which the ancients stretched or strained was called a chord, from chorde, a string of gut. So that a tone in its primitive musical sense is a string of gut in a state of tension, and nothing more.

A string of gut being capable of giving out a musical sound, and also of receiving a variety of

tensions—each giving out a different sound; these to appeal to the understanding through the eyesight were set out in diagram in which the sounds appeared as lines and the intervals as spaces. Tone then became a technical term of expansive signification applicable to many things other than a string of gut in a state of tension.

This expansiveness will be noticed on mentioning a few instances.

Tone is a sound—an interval—a quality of voice, and a compass of voice; the most striking, as a connecting link between ancient and modern, being the Baritone (Basstone), the light bass of the present day.

As connected with Teino, Tone is the blending of colours; being the stretching of one colour over the domain of another. Tone of health is the condition of physical tension.

In church music now the organ is the Tone, it being capable of guiding the performance in any mode, that is, in any key and scale in which the music may happen to be written.

A GREAT feature in the Handel Festival, which will take place in the ensuing month at the Crystal Palace, will be the division of the programme, on the "Selection" day, into a sacred and secular part, portions of the "Utrecht Jubilate" being contained in the first, and the most effective pieces from the "Ode to St. Cecilia" and an Organ Concerto in the second. The "Messiah" and "Israel in Egypt" will both be given, as usual; and, as Sir Michael Costa is again to direct a band and chorus of 4,000, there can be little doubt that the Festival of 1874 will prove in every respect as successful as any of its four predecessors.

WE hear that a newspaper in the Far West, in mentioning the advent of a popular actor, says that he will show the people "how Shakespeare ought to be slung." We fear that this American phraseology is rapidly creeping into many of our own musical criticisms, for we have lately read expressions of this kind in journals professing to be artistic; and in a notice of the performance of an Oratorio, in a Scotch

paper, the critic, in an evident ecstasy of delight at the music, says "We need not remind the members that an Oratorio does not usually end when the dress circle skedaddles."

THE National Music Meetings, announced to be given in June at the Crystal Palace, have been postponed until next summer. A letter, addressed to the *Times*, from the Secretary states that this decision has been arrived at "in the interests of the movement," firstly because "many of the competing choirs have failed to comply with Rule 12, according to which their approximate strength should be already declared," and secondly in consequence of the "practical difficulty of carrying out two such undertakings as the Handel Festival and the National Music Meetings during the same week." As the latter reason is alone sufficient to justify the step which has been taken, we regret that it was not foreseen; for already, as the letter says, several of the Choirs are "actively employed in preparation." Next year, however, it is asserted that the competitions will be resumed "in

their integrity, including the solo and other classes originally opened;" and, as the public interest will not be then divided between two important events, we may reasonably hope for a more successful result than could possibly have been achieved had the Meetings taken place as originally intended.

THE hundred and thirty-sixth anniversary Festival of the Royal Society of Musicians took place at Willis's Rooms on the 27th ult., His Royal Highness the Prince of Wales in the chair. In a speech remarkable for unostentatious display, the Royal Chairman advocated most warmly the interests of the Society, and expressed a hope that the benevolent efforts of the Association might be still more extended in the future. The health of "The President of the evening, Her Royal Highness the Princess of Wales, and the rest of the Royal Family," was proposed by the Earl of Dartmouth, and the toast of "The Army, the Navy, and the Auxiliary Forces" was eloquently responded to by General Knollys for the Army, and by His Royal Highness the Duke of Edinburgh for the Navy. Lord Hampton proposed the patrons, subscribers, and honorary officers of the Society, and Sir Thomas Gladstone returned thanks. The artists who assisted at the festival were Miss Antoinette Sterling, Signor Caravoglia, Mr. W. G. Cusins (pianoforte), and the London Vocal Union. The subscriptions announced by Mr. Stanley Lucas, the Secretary, amounted to £1000, including £100 from the Prince of Wales.

CRYSTAL PALACE.

THE concerts during the month at this establishment have been highly interesting. Reinecke's clever Overture in D produced a marked effect, and will no doubt be again heard. The Pianoforte Concerto of Edward Grieg, excellently played by Mr. Dannreuther, may also be mentioned as a work of much originality, the young Norwegian composer having evidently dared to think for himself, instead of imitating the style of those who have preceded him. The Concerto was received with the warmest applause. We must award, too, a word of commendation for the brilliant performance of Litolf's "Concerto Symphonie," by Mr. Oscar Beringer, who is gradually, but surely, making his way to the foremost rank of pianists. Madame Noriny has proved a welcome addition to the vocalists, and some effective pieces have been contributed by the "Swedish Ladies Quartette." The series of concerts concluded with Herr Manns's benefit on the 25th ult., when Beethoven's Choral Symphony was given, before a large audience.

HER MAJESTY'S OPERA.

IN our last number we gave a notice of the successful *début* of Madlle. Lodi, and have now unfortunately to record that ill health has compelled her to abandon for a while her profession and return to Italy. Madlle. Risarelli, who made her first appearance as *Gilda* in "Rigoletto," was noticed by us some time ago on her performance with an Italian company at St. George's Hall. Her voice is somewhat faded, but, as we have already said, she sings well and her reception was highly favourable, especially in the trying scene in the Duke's Palace. Signor Ramini, one of the vocalists announced in Mr. Mapleson's prospectus, has achieved a decided success as *Lionello* in "Marta," his singing of the popular "M' appari," particularly, eliciting well deserved applause. "La Favorita" brought forth two new singers, Signor De Reschi, as *Alfonso*, and Signor Giulio Perkins, as *Baldassare*, the former creating an effect which we think likely to be increased during the season, and the latter (who is already known as a concert-singer) displaying a fine, though somewhat hard, bass voice; both vocalists will, we think, prove a decided acquisition to the company. Madlle. Alwina Valleria has been most cordially received, especially as *Lady Enrichetta*, in "Marta," and the lovers of classical music have been

attracted on more than one occasion by the fine performance of Madlle. Titiens as *Leonora*, in Beethoven's "Fidelio," in which opera, Herr Conrad Behrens, an excellent bass, has made a profound impression in the part of the gaoler *Rocco*.

ROYAL ITALIAN OPERA.

THIS establishment opened for the season on the 31st March, Madlle. Heilbron creating a good, but not great, effect in the part of *Violetta*, in "La Traviata." The reappearances of Madlle. Marimon, Madlle. D'Angeri, and especially of Madlle. Albani, have been highly successful; but the principal event of the month has unquestionably been the *début* of Signor Bolis, in the arduous part of *Arnoldo*, in "Guillaume Tell." In this vocalist we seem at length to have found an adequate representative of a character which tests the highest qualities both of an actor and singer; and that he gradually won the warmest demonstrations of applause from an audience not usually predisposed to the display of enthusiastic feeling is a proof that his success was thoroughly legitimate. In the duet with *Tell*, and especially in the great Trio, he proved the possession not only of a fine and well trained voice, but of much truthful and dramatic feeling, and in the well known declamatory "Corriam, voliam" he elicited an unanimous recall. We may also mention the first appearance of Madlle. Cottino, who in the small part of *Inez*, in "La Favorita," evinced decided promise. Signor Vianesi has proved so efficient a conductor that we should be glad to see him retain his post undisturbed throughout the season.

BRITISH ORCHESTRAL SOCIETY.

THE production of Mr. G. A. Macfarren's Symphony in E has been one of the most noteworthy events of the season, and indeed may be said to have atoned for many shortcomings in a series of concerts to which, by their national title English composers have a right to look for encouragement and support. The first movement of this work is a masterpiece of writing, but is too elaborate to produce its true effect upon a first hearing. The Serenade Andante, in C, has a most attractive principal subject, and is scored with consummate knowledge of effect for the wood and string band, in combination with the harp. An Old English Gavotte and Musette take the place of the usual Minuet and Trio, and these pleased so much as to be re-demanded. The final movement contains a constant recurrence to the opening theme, so that a connection is thus established, which has the merit of linking the Symphony together as a whole; but nothing more than a favourable verdict can be pronounced upon a work which claims, from its proportions, a patient and close study of each movement separately. The composer was called for unanimously at the conclusion of the Symphony, and bowed his acknowledgments from the orchestra. Mr. Howell's performance of a Concertino for violoncello and orchestra, by Kummer, was better than the composition deserved; but a Romance and Tarantella, by Berthold Tours, excellently played on the violin by Mr. Carrodus, fully merited all the applause it received—even the solid encore for the spirited Tarantella. A clever Overture, by J. F. Barnett, called "A Winter's Tale," and a well written "Scherzo," by Sir Julius Benedict, were given at the final concert on the 8th ult., when the Duke of Edinburgh, the Patron of the Society, was present.

PHILHARMONIC SOCIETY.

THE programme of the first concert on the 25th March, commenced with Handel's "Concerto Grosso," No. 11, in A, a work highly interesting to a musical audience, not only as a specimen of the time when "Concerto" meant a composition for a small stringed orchestra, but as a piece full of melodious beauty and masterly writing. The prominent passages for violins and violoncello, in the able hands of Herr Straus, M. Buziau, and Mr. W. Pettit lost none of their effect. The rest of the programme was composed of well worn works which are always welcome; and when we say that amongst these were Mendelssohn's "Scotch Symphony," and Beethoven's Violin Concerto,

which we scarcely ever heard Herr Joachim play so well, we need hardly add that the selection afforded the utmost gratification to the listeners. The vocalist was Madame Otto-Alvsleben. At the second concert, on the 20th ult., Madlle. Marie Krebs produced a marked effect by her performance of Beethoven's Pianoforte Concerto in E flat, her reading of this great work showing an intelligence which will doubtless place her in the foremost rank of pianists in this country. Spohr's Symphony "Die Weihe der Töne," and Schumann's fine overture, "Genoveva," were the orchestral works in the first part, and Mendelssohn's music to the "Midsummer Night's Dream," occupied the whole of the second part. The vocalists were Miss Sophie Ferrari and Miss Antoinette Sterling. The concert was by "special desire," the Duke and Duchess of Edinburgh and other members of the Royal Family being present. Mr. W. G. Cusins conducted both the concerts noticed with his accustomed ability.

ROYAL ACADEMY OF MUSIC.—The competition for the Sterndale Bennett Scholarship took place on Saturday, the 18th ult., at the Institution, Tenterden Street, Hanover Square, the examiners being the Principal (Sir Sterndale Bennett), Mr. G. A. Macfarren, Mr. F. R. Cox, Mr. W. G. Cusins, Mr. F. B. Jewson, and Mr. H. C. Lunn. The results were as follows:—Charlton T. Speer, elected; F. W. W. Bampfylde, highly commended; T. Sylver and J. C. Andrews, commended. One candidate, not having passed the Literary Examination, conducted by the Rev. Robinson Duckworth, M.A., was precluded from the competition.—The competition for the Parepa-Rosa Scholarship took place at the Institution on Saturday the 25th ult., the examiners being the Principal (Sir Sterndale Bennett), Mr. F. R. Cox, Mr. Walter Macfarren, and Signor Randegger. Miss Ann Elizabeth Bolingbroke was the successful candidate.

IN aid of the Mendelssohn Scholarship Fund, a *Soirée Musicale* was given on the 27th March, at the residence of Mr. Frederick Lehmann, Berkeley Square. The music consisted exclusively of the works of Mendelssohn, the instrumental artists being Herr Joachim, Madame Norman-Neruda, Herr Straus, Herr L. Ries, Mr. Zerbin, Signor Piatti, and Mr. Charles Hallé, and the vocalists, Madame Otto-Alvsleben and Miss Antoinette Sterling. Sir Julius Benedict conducted. The whole of the pieces were played to perfection, and thoroughly appreciated by a large audience, the two movements from an unfinished Quartet (posthumous) especially, creating a marked effect.

THE annual pupil concert of the North-East London Academy of Music was held at the Manor Rooms, Hackney, on Tuesday evening, the 7th ult., before a large audience. The students most worthy of notice were Misses King, Clements, Morgan, Hewett, Lawrence, Rogers, Matthews, Marshall, Messrs. Prickett, Smith, and the little daughter and son of the Principal (Miss and Master West), who were highly successful in a pianoforte duet.

ON Good Friday evening a performance of Handel's "Messiah," was given at the Town Hall, Hackney, under the direction of Mr. W. West. The principal vocalists were Miss Ellen Horne, Madame Clara West, Miss Ellen Standish, Mr. Albert James and Mr. Thomas Lawler. The choruses were supported by the North London Choral Association—conductor, Mr. M. R. Bassett. The band and choir were about 400 in number. The Hall was crowded in every part, and the performance was highly satisfactory.

ON Good Friday evening a performance of Handel's "Messiah," was given in Burdett Hall, Limehouse, under the direction of Mr. F. A. Bridge. The principal vocalists were Miss de Seale Penson, Miss Fanny Emerton, Mr. Arthur Thomas, Mr. Grimsby Jopp R.A.M., and Mr. F. A. Bridge: Solo trumpet, Mr. Gay; grand pianoforte, Mrs. Elizabeth Stirling; harmonium, Mr. John G. Board-

man. The chorus consisted of nearly 150 voices. The room was crowded, and the performance throughout most successful.

AN evening concert was given in St. Thomas's Hall, South Hackney, on Thursday the 26th March, by Messrs. Prenton and Hamilton, assisted by Miss Denham, Miss Claremont, Mr. John Byron, Mr. Alfred Mori, Mr. H. Gordon, Mr. H. P. Matthews, Mr. Arthur Stuart, L.A.M., and Mr. Walter Hastings. Miss Denham sang "Sweet Nightingale," very effectively, Miss Claremont's contralto voice was heard to great advantage in "The skipper and his boy," Mr. Percy Hamilton rendered the songs allotted him with taste, Mr. Prenton's singing of "A freshening breeze," and "Over the rolling sea," was much appreciated, and Mr. Arthur Stuart, an alto of much promise, gave with good effect "The minstrel boy." Several part-songs were sung during the evening by the London Quartet Union. Mr. Walter Hastings was an efficient accompanist.

WE understand that a new Sacred Cantata, "Supplication and Praise," by Dr. Sloman, will most probably be performed at the Albert Hall, during this season.

A SUCCESSFUL concert was given at the School-rooms adjoining the Church of St. Simon Zelotes, Chelsea, on the 17th ult., by the Choir of the Church, under the direction of Mrs. R. L. Batty, organist, assisted by Miss Michie, Miss Harker, Madame Waudby, and Miss Matthews, pianist. The programme consisted of glees, part-songs, and solos, all of which were well performed; but we may especially commend the rendering of Barnby's "Sweet and low," Spofforth's "Hail, smiling morn," and Pinsuti's "Good night, beloved," by the choir. Miss Michie and Miss Harker received encores for their songs; and a portion of Haydn's Symphony, No. 4, arranged as a pianoforte duet, was played by Miss Matthews and Mrs. Batty. Miss Hogg and Miss Nash (two young pupils of Mrs. Batty) were also highly successful in their pianoforte solos. The concert which was in aid of the Church funds, was well attended.

WE have received a letter from Dr. Bonn, with reference to our recent notice on his "Scalometer," from which we extract the only portion which bears upon our review. He says "In keys where *blue* and *red* letters appear simultaneously, the former must be used in scales with flats, the latter in scales with sharps." And he further explains that as a greater number than seven sharps or flats at the signature would never be written, he has thought it superfluous to show any more on the disc of the Scalometer.

THE monthly concert of the St. George's Glee Union was held on Friday evening, the 10th ult. Miss Julia Augarde's rendering of Benedict's Pianoforte Fantasia, "Where the bee sucks," and Miss Ada L. Mathews's performance of Döhler's "Anna Bolena," were highly successful. Three new singers in the St. George's Glee Union were favourably received, Miss Minnie Curtis being encoired in both her songs; and Messrs. Gadsby (baritone), and Beaumont (tenor) being much applauded. The Choir, which was rather thinner in numbers than usual, sang several part-songs very creditably. Messrs. Garside and Stock were the conductors.

THE many attractions of the present season prevent the possibility of doing more than record the deserved success of the chamber concerts of Mr. and Mrs. Alfred Gilbert, which have been given during the past month at St. George's Hall. The programmes have been well selected, and the classical playing of Mr. Gilbert has been thoroughly appreciated. The effect of the vocal music, in which Mrs. Gilbert took a prominent part, was much enhanced by the sympathetic pianoforte accompaniment of Mr. C. E. Stephens.

AN evening concert, under distinguished patronage, was given at the Westbourne Hall, Bayswater, on Tuesday

evening, the 14th ult., by Mr. Joseph Kingham, the blind pianist, assisted by Miss Ellen Glanville, Miss Julia Derby, Mr. A. James, and Signor Rocca, Madame Dryden being solo harpist. The concert was a great success.

MR. AND MRS. GERMAN REED's entertainment commenced for the season on the 20th ult., at St. George's Hall, before a very large audience. Mr. Gilbert's legend, "Ages Ago," the music by Mr. F. Clay, was reproduced by special desire; and a musical sketch, by Mr. Corney Grain, entitled, "A Day in Town," was most successful. Mrs. German Reed was very warmly received, her acting and singing, as usual, delighting her audience.

AN entertainment, consisting of music and readings, was given by Mr. Charles Sleigh, on the 25th ult., at the Store Street Rooms, before a large audience. As his programmes were headed, "British Musical and Dramatic Institute," we presume that this was considered a public exhibition of the most promising of the pupils of that Association, although many artists already well known lent their assistance. Once more, then, we must say that in an educational point of view, the system pursued in this Institute is radically wrong, for not only are mere students put forward to sing works which would tax the powers of the greatest vocalist, but the ringing applause of those injudicious friends who attend to "encourage" them, prevents the possibility of their ever knowing their true position. We may also mention that pianists cannot be formed upon such pieces as a fantasia upon "When the swallows," nor vocalists upon such songs as Virginia Gabriel's "Ruby." The names of competent teachers appear upon the prospectus of this Institution, but where is the controlling power over each department to systematise the method of instruction?

THE following is a list of those who obtained degrees at the recent musical examination at the University of Oxford:—*Doctor in Music*—John Abram, New College (and St. Leonard's-on-Sea); J. Fred. Bridge, Queen's College (and Manchester Cathedral). *Bachelor in Music*—Charles Bradbury, New College (and Hull); Hugh Brooksbank, New College (and Peterborough); Geo. Herbert Gregory, New College (and Melrose, N.B.); Charles Hancock, Magdalen Hall (and Windsor); James Higgs, New College (and Torrington Square, London); Arthur H. Mann, New College (and Tettenhall, Wolverhampton); Fredk. R. Müller, Exeter College (and Hull); William Pinney, Exeter College (and Ramsgate); Arthur Simms, New College (and Alderley Edge, Manchester); George F. Tendall, St. Mary's Hall (and Wickham, Newbury); William H. Wale, Magdalen Hall (and Leicester); Daniel J. Wood, New College (and Boston, Lincolnshire). The examiners were—Sir F. A. Gore Ouseley, Bart., Professor of Music; C. W. Corfe, Mus. Doc., Choragus; and E. G. Monk, Mus. Doc.

VERY great credit is due to the enterprising director of the Brixton Choral Society, Mr. William Lemare, for his indefatigable exertions in preparing works for public performance with which his choir can hardly be familiar; and although we cannot say that the execution of Sir Julius Benedict's Oratorio "St. Peter," on the 20th ult., was thoroughly satisfactory, the presentation of so elaborate a composition was highly meritorious. Without disparaging Mr. Lemare's powers as a conductor, we think, that as the composer was present, it would have been better had he directed his work, instead of accompanying at the piano-forte. The principal vocalists were Madame Florence Lancia, Miss Marion Severn, Mr. Guy, and Mr. Wadmore, all of whom acquitted themselves most efficiently of their difficult task. Many of the choruses were given with admirable effect, and Sir Julius, who was warmly received, appeared much gratified at the performance of his work. Mr. Byrom presided at the organ with much ability.

THE first of a series of quarterly musical services in aid of the Choir Fund was held at St. Mary's, Haggerston, on the evening of the 22nd ult., when a selection from the "Messiah" was efficiently rendered by the choir. Mr. W. H. J. Coventry presided at the organ and played

Mendelssohn's "Sonata No. 1" at the commencement, and Wély's "Offertoire No. 5" at the end of the selection. It is worthy of notice that the services on all the great festivals of the Church are invariably rendered by St. Mary's choir without any aid from other churches. This rule was adhered to on the present occasion.

ON Monday, the 13th ult., a very interesting lecture on Mendelssohn, was given by the Rev. Robinson Duckworth, M. A., Vicar of St. Mark's, Hamilton Terrace, St. John's Wood, for the benefit of the School Building Fund, at the New School-room attached to the Church. The lecturer sketched the great composer's life from early boyhood till his death in 1847, and was listened to with marked attention by a crowded and appreciative audience. The enjoyment of the evening was greatly enhanced by numerous illustrations from Mendelssohn's works, which were given in the order of composition, commencing with a March, from one of his early operettas, "Camacho's Wedding," and ending with a selection from his last great work, "Elijah." The choruses and part-songs were performed by an excellent choir of about 40 voices under the direction of Mr. Street, solos being contributed by Madame Schneegans, Mr. Greenhill, Mr. Stedman, &c. Mr. J. W. Elliott performed on the harmonium, the Andante in G, Op. 37, in his usual artistic style; and Miss Lucy Bristow, (a pupil of Mr. Bradbury Turner) played the Andante and Rondo Capriccioso, Op. 14, with very great success.

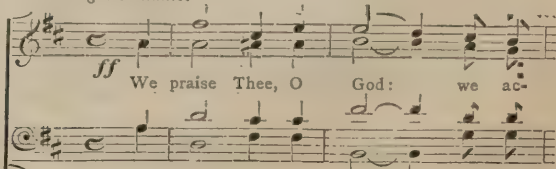
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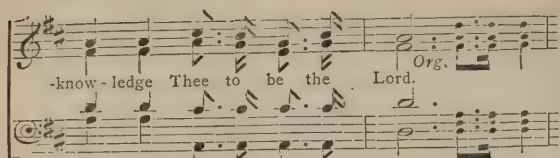
MESSRS. GRAY AND CO., SAN FRANCISCO.

Te Deum laudamus. Composed by George T. Evans.

It would be difficult, if not impossible, to fix two different standards by which to judge music of the same class; and were it even feasible it is extremely doubtful whether, for instance, our musical friends in America would feel satisfied with the dubious compliment conveyed in the terms, "It is very good, indeed, *for America*." Besides, church music is church music whether on this or that side of the Atlantic, and—allowance being made for diversities of temperament and climate—the same broad principle should hold good on both sides. As church music, therefore, we fear Mr. Evans's *Te Deum* cannot be regarded in the light of a high-class work. The comparatively small amount of dignity and solidity observable in this work would go far to imperil the success of a secular composition, whilst to a sacred one it is almost ruin. We would not for the world urge the adoption of that fictitious quality which so frequently stands for the true church style, viz., the reproduction of worn-out forms—that would be the other extreme. But, between these two extremes, may be found a *via media* on which an individual and characteristic style might be formed by a musician possessing the latent talent, of which Mr. Evans's music furnishes ample proof. Had Mr. Evans enjoyed the advantage of an early training in the school of the old contrapuntal writers—the want of which advantage even the genius of Beethoven was unable to conceal—he might in all probability have produced music which would have held its own anywhere; as it is we can hardly imagine the musicians of any other country than America looking upon it as other than wanting in almost all the essentials of sacred music. Take the opening phrase, for example:—

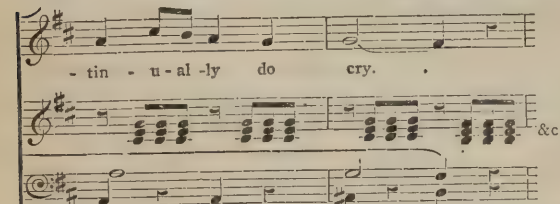
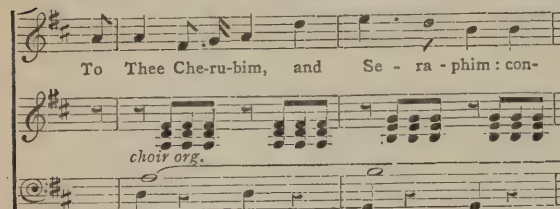
Allegro brillante.



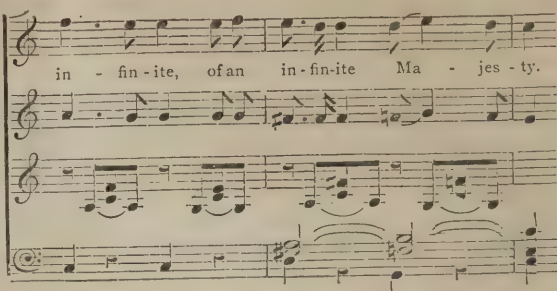
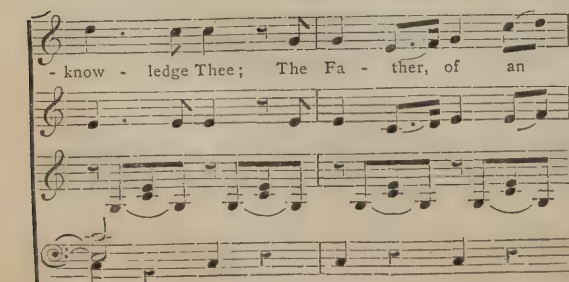
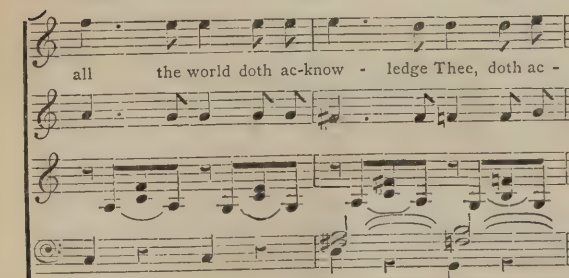
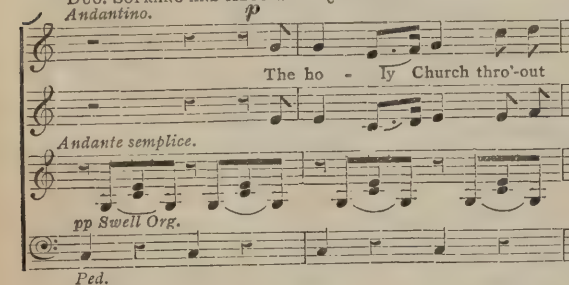


Its somewhat pompous beginning, it will be seen, is suddenly checked at the second bar by a weak suspension, and altogether lost in the latter half of the third bar; whilst the *coup de grâce* is supplied by the three organ chords at the end of the phrase. Again, the true feeling of the words can hardly be said to receive adequate expression in the following strains:—

SOLO, TREBLE.



DUO, SOPRANO AND ALTO WITH QUARTETTE.
Andantino.



In justice to Mr. Evans it should be stated that these quotations exhibit the worst features of his work, and are rather taken as illustrations, in proof of our assertion, as to the secular tone pervading it, than as a fair criterion of the whole. We have been led to place this matter somewhat prominently before our readers from the fact that so many compositions of a like calibre have come under our notice—emanating from American sources—as to imbue us with the idea, rightly or wrongly, that the art of composing sacred music has not yet been attended with an amount of success in that country at all commensurate with the efforts that would appear to have been brought to bear upon it.

NOVELLO, EWER AND CO.

God be merciful unto us. Anthem for four voices.
Composed by Samuel Sebastian Wesley.

HERE we have a setting of the 67th Psalm according to the Prayer Book version, which is the appointed alternative for the Song of Simeon as the second Cantic in the Evening Service. Now, it is a puzzle for the curious, why the music should be styled an "Anthem," any more than what may be written for the *Nunc dimittis*, which is the text that may, at discretion, take the place of this. We can offer but one vague guess at a meaning for the definition, namely: that the words are set at greater length, allowing scope for their complete expression, and for the fuller development of the musical ideas they have suggested, than is generally the case in compositions professedly designed to form part of the Service. In case this may be the composer's meaning, let us take leave to discuss it. Our term "part of the Service" should not be a correct one, since the Service extends from the opening Sentence to the final Blessing, and includes everything that is said or sung according to the rubric within these limits, the Anthem as much as any of the Prayers, as the Creed, as the Confession, as the Canticles. Nay, as to the term Cantic, it is customary so to define the two musical pieces, and their alternative, which precede the Lessons in our Church Service, but cannot restrict its application to these pieces only, for whatever is sung must be a Cantic if not of too great length to admit of the diminutive form of the word for its denomination. What is there, on the other hand, in the word Anthem that can better fit it for the definition of a longer piece than the other? Grant it, a Cantic is a little song; an Anthem is expressly set forth in the injunction of Queen Elizabeth as a "little thing in metre." Composers have many a time broken the bounds implied in both cases by the term little, and so, for Canticles and Anthems, there are manifold works of large proportions, wherein the Church has good reason to rejoice, and there are some, large and small in extent, that are of no credit to that institution or its servants, and of no edification to auditors; and thus it is not the less or greater length at which the words may be set that warrants the music to be entitled "Anthem" or otherwise. A practical difference between Canticles and Anthems is that whereas the one is arbitrarily chosen from day to day, the others are fixed for perpetual performance in their respective appointed places. Now, this displays a signal reason for a longer setting of the words of the Cantic than of the Anthem; for the former being repeated daily, or at least weekly, becomes so familiar to the worshippers that we

Come, Dorothy, come.

SWABIAN VOLKSLIED.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 85, Poultry (E.C.). New York, J. L. PETERS, 599, Broadway.

Andante.

TREBLE. *mf* *cres.*
Come, come, come, Do - ro - thy, Come, come, come, Do - ro - thy.

ALTO. *mf* *cres.*
Come, come, come, Do - ro - thy, Come, come, come, Do - ro - thy.

TENOR (sve. lower). *mf* *cres.*
Come, come, come, Do - ro - thy, Come, come, come, Do - ro - thy.

BASS. *mf* *cres.*
Come, come, come, Do - ro - thy, Come, come, come, Do - ro - thy.

ACCOMP. *mf* *cres.*

stacc. *p.*

1. Come, come, come, my dear - est, do not fear me, . . . It is my
2. Look, look, look, with - in this eye, my dear - est, . . . Where like a
3. Thou, thou, thou, a gold - en ring must give me, . . . For else, my

stacc. *p.*

1. Come, come, come, my dear - est, do not fear . . . me, It is my
2. Look, look, look, with - in this eye, my dear . . . est, Where like a
3. Thou, thou, thou, a gold - en ring must give . . . me, For else, my

stacc. *p.*

1. Come, come, come, my dear - est, do not fear . . . me, It is my
2. Look, look, look, with - in this eye, my dear . . . est, Where like a
3. Thou, thou, thou, a gold - en ring must give . . . me, For else, my

stacc. *p.*

1. Come, come, come, my dear - est, do not fear me, It is my
2. Look, look, look, with - in this eye, my dear est, Where like a
3. Thou, thou, thou, a gold - en ring must give me, For else, my

great-est joy to have thee near me, Do-ro-thy, Come, come, come, my dear-est, do not
 ti - ny fai - ry thou ap - pear-est, Do-ro-thy, Look, look, look, with-in this eye, my
 dear, I fear thou wilt de - ceive me, Do-ro-thy, Thou, thou, thou, a gold-en ring must

great-est joy to have thee near me, Do-ro-thy, Come, come, come, my dear-est, do not
 ti - ny fai - ry thou ap - pear-est, Do-ro-thy, Look, look, look, with-in this eye, my
 dear, I fear thou wilt de - ceive me, Do-ro-thy, Thou, thou, thou, a gold-en ring must

great-est joy to have thee near me, Come, come, . . . come, come, my dear-est, do not
 ti - ny fai - ry thou ap - pear-est. Look, look, . . . look, look, with-in this eye, my
 dear, I fear thou wilt de - ceive me, 'Thou, thou, . . . thou, thou, a gold-en ring must

great-est joy to have thee near me, Do-ro-thy, Come, come, come, my dear-est, do not
 ti - ny fai - ry thou ap - pear - est, Do-ro-thy, Look, look, look, with-in this eye, my
 dear, I fear thou wilt de - ceive me, Do-ro-thy, Thou, thou, thou, a gold-en ring must

fear me, . . . It is my great - est joy to have thee near me. On thy
 dear-est, . . . Where like a ti - ny fai - ry thou ap - pear-est, There then,
 give me, . . . For else, my dear, I fear thou wilt de - ceive me, If I'm

fear . . . me, It is my great - est joy to have thee near me. On thy
 dear - est, Where like a ti - ny fai - ry thou ap - pear-est, There then, teasing
 give me, For else, my dear, I fear thou wilt de - ceive me, If I'm fore'd to

fear . . . me, It is my great - est joy to have thee near me. On thy cheek so
 dear - est, Where like a ti - ny fai - ry thou ap - pear est, There then, teasing
 give . . . me, For else, my dear, I fear thou wilt de - ceive me, If I'm fore'd to

fear me, It is my great-est joy to have thee near me. On thy
 dear - est, Where like a ti - ny fai - ry thou ap - pear-est, There then,
 give me, For else, my dear, I fear thou wilt de - ceive me, If I'm

cheek so fair Shines the li - ly rare, With the rose u - ni - ting, Ev' - ry
teaz ing elf, Thou wilt find thyself, There thou hast thy home, Ne - ver
fore'd to part From my own sweet-heart, Then a soldier brave Will I

cheek so fair Shines the li - ly rare, With the rose u - ni - ting, Ev' - ry
teazing elf, Thou wilt find thyself, There thou hast thy home, Ne - ver
fore'd to part From my own sweet-heart, Then a soldier brave Will I

fair, . . . Shines the li - ly rare, With the rose u - ni - ting, Ev' - ry heart de -
elf, . . . Thou wilt find thy - self, There thou hast thy home, . . . Ne - ver more to
part . . . From my own sweet-heart, Then a sol - dier brave . . . Will I seek my

cheek so fair Shines the li - ly rare, With the rose u - ni - ting, Ev' - ry
teazing elf, Thou wilt find thy-self, There thou hast thy home, Ne - ver
fore'd to part From my own sweet-heart, Then a sol - dier brave Will I

heart de-lighting. Do-ro-ty, Come, come, come, my dearest, do not fear me, Thou art my
more to roam. Do-ro-ty, Look, look, look, with-in this eye, my dear - est, There like a
seek my grave. Do-ro-ty, Thou, thou, thou, a gold-en ring must give me, Thou art my

heart de-lighting. Do-ro-ty, Come, come, come, my dearest, do not fear me, Thou art my
more to roam. Do-ro-ty, Look, look, look, with-in this eye, my dear - est, There like a
seek my grave. Do-ro-ty, Thou, thou, thou, a gold-en ring must give me, Thou art my

light - ing. Come, come, come, . . . come, come, my dearest, do not fear . . me, Thou art my
roam. . . . Look, look, look, . . . look, look, with-in this eye, my dear - est, There like a
grave. . . . Thou, thou, thou, . . . thou, thou, a gold-en ring must give . . me, Thou art my

heart delighting. Do-ro-ty, Come, come, come, my dearest, do not fear me, Thou art my
more to roam. Do-ro-ty, Look, look, look, with-in this eye, my dear - est, There like a
seek my grave. Do-ro-ty, Thou, thou, thou, a gold-en ring must give me, Thou art my

f *con anima espress.*

great - est joy, so tar - ry near me, Thou art my great - est joy,
 ti - ny fay thou hast thy home, love, Yes, like a ti - ny fay,
 great - est joy, so tar - ry near me, Thou art my great - est joy, *con anima espress.*

f *con anima espress.*

great - est joy, so tar - ry near me, Thou art my
 ti - ny fay thou hast thy home, love, Yes, like a
 great - est joy, so tar - ry near me, Thou art my
con anima espress.

f *con anima espress.*

great - est joy, so tar - ry near me, Thou art my
 ti - ny fay thou hast thy home, love, Yes, like a
 great - est joy, so tar - ry near me, Thou art my

f *con anima espress.*

great - est joy, so tar - ry near me, Thou art my
 ti - ny fay thou hast thy home, love, Yes, like a
 great - est joy, so tar - ry near me, Thou art my

cres.

. . . . so tar - ry near me, so tar - ry
 thou hast thy home, love, thou hast thy
 so tar - ry near me, so tar - ry

great - est joy, so tar - ry near me,
 ti - ny fay, thou hast thy home, love,
 great - est joy, so tar - ry near me,

great - est joy, so tar - ry near me,
 ti - ny fay, thou hast thy home, love,
 great - est joy, so tar - ry near me,

great - est joy, so tar - ry near me,
 ti - ny fay, thou hast thy home, love,
 great - est joy, so tar - ry near me,

cres.

near me, . . . so tar-ry near me, Thou art my greatest
home, love, . . . thou hast thy home, love, Yes, like a ti - ny
near me, . . . so tar-ry near me, Thou art my greatest

so tar - ry near me, Thou art my greatest
thou hast thy home, love, Yes, like a ti - ny
so tar - ry near me, Thou art my greatest

so tar - ry near me, my great-est joy, great-est
thou hast thy home, love, a ti - ny fay, ti - ny
so tar - ry near me, my great-est joy, great-est

so tar - ry near me, Thou art my greatest
thou hast thy home, love, Yes, like a ti - ny
so tar - ry near me, Thou art my greatest

1st and 2nd times.

joy. 2. Look, look, Do - ro - thy, look, look, look, Do - ro - thy,
fay. 3. Thou, thou, Do - ro - thy, thou, thou, thou, Do - ro - thy,

joy. 2. Look, look, Do - ro - thy, look, look, look, Do - ro - thy,
fay. 3. Thou, thou, Do - ro - thy, thou, thou, thou, Do - ro - thy,

joy. 2. Look, look, Do - ro - thy, look, look, look, Do - ro - thy,
fay. 3. Thou, thou, Do - ro - thy, thou, thou, thou, Do - ro - thy,

joy. 2. Look, look, Do - ro - thy, look, look, look, Do - ro - thy,
fay. 3. Thou, thou, Do - ro - thy, thou, thou, thou, Do - ro - thy,

1st and 2nd times.

3rd time.

joy, Thou, thou, Do - ro - thy, thou, thou, thou, thou must be

joy, Then, then, Do - ro - thy, then then, then, Do - ro - thy,

joy, Thou, thou, Do - ro - thy, thou, thou, thou, thou must be

joy, Thou, thou, Do - ro - thy, thou, thou, thou, Do - ro - thy,

3rd time.

dim.

mine.

dim.

then.

espress. *dim.*

mine, thou must be mine.

dim. *espress.*

thou, thou must be mine.

dim. *espress.*

scarcely need refer to a book to bring them instantly to mind, and we can consequently follow easily any complication in the music set to them, any delicate nicety or broad novelty in its expression; whereas, the latter are heard but rarely, heard then as it were accidentally, found perhaps with difficulty if found at all, and are often not to be comprehended at a single reading, for which reasons they demand the simplest musical treatment to do them justice before uninitiated hearers. If then the music to either should be longer or shorter than to the other, let us submit that the Anthem should be the conciser, the Canticle the more amplified, and in this view, the present work seems to have a misnomer. Happily, it must be at the option of the selector of the music for the day's performance to place the composition at what period of the Service may seem to him the apter; so, they who think with us may place it after the second Lesson if they feel it fitting.

A more important and a far more pleasant consideration than this of how the work should be defined, is the merit of the music itself, which is of the highest order. In the vast amount of new Church music now being issued, among which, indeed, there is very much to praise, the instances of highly exalted beauty are most rare, and this piece takes rank with the rarest. There are longer and more pretentious works by the same composer; but there can be none that more completely fulfil their aim, and thus are more entirely successful. His beautiful feeling for harmony, which prompts him with some of the richest combinations and most novel progressions, here evinces itself with admirable effect; and his nice sense of vocal distribution leads him to display his happily chosen chords ever to the best advantage. As an instance of this, look to the harmony on the word "shall," with the climax to it, in the setting of the *Gloria*, and it is impossible not to admire its power. The opening of the piece is most tenderly devout; beginning with an air of vagueness, which is in some degree induced by a long continued dominant pedal, the music seems to express a doubt in the claim to mercy here deprecated, and the charmingly melodious phrase that is passed from one to other of the solo voices seems to diffuse strengthening hopes and growing confidence. The unusually long interlude for the organ which precedes the entry of the full choir, at the words, "That Thy way may be known," belongs as much to the musical interest as to the unfolding of the sentiment. The treatment is remarkably grand of the words, "Let the people," which is where we have the first continuous forte; and the broad character of this passage is nobly sustained. The bass solo, "Then shall the earth" stands out in prominent relief; and the chorus intermixed with this, as much throws up the principal voice as helps to enforce the words. In this place, an admirable point is where the key changes from minor to major on the words "shall give us His blessing," which seems to point out the altered state of one who feels himself endued with the beauty of holiness. The music to the *Gloria* is most impressive, and the point in it to which allusion has already been made imports with singular vehemence that the three-fold glory must be without end and for ever. Englishmen may boast, with well founded pride, of the rich stores of their elder Church music, but it is matter for still higher exultation that the torch, whose smouldering light was hidden for a large part of a century, finds new hands to bear it, displaying all its former brightness, refined by the purifying power of new knowledge and extended resources; foremost among living representatives of our glorious eld is the artist whose latest production we have now been noticing.

God is love. Sacred Song. Written and composed by Mrs. W. H. J. Carter. Arranged by W. Hollis, Esq.

THE words of this song, and also the title-page, tell us that it is "sacred," but it is a mistake to suppose that music united with religious verses is necessarily religious music. Mrs. Carter has written a pattern modern ballad, with the conventional "symphonies and accompaniments," and if her melody is not very original, it is at least tuneful and attractive. That it would more appropriately fit secular words can scarcely be doubted by any listener; and

we really think the composer—whose poetry must doubtless have been written after her music—would do wisely to reconsider the matter from our point of view.

Though I walk through the valley of the shadow of death. (Psalm xxiii. 4.) Song for Mezzo-Soprano or Tenor. By the Rev. W. H. Bliss, M.A., and Mus. Bac.

THE calm and devotional character of this song proves that its composer is well acquainted with the traditional style of sacred writing, although it does not show much inventive power. The melody well expresses the words, and the harmonies are smooth and appropriate throughout. We think it would have been better if the change in the character of the accompaniment had been reserved for the commencement of the "Animato" phrase, at the return to the original key, as it somewhat loses its effect from having been previously used in A minor. The repetition of the words "comfort me," at the conclusion of the song, has a good effect, and Mr. Bliss may be congratulated upon the manner in which he has studied the due expression of the verse.

Hymn Tunes and Chants. Composed by Frederick Augustus Packer.

WE are at a loss to divine why poems should be set and reset in the form of hymns. Many are the reasons why, when successful music has once been accepted for them, the attention of the congregation should not be irritated and the memory disturbed by the introduction of new tunes to the same words; and we regret therefore that musicians spend their talent to such a purpose. The present selection of six popular poems has a tune to each, all of which are of a kind that clings to the recollection, and so, though they are not of refined character, they will make their effect. The harmony is very free in style, but it is generally correct.

Here are also a dozen chants, and these, it must be owned, are less to the purpose than the hymn tunes. The chromatic harmony that abounds in them is inappropriate to chanting; the reciting note lies often inconveniently for voices, and the passing notes between the last chord of one strain and the first of another are practically troublesome, and they hinder the taking of breath, which the pointing indicates as necessary to the sense of the words, and the singer requires as necessary to the process of life.

The author of this little publication is organist of the Cathedral, and of the Town Hall in Hobart Town, and his evident fluency argues well for the musical experience he must have made, and for the opportunities the place affords.

Martha; or, the Fair at Richmond. A Comic Romantic Opera, in Four Acts. Composed by F. Von Flotow. Edited by Berthold Tours. Translated into English by Natalia Macfarren.

THAT it is possible for a man to make and sustain a reputation upon one work Herr Von Flotow has fully proved; for, although he produced a highly successful Opera, when quite a youth, called "Alessandra Stradella," it is by "Martha," his next composition, that he is now known; and, indeed, so popular has much of the music he has set to this pleasing little English story become, that the Opera forms a portion of the *répertoire* almost every season at both our lyrical establishments. Flotow was a hard worker, and well deserves the fame he has won. The score of "Martha," he says, he re-wrote four times before he allowed it to be played; and we believe that he has laboured zealously at other Operas, which have never yet had a hearing. The excellent translation in the edition now before us would, we think, make it a most acceptable work to produce on the stage of an English Opera-house, should such a place ever exist in this country; for, to say nothing of the scene of the tale being close at home, certainly the well-known "Last Rose of Summer" would sound better from a native vocalist, in the language of Moore's poetry, than from a foreigner in an Italian translation. The careful editing of the work reflects the utmost credit upon Mr. Berthold Tours; and we need scarcely say that the type, printing, and paper are excellent. So admirable a handbook will be a real boon to Opera-goers.

A Sea Song. For a Soprano or Tenor Voice. Words by W. C. Bennett. Music by W. Howell Allchin.

WE do not particularly like the progression of harmony which forms the introductory symphony to this song, but when the voice and accompaniment fairly start in A minor, the phrases are exceedingly dramatic. The theme in the tonic major, too, is extremely melodious and sympathetic with the words. We think that, had the composer been less learned in his harmonies, his music would have been more effective, for his continual chromatic and enharmonic changes will distress both the vocalist and accompanist. Take, for example, the skip from the harmony of B minor to that of C major, in the last bar but one on the 5th page, and then the progression which is produced by the enharmonic alteration of the C natural to B sharp, and the effect is most unsatisfactory—in fact, when we are eventually landed in C sharp minor it becomes a relief, remote as the key is; for “any port in a storm” is better than drifting about at sea. Mr. Allchin shows much musical feeling both in this and some other compositions which have come before us; but his harmonies are laboured, and we wish it to be understood that we object to many of them, not because they are *wrong*—for who shall arrogate to himself the power of pronouncing so decisive a verdict—but because we do not think that their effect is good.

BURNS AND OATES.

Cherubini: Memorials illustrative of his Life. By Edward Bellasis, Barrister-at-law.

THE catalogue of Cherubini's works, placed at the end of this volume, is a grave comment upon the state of the average musical knowledge in the present day. True it is that the compositions of this great master and profound thinker serve as a model for many of our most earnest students; but the general public—even those who profess to be exceptionally devoted to the art—know but comparatively few of the many immortal creations named in the list so ably compiled by the author of the work before us. And yet it may be truly said that never did a composer work more steadfastly and truthfully than Cherubini. Unmoved by the temporary successes of his rivals, he pursued his own course, with a veneration for his art which amounted almost to a religion; and that during his long career his intellectual power was ever steadily increasing may be evidenced by the fact of his having composed the second Requiem in D minor at seventy-six years of age. The task of collecting the many facts contained in the book under notice has evidently been a labour of love to Mr. Bellasis, and we sincerely hope that his efforts may be rewarded as they deserve to be. The date of Cherubini's birth, our author tells us, was the 14th of September, 1760, and it may be interesting to those who wish to recall the state of music at that time to be also informed that this was “one year and a half after Handel's death, when Mozart was a child of four years, and ten years before the birth of Beethoven.” When very young he began to compose, but we have been told that Halévy, who perused some of his juvenile works after Cherubini's death, pronounced that although everything he found announced the intelligent child, brought up in a good school, and reared on good precepts, there was nothing to indicate the genius which was afterwards to reveal itself. Luckily the young artist, who had mastered the organ and harpsichord under Castrucci, and was already pointed out as a prodigy, was proof to flattery, and resolved to travel through Italy for the purpose of becoming personally known to musicians, as well as to perfect himself in his art. Being the son of poor parents, it is not at all probable that this intention could have been carried out, had not Peter Leopold II., Grand-Duke of Tuscany, and afterwards Emperor of Austria, offered at his own expense to send him to Bologna, where he immediately placed himself under Sarti, whose valuable instruction, although somewhat pedantic, was no doubt highly beneficial to the youthful composer. His first Opera, “*Il Quinto Fabio*,” produced at Alessandria, was shortly followed by many others; and after visiting England, where he brought out two Operas, he took up his

residence in Paris, which was destined to be his future home, and where the brilliancy of his public career may be said to have commenced. The Revolution impeded his progress as a composer, for his connection had been with the aristocracy, and now they were flying in all directions, or mounting the scaffold. It is, indeed, related that the fact of his having studied the violin when a child was at this time the means of saving his life; for on one occasion having fallen into the hands of a band of *sansculottes*, who were seeking musicians to conduct their chants, Cherubini sternly refused to join them. The fatal cry, “The Royalist,” having been raised, a brother artist, who had also been kidnapped, seeing his friend's danger, thrust a violin into his unwilling hands and succeeded in persuading him to head the mob. “The whole day,” our author says, “these two musicians accompanied the hoarse and overpowering yells of that revolutionary assemblage, and when at last a halt was made in a public square, where a banquet took place, Cherubini and his friend had to mount some empty barrels and play till the feasting was over.” To recount only a few of the many triumphs achieved by Cherubini in the French capital would be here impossible; but we may say that Mr. Bellasis, who is evidently an enthusiastic admirer of this composer's music, not only gives us some able remarks of his own upon the works mentioned, but collects some highly interesting critiques by various writers contributed both to English and foreign journals. As we have already said, our knowledge either of the sacred or secular compositions of Cherubini is in this country extremely limited; and were they ever to be brought prominently into notice, as in the case of the resuscitation of Bach's works, we should be astonished to find that so rich a treasure had been so long allowed to remain uncared for. “*Medea*,” one of the grandest works ever composed for the lyric stage, has certainly been revived; but since 1870, when it was given at Covent Garden, it has ceased to be heard. “*Les Deux Journées*” was also presented to the aristocratic subscribers of the Drury Lane Opera in 1872—properly translated into Italian and with the dialogue set to recitative by Sir Michael Costa—but so little was it found to accord with the taste of the day that it was never repeated. Should the time ever arrive in this country when the frequenters of our Opera-houses shall be attracted by the music instead of the singers, or when those in authority at the musical festivals (now steadily increasing) shall select the finest, instead of the newest, specimens of sacred art, we may hope that Cherubini's works will be appreciated at their true value. Meanwhile it is good to be occasionally reminded that such noble compositions are waiting for a hearing; and we give a cordial welcome to the volume before us, not only on account of its intrinsic merit, but because we believe that it will have the effect of drawing public attention to the long neglected works of one who throughout his long life zealously upheld the highest interests of the art of which he was so bright an ornament. We have only to add that the book contains a portrait of the composer, with a fac-simile of his autograph; and that musical illustrations are freely used in the course of the many critical notices.

STANLEY LUCAS, WEBER AND CO.

Three Fairy Tales. Characteristic pieces for the Piano-forte.

No. 1, *Queen Mab.* No. 2, *The Gnome's Wedding.*
No. 3, *Undine.*

Composed by Oscar Beringer.

“CHARACTERISTIC PIECES” are dangerous compositions for any but experienced writers. Even Mendelssohn, as a rule, avoided giving titles to his smaller compositions, preferring that they should tell their own tale, or—failing to call up any definite idea—be accepted as abstract music. Mr. Beringer is more venturesome, and invites a two-fold criticism; for we have to consider not only whether he has written three good pianoforte pieces, but whether they fulfil the character suggested by their titles. No. 1 has a capital subject, the division of the opening passages between the two hands giving much lightness to the theme. The feeling, too, is well preserved where the change of key

takes place, the combination of the *legato* and *staccato* touches being extremely effective. No. 2, alternating between E minor and major, is eccentric, but the theme is bald and dry, and misses that humour at which the composer evidently aimed. No. 3 contains some clever points, the second subject, especially, being well written and melodious. We quite admit that in A minor, G sharp may be in the harmony and G natural in the melody, but we cannot like the opening phrase: it is harsh and ungainly to our ears. As for the "characteristic" quality of these compositions we are inclined to admit only No. 1 as a success. What No. 2 has to do with a "Gnome's Wedding," we cannot comprehend; and the first bar of No. 3, of which we have already spoken, is scarcely a melody which we should associate with the gentle and refined nature of "Undine."

The Merry Beggar's Song.

I sing because I love to sing.

Words from "The Afterglow," composed by Mrs. Mounsey-Bartholomew.

THESE two songs should command the attention of all vocalists who desire to produce their effects by legitimate means, for they are in no respect written down to the level of a commonplace audience. No. 1 especially, although having a highly characteristic melody, is so handled throughout with the skill of a practised musician that, unlike most songs of this class, it appeals rather to the cultivated than the uncultivated listener. The bold subject in A minor, contains some excellent modulations, one of which—into B flat major—is exceedingly telling, and the final phrases of each verse may be also mentioned as happily illustrative of the words. In No. 2 we have praise not only for the music, but for the careful manner in which the true accent of the words has been studied, a qualification in a composer which cannot be overpraised, seeing what an excellent example it sets to a singer. As an instance of this, we might cite the opening phrase, where the lengthening out of the word "sing" gives precisely the emphasis with which the whole line would be read, and this, as we have said, is observable throughout the song. Here again we have some most effective modulations, that into the tonic minor, on the words "It cheers the brightest day," being one of the most attractive. We sincerely trust that these clever songs may meet with the success they deserve.

WEEKES AND CO.

Te Deum. Composed by Nicholas Heins.

THIS is a setting for voices in unison with organ accompaniment, and, as such, it will be welcome to many a minister who wishes to promote singing among his congregation, and who righteously detests the form of the Chant, as totally inappropriate to the Canticles, and as becoming tedious through its monotonous repetition when applied to anything but the doxology and the daily psalms. As a composition, the present is a little weak in its frequent beginnings and endings in the same key of C; but it has points of interest—the charming transition from A minor into F, at the words, "O Lord, have mercy upon us," for instance, and the voice part is melodious and easy to sing. One high recommendation of this mode of treating the subject, is, that it may present a good declamation of the texts, and so help the people to feel the words while they sing them; but this, the composer seems to have over-looked, or he would not have come to a full close, which is equivalent to a full stop in punctuation, on the words, "The Holy Church doth acknowledge Thee," and so cut them from the conclusion of the sentence, without saying what the Church acknowledges. Let him and others who essay this class of writing, give careful consideration to such matters, and they may render signal service to congregational music.

ORIGINAL CORRESPONDENCE.

UNISON OR HARMONY.

TO THE EDITOR OF THE MUSICAL TIMES.

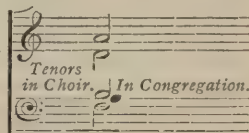
SIR,—Reviewing the recent writings on this interesting question, it appears that we have (as the statesman would say) "three courses" before us.

The musical conservative will exclaim, "None of your new-fangled notions. Sing as in the good old times. True, the double air is an evil, but let only the organist throw in plenty of double-diapason and pedal-pipes, then, out of the evil good must come."

"Not so," cries the advanced reformer. "Don't you see the disturbing elements? Part-singing must perforce be put out of church. We'll nought but unison."

Now, advocating a middle course between these extreme views, I readily admit the trite truth that the pedal (like charity) "covereth a multitude of sins;" but it must be borne in mind that not every church-organ is provided with pedals—not every organist everlastingly persists in pedalling—and not in all "places where they sing" are organs or other musical instruments to be met with. Moreover, few musicians will be persuaded that any reasonable reinforcement of the bass will convert into sweet concord the horrible dissonance their ears experience, when lusty-lunged male worshippers in the congregation "heartily" vociferate the 6th of a key, against vigorous tenors giving vent in the choir to the 7th (see first tune, "Hymns

Ancient and Modern," 3rd line).



An occasional unison has, undoubtedly, a charm; but its constant use, week after week, year after year, unrelieved by a particle of vocal harmony would, I fear, prove extremely distasteful to many.

Driven to the conclusion then that part-singing in church is (to say the least) desirable, I cannot shut my eyes to the pressing demand for the revision of many tunes and chants commonly used in congregational worship, inasmuch as all these ought to be so harmonised as to "go" satisfactorily by themselves, with or without the aid of an instrument and in spite of the frequently inevitable *double air*. It may not be possible to map out accurately the boundaries of this happy *vid media*; nor may the exact positions be pointed of all the contrapuntal rocks and quicksands whereon many a good tune has been wrecked. Suffice it to be known, that (in this, more than any other branch of the divine art) there are harmonic "breakers a-head;" and the skilful pilot, with his eyes open, will not fail to distinguish and steer clear of the danger.

Your obedient servant,

J. CONWAY BROWN.

Aldershot, April 15th, 1874.

TALLIS MEMORIAL FUND.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—A few weeks ago I sent out nearly 200 circulars to members of the musical profession and others, soliciting subscriptions to a Fund formed (under an influential Committee) for the purpose of placing a brass to the memory of Thomas Tallis in Greenwich Parish Church, where he lies buried. In reply to those circulars I have been promised subscriptions to the amount of about £6. It is obvious that nothing worth doing can be done with so small a sum.

I do not believe that it is through any unwillingness to honour the memory of one to whom English music owes so much that more subscriptions have not been received; it is probably owing to a slight misapprehension of the wish and intention of the promoters of the Fund. Our desire is that no sum may be considered as too small as a

contribution: there are probably many who, feeling unable to send a guinea or two guineas, have therefore sent nothing at all. Will you, with your usual courtesy, allow me to say that sums, however small, whether in stamps or by P.O.O., will be thankfully received by

Your obedient servant,
H. WALTER MILLER, Mus. Bac.,
Hon. Sec. Tallis Memorial Fund.
Richmond Hill, S.W., April 15th, 1874.

MEDIEVAL CHOIR RULES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—So little is known of the internal life of the choirs in the middle ages, that the following rules will be regarded with considerable interest:—

In the MS. Statutes of St. David's (which I consulted in that far distant cathedral), in 1368 the complaint is made that "certain Vicars," who do not hold the office of Cantors according to custom, in the Hours sing before their fellows, begin by themselves, and at the ends of the verses draw them out after the rest, and at the pointing do not agree together, but deform the choir and throw it out of all order; every man doing his own pleasure, takes his own disorderly way, anticipating words in an incongruous manner, utterly regardless of punctuation, right pronunciation, and correct reading, and moreover whisper in low murmurs.

At St. Paul's the 14th century Statutes speak with even greater precision: "The heart should be in unison with the voice, when we sing in the House of the Lord" (1. Cor. xiv. 15; Ps. ii. 11, xlvii. 8, cxxxvii. 2).

We should consider that in psalmody we are in the sight of God and angels; we believe that He is everywhere present, for the eyes of the Lord are in every place (Prov. xv. 3); but especially is He near when His praises are sung, and ministering angels and citizens of heaven are joined with men when we lift up pure hands before God (Ps. cxxxvii. 2, Heb. i. 14).

How earnest then should we be in Church, both in singing the office of the Hours and of Holy Communion, to do such a work with fear and reverence, lest (which God forbid) we should do it negligently or lazily, or in an uncomely and lukewarm manner; and so we should fall into that condemnation, "Cursed is he that doeth the work of the Lord deceitfully" (Jer. xlviii. 10). To guard against such a wretched fall, how careful should we be to provide that in the Church of God there should be nothing frivolous, indecent, or perverse in thought, word, and deed; so that the Lord when He cometh may find not that which He will punish, but that He will reward. Let the singers humbly offer praise to God without any pride; let them please those who understand the art of song by the sweetness of their melody, profit the unlearned, and, whilst chanting, seek rather to edify the people than to covet popularity and empty adulation.

In singing Psalms, at the pause between the verses and at the pointing all should end and begin anew together. None from affectation or desire of prominence should lengthen out words that ought not to be dwelt upon, nor with unseemly haste take the lead of their fellows. The Service should be solemnly sung with due deliberation, and those who frequently offend against this rule ought to be sharply reprov'd.

At Lincoln, another century later (1439), the Statutes say, In psalmody distinctness and devotion should be observed in keeping the measure and pointing; without dragging or clipping the voice; the end of each verse should be sung crisply and shortly by all as one. The notes should be taken without delay, quickly; there should be frequent pauses, and the nature of the season should influence the time. None should lag after another, none begin before others; all should end as if there were but a single voice; then, taking breath, all should begin together, each side following its leader, as the Apostle says, "All with one mind and one mouth honouring God," and imitating our fellow citizens the angels, of whom it is written, "They all sing with one voice." Every chant, and psalmody as well, should be kept up to the true pitch with earnestness

of mind and voice, for sinking to flatness is a proof of indolence, and rising to over-sharpness, which is the cause of discord, is an evident mark of a light mind and love of ostentation. Let each mark this line, "Mind what is to be heard; begin together; end plainly!"

I am, Sir, yours faithfully,
MACKENZIE E. C. WALCOTT, B.D.,
Præcentor of Chichester.

CHURCH SINGING.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Having read a correspondence headed "Church Singing" in your paper of last month, I beg to differ in opinion from your correspondent, and further to prove, according to principles, that the ground he takes is untenable.

That a "double air" is bad your correspondent admits. That it can be remedied by the organ—unless when overpowered and rendered inaudible—I cannot admit.

Those who have studied orchestration know well that each class of instrument (strings, reed, or brass) must have a complete, or at least consonant, harmony in each several group. That if two or more parts are detached from the mass of the harmony and given to another class of instrument from that executing the complete harmony, these two parts must in themselves contain a harmony that could be performed alone without offending the ear. Now suppose we have a string quartett in four real parts, and only have three brass instruments, we must give them a harmony complete in itself, not depending on any of the strings for its completion; for even if we were to put fifty strings to play the part omitted in the brass, could we make a complete harmony on account of the difference in tone (*timbre*)? as the three brass instruments in imperfect harmony would still stand out from the rest, and nothing but another brass instrument could complete the part wanting. Now suppose even these three chords descending, which contain no dissonances or any device of preparation or retardation,

6 D	6 C \sharp	6 B
3 A	3 G	3 F \sharp
1 F \sharp	1 E	1 D

If these chords are played on the organ, sung, or rendered by one class of instruments, the effect is good, but if the lower part is played on the organ and the two upper parts are sung, the fourth becomes at once offensive. The same will result if the organ plays the two upper parts and a voice sings the lower. Thus we see the organ, or indeed any instrument, cannot render harmonious a bad vocal harmony by adding parts necessary for its correction, since the tone has no affinity, and stands away from the voice. Still, waiving this important consideration, and temporarily supposing that, as your correspondent says, the pedal 16-ft. did complete the harmony, how about the 8-ft. stop, which in reality forms the organ proper? Are we to play with the right hand on a Principal, or 15th, and with the left on a 16th Bourdon, to allow such an illogical combination as a double air to gravitate to something like harmony? By any other combination we must have frequent atrocious discords with the organ proper, viz., the 8-ft. and 4-ft. stops.

As to the information volunteered about the 16-ft. reed and flue-stops, I do not conceive any organ-builder or musician could derive any information except relatively to the writer of it; still less could he draw from it any argument.

I am, Sir, yours, &c.,
ORGANIST.

THE POETIC BASIS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Having read with great interest the paper on Herr Wagner's theory of musical art by Mr. Joseph Bennett, and having attentively followed the discussion which it has raised, I feel constrained to endeavour to set forth the question as it appears when regarded from a feminine point of view—as it strikes the mind of a "soulless" woman!

In considering the question of a poetic basis of music, a fact, I think, of some importance should be borne in mind, namely the two-fold character of both music and poetry. There is music which acts only or chiefly on the senses, and music which appeals to a higher part of human organisation, the heart or soul; just as there is poetry of two orders, which for want of better terms may be classed as sensual and sentimental. These differences cannot be accurately defined whilst human nature continues to be what it is, and the question, which is that of Wagner's theory, becomes one of degree rather than of kind. It is music of this lower class which should be spiritualised by the addition of poetry—it is music of this sort to which the adjective "popular" appropriately belongs, and whilst those senses which it delights remain to the human race, it is to be feared that the "possibility of music for the sole sake of sonorous beauty ceasing to exist" must be regarded as a very remote contingency. In one who is so true a musician as Wagner, this tenacious clinging to a principle which raises poetry by debasing music must excite wonder, though the attempt to elevate art in general by the subordination of art in particular, as shown in his ideal state of the opera, may challenge admiration for its catholicity of spirit. The tendency of his theory is doubtless to reduce music to the position of an attribute of poetry, and to deprive it of any independent existence.

Probably most musicians will admit that a poetic impulse or basis lies at the root of the existence of music, though perhaps few will be prepared to concede that the "conditions" of that impulse are necessarily superior to "the demands of music in its independent state"—whatever those demands or that independent state may be. One of your correspondents, Mr. John Hinton, whom I will quote, partially defines this principle when he says: "I contend that poetry, or to speak accurately, the poetical idea, has two interpreters—poetry proper and music, but that they are two different order of things, which, when combined, produce the highest excellence." Right, perhaps, so far, but not far enough. Nor is any advance made by adding that "no combination will so blend them as to efface their respective characteristics." Music and Poetry are rather, as Carlyle might say, "the forms, the vestures, under which men have embodied and represented for themselves the 'Poetical' principle"—two totally distinct and different clothings of the same idea. Therefore the highest excellence is not to be found in either of those expressions whilst human and finite, nor in any combination of them, but in the common source from which they spring—in the mother-spirit which gives, and is, the life and soul to both sister arts. And just as, to continue the figure, religious forms and creeds embody the religious idea and Christianity, so sound in music and language in poetry are the audible, tangible forms by which it is possible to realise the infinite, underlying principle—without which the arts might be as "sounding brass, or as tinkling cymbals." I claim a duality of physical and spiritual beauty for both music and poetry.

It may be said that I am fighting the Wagnerian battle in contending for a poetical principle, above and beyond its outward symbol in music, another phase of the "poetic impulse, the conditions of which are superior to the demands of music in its independent state;" but whatever it may be called, impulse—principle—inspiration—there is something unknown to human comprehension working in the infinite depths of human nature which finds expression in the highest forms of music and poetry. This is the *raison d'être* of instrumental music, which claims to have the fullest inspiration, the true apostolical succession, if I may be allowed the illustration. And the fact that instrumental music lives and flourishes is a strong argument in favour of its possessing that vitality which a universal law, whereby all useless or superfluous existence is doomed, demands.

Wagner maintains that infinite melody exists in Nature, but not in art, or in one form of art alone; whilst Mr. John Hinton, who opposes him in this instance, denies it in Nature too, and regards Wagner as little short of a madman for harbouring such a belief. "Infinite melody is the negation of all melody," because, as I apprehend it, the finite would be merged in the infinite, as the rivers in the

sea; yet clouds draw their moisture from the boundless ocean to return again in ten thousand streams.

The verdict of a musical public in a "healthy state of ear" on the question of poetic basis in music is not to be disregarded; but do not let us ask it to weigh the respective merits of symphonies and operas, when there is so large a balance of extraneous interest, as in acting and all the accessories of a dramatic performance, on one side. Let us also discriminate between intellectual enjoyment, and the gratification of still higher feelings, such as are called into play by listening to instrumental and oratorio music. We do not expect that an uneducated ear should be able to perceive the scientific beauties of Bach's fugues, nor an unspiritual mind the deep pathos in the "Lieder ohne Worte" of the poet-musician Mendelssohn. But because certain qualities are lacking in certain persons—because some human organisations are defective, it is surely not necessary to invent and proclaim a theory of soulless music and soulless woman, who, like inanimate statues, perfect in form and feature, but with the sightless, expressionless eyes which indicate the empty spirit-house, must wait till inspiration from poetry and man, their proper correlatives, shall cause them to become living souls. This method of the "higher development" of woman would, I fear, meet with as much opposition from the advocates of women's rights, as the same apotheosis when applied to music calls forth from the more truly devoted and chivalrous lovers of the "inarticulate unfathomable speech," which is the world's most universal language.

I am, Sir, yours very truly,

KATE C. FIELD, R.A.M.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

K.—The question scarcely admits of being answered seriously.

W. S.—Our correspondent can know but little of the conduct of a journal, if he believes that the Editor is to be called upon by authors who submit works for review to give reasons why they remain unnoticed for a time, or are altogether thrown aside.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ALLOA.—On Tuesday the 14th ult., at the annual concert of the Alloa Musical Association, Handel's Oratorio, the *Messiah*, was performed, almost in its entirety, and considering the numerical strength of the Association, and the fact that, except in the orchestral part, there was nothing but amateur talent engaged, the execution of the work was very satisfactory. The soprano and contralto music was divided among four ladies: the solos deserving of most attention being, "Rejoice greatly," which was well sung, "I know that my Redeemer liveth," and "He was despised." "Why do the nations," "The trumpet shall sound" (the trumpet *obligato* excellently played by Mr. Henderson), and the tenor air "Thou shalt break them," were sung with much feeling and expression. The choruses were well rendered, the leads being taken up with great firmness. The orchestra was highly efficient. Mr. Alexander conducted with great ability.

ANSTRUTHER.—The members of the East of Fife Musical Association concluded their sixth session on the 10th ult., by giving a public performance of Handel's *Dettingen Te Deum*, and Spohr's *Cantata, God, Thou art great*, with the addition of a few selections from Mozart. The rendering of the whole was characterised by an absence of ostentatious display, and a marked appreciation of the music on the part of conductor, soloists, chorus, and orchestra. The choir consisted of about 75 voices, and the orchestra numbered 13, the whole being amateur members of the Association.

ARBROATH.—On Tuesday evening, the 7th ult., the Arbroath Choral Union performed Handel's *Messiah*, in the New Public Hall.

The choir numbered 130, and the solos were sustained by Miss C. Armstrong (soprano), Miss Dones (contralto), Mr. Whitehead, tenor, and Mr. Ferry, bass. Mr. D. T. Christie, and Mr. W. H. Richmond, of Dundee, accompanied on the pianoforte and harmonium, and Mr. Nagel, of Dundee, officiated as conductor. Miss Armstrong was successful in her solos, Miss Dones proved highly effective in all her music, Mr. Whitehead was a good exponent of the tenor part, and the bass solos were admirably delivered by Mr. Ferry. The choruses were well sung, especially the "Hallelujah" and the "Amen." Great praise is due to Messrs. Richmond and Christie for their efficient accompaniments, and Mr. Hagel is entitled to high credit for the ability he displayed in conducting.

ASHFORD.—The members of the Oxford church choir gave two performances of Handel's Oratorio *Samson*, in the National School-room on the evenings of the 27th and 30th of March. The choruses were creditably given, the trebles (all boys) being especially good. The soprano solos were sung by Master Philpot, Master Lander and Master Rigden, the latter being very effective in "Let the bright Seraphim." Master Thorne sang "Return, O God of Hosts," Dr. Wilks, the hon. Frencor, was very successful in "Total eclipse," and Mr. Walter Hill gave a good rendering of "Thy glorious deeds." Mr. Legge presided at the pianoforte, and Mr. F. R. Frye at the harmonium. Dr. Wilks conducted.

BEDFORD.—In connection with the opening of the new Corn Exchange, two grand concerts were given by the Amateur Musical Society, on Thursday, the 16th ult., under the patronage of the Duke and Duchess of Bedford, and the principal families in the county. The band and chorus consisted of nearly 200 performers, assisted by several artists from London, including Mr. Harper, solo trumpet. The vocalists were Miss Spiller, Miss Marion Severn, Mr. H. Guy and Mr. Lewis Thomas. The *Messiah* was given in the morning, and a miscellaneous selection in the evening. The two concerts gave great satisfaction to a numerous audience. Mr. P. H. Diemer conducted both performances with much ability.

BELFAST.—A fine performance of the *Creation* was given by the Belfast Musical Society, in the Ulster Hall, on the 27th March, under the conductorship of Mr. James Thomson. Miss Blanche Cole, Mr. Edward Lloyd, and Mr. Lewis Thomas rendered the solos, duets, &c. excellently, Mr. F. C. Smythe ably presiding at the organ. The choir of 180 voices sang with great precision, and were well supported by an orchestra of 50 performers.—On the 30th March, Mr. W. T. Best played at the Ulster Hall Monday Popular Concerts. The organ is well known as Hill's finest instrument, the largest yet erected in Ireland. A large and appreciative audience assembled on the occasion. Miss Lumsden, of Dublin, was the solo vocalist.

BIDEFORD.—On Friday evening the 10th ult., Mr. Backhouse gave the third and last of his Subscription Concerts for 1873-74, in the Music Hall before a large audience. The programme was well varied, and the selections given in a very creditable manner. The principal vocalist was Madame Billinie-Porter, assisted by the Bideford Amateur Vocal Union—a choir of nearly 50 voices—of which Mr. Backhouse is conductor. Madame Porter was highly successful in all her songs. Haydn's *Toy Symphony* was given with care and precision and encores. The programme also comprised glees, part-songs, the quartet, "When evening's twilight," well sung by the Rev. T. Russell and Messrs. Pearce, Mules, and Johns; Rossini's duet, "Quis est homo" (*Stabat Mater*), by Madame Porter and Mrs. Backhouse; and "O memory," by Mrs. Backhouse, Miss Lee, and Mr. Eaton Young, which last obtained a well-deserved encore. Two instrumental duets, in which Mr. Backhouse was joined by Miss Norman and Miss Colwill, were well rendered and elicited enthusiastic applause. The accompaniments were played by Mr. Backhouse.

BIRKENHEAD.—Handel's Oratorio *Jephtha* was given by the Cambrian Choral Society on the 25th March, in the Queen's Hall, the principals being Madame Billinie-Porter, Miss Jessie Bond, Mr. Bywater, Mr. Thomas Brandon, and Mrs. Bradnock. Madame Porter was in excellent voice, and in the airs, "The smiling dawn of happy days," and "Farewell, ye limpid streams," fully sustained her reputation. Miss Jessie Bond, Mr. Bywater, and Mr. Brandon were also highly successful in the music allotted to them. The band was led by Mr. Seymour very efficiently. Although the choir wants strength, all the members sing with a crispness that is difficult to surpass. The chorus "When His loud voice in thunder spoke," well deserved the encore. Mr. Argent presided with much ability at the harmonium, and Mr. W. Parry was an efficient conductor.

BOSTON, U. S.—Madame Camilla Urso's third concert at the Horticultural Hall, was numerously attended. In addition to the excellent violin playing of the concert-giver, Mr. Richard Hoffman, from New York, was heard to much advantage in the pianoforte part of one of Beethoven's violin and pianoforte Sonatas, and also in Schubert's Trio, in B flat (Op. 99), in which he was associated with Madame Urso (violin) and Mr. Hennig (violinello). The local papers speak in the highest terms of Mr. Hoffman's playing, and express regret that he is not oftener heard in Boston.

CAMBRIDGE.—The Amateur Musical Society gave the 57th quarterly performance, in the Town Hall, on the 25th March, the programme consisting of *Alexander's Feast*, and a miscellaneous selection. The soloists were Madame Wells, Mr. T. Robson and Mr. O. Christian. Mr. Robson and Mr. Christian were highly successful in the music allotted them, the latter receiving an encore for Sullivan's ballad, "A weary lot is thine, fair maid." Madame Wells was unfortunately suffering from indisposition. Mr. F. Dewberry played the violinello *obbligato*, in the air "Softly sweet in Lydian measures," in a very efficient manner. There was a large audience.

CATSFIELD, SUSSEX.—On Thursday the 9th ult., an excellent concert was given in aid of fund for Bishop Callaway's church in Central Africa. The performance was held in the School-room, which was well filled. Amongst the pieces most favourably received were Sullivan's "Little maid of Arcade," and "Stars the night adorning," by Wexlerin, both sung by Miss Barlow, and encores. "The Message,"

sung by Mr. Ward was also highly appreciated. The arrangements, which were perfect, were under the management of Mr. Andrew Hayley, the son of the Rector of Catsfield. The money obtained amounted to over £8.

CHEETHAM, MANCHESTER.—At the annual concert of the St. Mark's Glee and Choral Union, held in the School-room on the 27th March, the first part of the programme consisted of selections from Mendelssohn's Oratorio *St. Paul*, and the second of the same composer's unfinished Opera, *Loreley*, and several vocal pieces. Mr. Lockett, the conductor, who played with much effect two of Chopin's pianoforte pieces, was presented during the evening (by the male members of the Society) with an elegant, silver mounted *bâton*.

CHISLET (near CANTERBURY).—The organ lately erected in the church of this village by Messrs. Bevington and Sons, London, was opened on Tuesday evening, the 7th ult., by Mr. J. F. Thorne, of St. Mary's Church, Ramsgate, who displayed the capabilities of the instrument to great advantage in selections from the works of Handel, Mendelssohn, &c. The church was crowded in every part.

CLIFTON.—On Monday the 20th ult., Mr. J. C. Daniel, the enterprising conductor of the Clifton Winter Entertainments, gave two ballad concerts at the Victoria Rooms, in which Madame Patey, Miss Banks, Mr. Patey, and Mr. W. H. Cummings were announced to take part. There was a good attendance on both occasions. Madame Patey, whose singing is always listened to with delight, was unfortunately indisposed and only able to take part in the first concert, which was a severe disappointment to the audience. Miss Banks, Mr. W. H. Cummings, and Mr. Patey were highly successful in songs by Claribel, Molloy, Barnett, E. Berger, A. S. Sullivan, &c.

COLCHESTER.—A very large audience assembled at the Colchester Theatre, on Wednesday evening, the 15th ult., to hear a performance of Handel's Oratorio *The Messiah*, by local amateurs, assisted by several professional vocalists and instrumentalists. The tenor solos were allotted to Mr. Robson, of Cambridge, his best performance being the aria "But Thou didst not leave." Miss Franklin's contralto voice was heard to great advantage in the recitative "Behold, a Virgin," and the arias "O, Thou that tellest," "He shall feed," and "He was despised." The soprano parts were well rendered by Miss Emily Spiller, and she fully deserved the repeated manifestations of appreciation which she received. The bass solos could not have been entrusted to a better artist than Mr. Hilton. All the portions allotted to him were very faithfully rendered; and his interpretation of the aria "Why do the nations," was most admirable. The choruses were given in a most creditable manner; and Mr. Winterbon, who conducted, may well be congratulated upon the result.

DERBY.—At the concert given by the members of the Choral Union, on Wednesday evening, the 25th March, in the Drill Hall, Handel's *Acis and Galatea*, and Mendelssohn's Cantata *The First Walpurgis Night*, were performed. The solos were rendered by Miss Arthur, Mrs. Crowther, Mr. C. H. Coulson, Mr. R. J. Smith and Mr. Field Baldwin. The great feature of the evening was the execution of the choruses; and the band, led by Mr. Farmer, was excellent. Mr. Woodward conducted.

DUNDEE.—Handel's Oratorio *Samson* was performed on the 31st of March, in the Kinnaird Hall, by the Dundee Harmonic Society, Mr. S. C. Hirst conducting. The choruses were sung by the members of the Society, who, on this occasion, numbered a little over 80 voices. Three of the members undertook the music for *Samson*, *Manoah*, and *Harapha*; Mrs. A. J. Sutton and Miss Edith Clelland being the professional artists engaged. A small but well balanced band, led by Mr. W. H. Cole, strengthened by the organ, at which Mr. W. H. Richmond presided, played the accompaniments. Mrs. Sutton in "Let the bright Seraphim" (excellently accompanied by Mr. Wood on the trumpet), and Miss Clelland in "Return, O God of Hosts," were highly successful.

DUNGANNON.—A new organ, built by Messrs. Forster and Andrews for the church, was opened on Wednesday, the 8th ult., by Mr. T. Osborne Marks, Mus. Bac., Oxon, organist of Armagh Cathedral. The voluntaries were "The March of the Israelites" (Costa), an Andante of Wesley's, and Motett (No. 3), Mozart.

ERITH.—Messrs. Walker and Sons have just completed a fine organ for Christ Church, of which Mr. Richard Lemaire is organist and choirmaster. The instrument, which consists of two complete manuals, was opened on Thursday, the 16th ult., by Mr. W. S. Hoyte, of All Saints', Margaret Street, who gave a Recital of select organ music. During the evening several choruses were sung by the Erith Choral Society, under the direction of Mr. Lemaire.

FAVERHAM.—The second amateur concert in aid of the fund for re-seating and re-arranging the Parish Church, was given by Mr. Drake and the church choir, assisted by a number of ladies and gentlemen, on Thursday evening, the 9th ult. The programme was well selected, the most important works being Mendelssohn's Psalm, "Judge me, O God," Gounod's Psalm, "By Babylon's wave," and a selection from Beethoven's *Mount of Olives*. The band and chorus numbered over 80 performers. Mr. Drake conducted.

GLASGOW.—The sacred concert given in the Theatre Royal, on the 9th ult., was in every respect successful. The first part of the programme consisted of a selection from Handel's *Messiah*, the artists being Madame Demeric-Lablache, Mdlle, Pauline Rita; Messrs. Hilton and Pearson, assisted by an efficient chorus and full band; Mr. Berger presiding at the pianoforte and harmonium. The second part embraced selections from Mendelssohn's *Elijah*, Handel's *Judas Maccabeus*, and Sterndale Bennett's *Woman of Samaria*. The most successful efforts of the evening were Madame Lablache's singing of "He was despised;" and Mr. Pearson's "If with all your hearts." Mr. Hilton gained a well merited encore for "In Mamre's fertile plain." There was a large and appreciative audience.

GOOLE.—The Choral Society gave the last concert for the present season, on Tuesday evening, the 31st March, when Mendelssohn's *Hymn of Praise (Lobgesang)* was performed for the first time in this neighbourhood. There was a good attendance; and the number of

singers was larger than on any previous occasion, the whole of the stage in the Public Rooms being filled. The choruses were rendered very effectively, the piano and forte portions being appropriately marked. The choral "Let all men praise the Lord" was finely given. Miss Hiles (of the Liverpool and Manchester concerts) sang the soprano solos, and with Miss M. Clegg, the duet "I waited for the Lord." Mr. Hopley rendered the portion of the Cantata which fell to him exceedingly well. Mr. James Milnes conducted.

GRANGE-OVER-SANDS.—On Wednesday the 8th ult., the Musical Society gave the last of this season's concerts, when Handel's *Judas Macabæus* was performed. It being the first time that an Oratorio has been given in the neighbourhood, much interest was manifested. The room was filled with a very select audience. The principal vocalists were Miss Wakefield, Miss Hubbersty, Mrs. Strongitharm, Mrs. Briggs, Mr. Harrison, Mr. G. Bush and Mr. Preston. The chorus comprised 16 sopranos, 9 altos, 5 tenors and 7 basses. Mr. Dean, organist of the Parish Church, Lancaster, presided at the pianoforte most efficiently, and Mr. Elliott, of Preston, ably assisted by his accompaniments on a harmonium. Mr. Bather conducted. The choruses throughout were given with precision and spirit. "O Father, whose Almighty power," "O never bow we down," and "Fallen is the foe," were exceedingly well sung, and "See the conquering hero comes" was encored. Miss Wakefield sang with care and expression the air "Father of Heaven," Miss Hubbersty was very effective in "Wise men flattering," Mrs. Strongitharm and Mrs. Briggs sang several duets admirably, "O never bow we down," met with a very flattering reception, and "O lovely peace," was re-demanded. Mr. Harrison took the part of Judas very satisfactorily. His greatest success was in "Sound an alarm." Too high a compliment cannot be paid to Mr. Bush for the able manner in which he sang the part of the Israelitish man, and Mr. Preston was very successful in his interpretation of Simon. A word of praise is due to Mr. Bather, the esteemed conductor.

HADLEIGH.—On the 10th ult., the Town Hall was filled almost to overflowing by a most respectable audience, assembled to hear an amateur concert given by the members of the Hadleigh Choral Society, consisting of nearly 40 performing members, the greater number of whom were present. The following ladies assisted in the instrumental portion of the concert, viz., Miss Norman, Miss Grimwade, Miss Wilson, and Miss Hardacre. The overtures were brilliantly played, and the several part-songs were sung most effectively, some being encored. The gem of the evening was Beethoven's Trio in G major, which was exceedingly well rendered. Miss Hardacre accompanied, and Mr. Hardacre conducted. At the termination of the concert, the Rev. Rev. R. T. Wheeler, addressed those present on behalf of the choir, and in elegant and forcible language, introduced the names of Mr. and Miss Hardacre, who have given their united services from the formation of the Society in bringing it to its present efficient state, and then presented Mr. Hardacre with an elegant timepiece, enclosed in a morocco case, with the following inscription engraved under the dial face:—"Presented by the Members of the Amateur Choral Society, to Mr. and Miss Hardacre, in acknowledgment of their kind and valuable services. Hadleigh, April 10th, 1874."

HALIFAX.—A concert was given by the Philharmonic Society, on the 25th March before a large audience, in the Mechanics' Hall. The performance throughout was excellent. Mr. Whittaker in Beethoven's Concerto, in C, was much applauded, and the playing of the Symphony, in D (Beethoven), met with an equal response from the audience. Mr. Rickard, of Halifax, was most enthusiastically received in his songs; he has a fine voice, and was repeatedly encored.—At the concert at the Drill Hall, on the 9th ult., which had been postponed from the 14th February, in consequence of the indisposition of Mr. Sims Reeves, the public was again doomed to disappointment, for an announcement stating that he was still too ill to appear was received in the morning. Mr. Vernon Rigby, however, sang all the songs allotted to Mr. Reeves, and received quite an ovation from the large audience assembled. The other vocalists were Miss Helen D'Alton and Mr. Henry Pyatt, both of whom were highly successful. A choir also sang several part-songs with admirable effect, and received the warmest applause. Mr. Sidney Naylor was the accompanist.

KIDDERMINSTER.—Bach's *Passion* (St. Matthew) was given in St. Mary's Church, on Thursday evening, the 26th March. The performance was a decided success, although another rehearsal would have been advisable. Two choirs were formed, occupying seats in the chancel; the bass and alto recitatives and arias were well performed, but the tenors were weak, especially in the recitatives. The boys executed their portions admirably. The work is divided into two parts, and on the conclusion of the first portion, the Rev. G. D. Boyle, M.A. delivered a short but impressive sermon.

KILMARNOCK.—The Philharmonic Society brought its meetings to a close for the season by a successful performance of Handel's Oratorio *Judas Macabæus*, in the Corn Exchange, on Thursday evening the 2nd ult., before a large audience. The solo singers engaged for the occasion were Miss Emily Spiller (soprano), Miss Dones (contralto), Mr. Edward Lloyd (tenor), and Mr. J. R. Alsop (bass), all of whom were highly efficient. Mr. A. L. Peace, Mus. Bac., Oxon., presided at the organ (Mr. Cowap, the Society's organist, being unfortunately indisposed); and Mr. W. H. Dixon conducted.

LEITH.—The services at St. James's Church during Holy Week have been frequent, and throughout well attended. A new feature was introduced into the evening service, by the addition to the shortened evensong with sermon, of "Christ's words on the Cross," set to music by Mr. William Harrison, organist of the church. The words of our Saviour are introduced in seven recitatives, each one of which is prefaced by a chorus or trio, consisting of a text or texts of Scripture of a reflective character, bearing on the words of our Saviour immediately preceding; the whole ending with the beautiful choral introduced by Mendelssohn into his Oratorio *St. Paul*, "To Thee, O Lord, I yield my spirit," &c. The Rev. G. Jackson, M.A., incumbent, sang the recitatives with good taste and excellent feeling, and the

members of the choir took up their parts with commendable precision. The Easter services were of the usual festal character. The morning was ushered in by a merry "peal" from the St. James's ringers, after which, at 8.15 A.M., an early celebration of the Holy Eucharist was attended by upwards of 70 communicants. The other services were as follows:—Morning Prayer at 11 A.M., General Confession (Barnby); Preces (Tallis); Easter Anthems (Turner); Proper Psalms (Sporfirth and Higgins); Te Deum (Smart) in F; Benedictus (Elvey) in F; Creed of St. Athanasius, Traditional Chant. Holy Communion (second celebration, 185 communicants); Kyrie, Credo, and Offertory (Harrison); Sanctus and Gloria (Woodward) in E flat. The Litany was read at 3 P.M. Evening Prayer at 6.30 P.M., Processional, Confession and Preces, same as morning; Proper Psalms (Woodward and Rogers); Magnificat (Boyce); Nunc dimittis (Farrant); Anthem, "If ye then be risen with Christ" (Naylor); with appropriate hymns. The singing was remarkably well in tune, and the "pointing" of the psalms was carefully observed by the very efficient choir. The rendering of the Nunc dimittis was worthy of special praise.

LINCOLN.—The Philharmonic Society gave the first concert in the Masonic Hall, on the 15th ult., under the direction of Dr. Mason. Mr. Nicholson was very successful in a flute solo; and Madame Thaddeus Wells was encored in "Lo! here the gentle lark" (Bishop). Mr. Christian, who was formerly one of the lay vicars of the Cathedral, was highly effective in "O ruddier than the cherry," and some ballads. Flotow's overture to *Sradella*, and a selection from *Fra Diavolo* (Auber), were well rendered by the orchestra. Mr. W. Mason was accompanist.

LINDSAY, ONTARIO, CANADA.—A concert was given in St. Paul's Church, in aid of the organ fund, on Monday the 23rd February, when the following selection was performed: Hallelujah Chorus (Handel); "Thine, O Lord" (Kent); "Praise the Lord" (Scott); Nunc dimittis (Ebdon); "Angels ever bright and fair"; "Resignation"; "Lord, remember David"; "Nazareth"; and "He shall feed His flock"; solo vocalists the Misses Roberts, Cottingham, and Watson, and Mr. Hooper. Mr. Tremee played a flute solo, and organ solos were contributed by Mr. Knight. Mr. Hooper conducted, and Mr. Knight (organist of the church) and Mrs. E. Roberts (organist of St. Andrews' Church, Lindsay) presided at the organ.

LIVERPOOL.—Signor and Madame Garcia gave a morning concert on Monday the 13th ult., which was attended by a numerous audience. Gounod's "Biondina," Benedict's "Rock me to sleep," and the Ballata from the Opera *Mignon*, were well sung. Mr. Macon joined Signor Garcia in a duet, "Two nightingales," and also sang Hatton's song, "The lark." Signor Garcia was encored in "Le lac," for which he substituted "The village blacksmith." Mr. Horton C. Allison played Beethoven's Sonata, Op. 29, No. 2; Chopin's valse, and his own Impromptu, from the "Oxford Concert Pieces," in which he was encored. The accompaniments were divided between Mr. Allison and Sir Julius Benedict.—The sixth Subscription Concert of the Philharmonic Society, on the 14th ult., included in its programme Signor Randegger's Cantata, *Fridolin*, conducted by the composer; principal artists: Madame Lemmens-Sherrington, Mr. W. H. Cummings, Mr. Lewis Thomas, and Mr. Santley. The overture to the short second part of the concert was Meyerbeer's to *Dinorah*, and the concluding piece Mendelssohn's "Cornelius" March.

MANCHESTER.—An excellent concert was given in the Free Trade Hall, on Thursday evening, March the 26th, by Herr Joachim and Mr. Charles Hallé, in aid of the fund for the erection of the Bach monument at Eisenach. In addition to the two artists mentioned, Madame Norman-Neruda, Miss Antoinette Sterling, Mr. Santley, and the members of Mr. Hallé's orchestra gave their services. The room was crowded, and the performance was a great success. The chief points of attraction in the programme were two duet compositions for violins, played by Madame Norman-Neruda and Herr Joachim; the first, Bach's Concerto in D minor; the second, the Adagio in B flat and Finale Presto in D minor, Spohr. Miss Antoinette Sterling, in her singing of Bach's "Cradle Song," and three short "musical poems" by Schubert, Schumann, and Mendelssohn, showed a rich voice and cultivated taste. Mr. Santley was in capital voice. Mr. Hallé played some of Bach's short pieces (gavottes, &c.), and, with Herr Joachim, Schubert's Rondo in B minor.—Mr. IRVINE DEARNALEY, organist of the Parish Church, Aston-under-Lyne, gave an organ recital at St. Peter's Church, on the 21st ult. The programme included, among other items, Organ Concerto, No. 2, B flat, Handel, arranged by Best; Organ Sonata, No. 4, Mendelssohn; Prelude and Fugue, B minor, Bach; Mr. Best's magnificent Prelude and Fugue, in A minor; and Dr. Chipp's Introduction and Variations on "God preserve the Emperor." The excellent manner in which every thing was performed gave the utmost satisfaction to an audience which comprised most of the leading organ connoisseurs of the neighbourhood.

MOXLEY.—The new organ built for the Wesleyan Chapel, by Mr. W. Johnson, of Moxley, was opened on Sunday, the 12th ult., by Mr. G. Bond, of Wednesbury. The programme, which included selections from Handel, Mendelssohn, Batiste, &c., was well adapted to display the qualities of the instrument, which consist of two complete CC to G manuals and pedal bourdon and open; 13 stops in all. The front pipes (speaking) are richly decorated.

NEWTOWN, MONTGOMERYSHIRE.—On Friday the 17th ult., a morning concert was given in the Market Hall, in aid of the funds of the Montgomeryshire Infirmary, when the *Messiah* was performed by the Choral Union: conductor, J. C. Gittins, Esq. The choir numbered 370 voices, the parts being very well balanced. The choruses were rendered with great spirit and precision, the "Hallelujah" and "Worthy is the Lamb," being especially deserving of notice. Considering that the Society has only been in existence about three months, and consists of several choirs in the neighbourhood of Newtown, great praise is due to the conductor for the very efficient manner in which he has trained such a body of singers in so short a time. The accompaniments were played by an orchestral band of 15 performers: leader, Mr. C. Stephenson; pianoforte, Mr. C. Davison; and harmonium, Mr. W. P.

Phillips. The artists engaged were Miss Banks, Madame Patey, Mr. Cummings, and Mr. Patey, all of whom were in excellent voice.

NORTH ELMHAM.—On Wednesday evening the 8th ult., an amateur concert was given in the new National School, which was well filled. The programme was miscellaneous. Pianoforte trios were played by the Rev. J. R. and the Misses Pilling. Mrs. Tatham and Mr. J. Pratt contributed pianoforte solos. Some part-songs were well sung by the choir, and Mrs. Greenwood, Mrs. Hoare, Mr. Martin, and Mr. Orton received encores for their rendering of some favourite songs. Mr. W. W. Pearson acted as accompanist.

PARSONSTOWN, KING'S COUNTY, IRELAND.—Mr. Arnold's second concert was given on Friday evening, the 10th ult., in the Printing House Building, under the patronage of the Right Hon. the Earl and Countess of Rosse, and was a great success. The first part of the programme comprised a selection from Handel's Oratorio, the *Messiah*, the solos in which were exceedingly well sung by Miss Arnold, Miss M. J. Brown, Miss Harbourne, R. Biggs, Esq., and Mrs. Flynn. The choruses "O Thou that tellest," "Glory to God," and "Hallelujah," deserve especial mention. The second part was secular and consisted of glees, part-songs, duets and solos. Mr. Arnold was highly successful in a violin solo from *La Sonnambula*. The concert closed with the Russian National Anthem, and "God save the Queen."

RAMSGATE.—The Easter services at St. Mary's Church, were of the character especially suited for the season, the principal features being, in the morning, Processional, Hymn 107; Te Deum in D (Sullivan); Athanasian Creed (Bennett); Anthem, "Blessed be the God and Father" (Wesley); Kyrie (Mendelssohn); and full choral celebration of Holy Communion at which Marbecke's music was used, and Hymn 113 sung as a Recessional. In the evening: Recessional, Hymn 107; Magnificat and Nunc dimittis (Stainer) in E; Anthem, "Worthy is the Lamb" (*Messiah*). At the conclusion of the service, Hymn 117 and the Hallelujah Chorus were sung. On the Sunday following (being the Octave) the services were of a similar character, the morning Anthem being "Since by man came death" (*Messiah*); and in the evening, Wesley's "Blessed be the God and Father." The local papers speak in very high terms of the successful manner in which the services at this church are performed by Mr. J. Finch Thorne and his choir. Two new solo stops—the hautboy and cremona—have lately been added to the fine organ in St. Mary's Church, by Mr. Holdich, of London, the builder of the organ; and their beautiful qualities were heard to great advantage in the Easter services.

READING.—Miss Larkcom gave a very successful concert on Wednesday evening, the 15th ult., before a large audience in the Town Hall. The *bénéficiaire* sang several songs with great effect, receiving an encore for "Comin' thro' the rye." Mr. Dudley Thomas was also obliged to repeat "The message," and Miss Wydford was highly effective in her song "Joyous life." Solos on the pianoforte and concertina, were contributed by Mr. H. J. Hendy and Mr. W. H. Birch. The overture to *Guillaume Tell* was excellently played on the organ by Mr. H. J. Stark, and Mr. Cole was a very efficient conductor and accompanist.

RUNCORN, CHESHIRE.—On the 25th March, a ballad concert was given at the Public Hall, at which Miss Banks, Madame Patey, Mr. Cummings, and Mr. Patey undertook the solos, duets, &c., affording the townspeople (many of whom heard these artists for the first time) a great treat. The following glees were also sung with credit by a select party, viz., Leslie's "How sweet the moonlight sleeps," Mrs. Newcombe's Hunting Song, "Hie away," Handel's "Haste thee, nymph," and Hatton's "Indian maid."

RYDE.—An entertainment of readings and music was given in the Old Town Hall, by the members of St. Marie's Catholic Association, on Wednesday, the 8th ult. The programme was an excellent one, and well rendered, the choruses particularly calling for special mention. The Rev. J. B. Cahill, B.A., sang Beethoven's "Adelaide," Mendelssohn's quartet "Farewell to the forest," and the "Hunting Song," and some choruses from the *Messiah* were among the most effective pieces in the programme, which concluded with the National Anthem. Mr. C. W. Salter accompanied, and Mr. G. Fenwick conducted.

SALISBURY.—A very fine performance of Mendelssohn's Oratorio *Elijah* was given at the Assembly Rooms, on Wednesday, the 15th ult., by the Sarum Choral Society. The principal vocalists were Miss Ellen Horne, Madame Poole, Mr. Henry Guy, and Mr. Wadmore. The choir (70 in number), consisted of the members of the Society; and the band, of which Mr. C. J. Read and Mr. Burnett were principal violins, consisted of 30 instrumentalists, most of whom were professional performers of high standing; conductor, Mr. Aylward. The attendance was very large, and the concert a great success in every respect.—At a trial of candidates for the vacant Tenor Lay Clerkship in Salisbury Cathedral, which took place on the 22nd ult., in the presence of the Rev. Precentor Lear, and Mr. Richardson (the Cathedral organist), the successful candidate was Mr. Hanson, Lay Vicar of York Minster. The pieces selected for him were "If with all your hearts" (Mendelssohn); "God is our hope" (Greene); and "Come, ye children," *Prodigal Son* (Sullivan). At the afternoon service Mr. Hanson sang the tenor part in "Praise the Lord" (Croft). Mr. Taylor's appointment to the Foundling Hospital, London, caused the vacancy.

SCARBOROUGH.—A series of opening services and Organ Recitals took place in All Saints' Church (of which the Rev. R. Brown-Borthwick is Vicar), on the occasion of the opening of the new Organ built by Messrs. J. M. and C. Corps. Dr. S. S. Wesley, Mr. Roberts, Mus. Bac., Mr. E. H. Thorne, and Dr. Naylor performed respectively on the 6th, 8th, 9th, and 11th ult., a varied and interesting programme being presented on each day.—On Friday afternoon, the 10th ult., Mr. E. H. Thorne gave a Pianoforte Recital at the residence of the Rev. R. Brown-Borthwick, in aid of the All Saints' Organ Fund. A programme comprising compositions by Beethoven, Haydn, Chopin, Moscheles, Sir Sterndale Bennett, &c., and two duets for piano and harmonium (in which Mr. Thorne was joined by Mr. Brown-

Borthwick), was admirably performed, and gave much pleasure to a large and appreciative audience. Mr. Brown-Borthwick also contributed songs by Gounod, Sullivan, &c.

SHEFFIELD.—On Good Friday Haydn's Oratorio, the *Creation* was given in the Albert Hall, under the management and conductorship of Mr. C. Harvey. The principal vocalists were Miss K. Poyntz, Mr. H. Guy, and Mr. Lewis Thomas, all of whom were highly effective in their respective parts. The choir, which was selected from the various musical societies, was fairly efficient, several of the choruses being given in a creditable manner. Mr. J. Carrodus was leader of the band, and Mr. F. Archer officiated as organist. The hall was well filled.—On Easter Monday, a military concert by the band of H.M. 1st Life Guards, under the direction of the bandmaster, Mr. Waterson, attracted a numerous audience to the Albert Hall. Miss Poyntz and Mr. E. Lloyd, were the vocalists, and both created a most favourable impression, several of their songs being re-demanded. The band played admirably, and some well executed solos evidenced considerable ability on the part of the several executants.—On the 14th ult., Mr. W. Pyatt, of Nottingham, gave a ballad concert in the Albert Hall, which was well filled. Madame Thaddeus Wells, Miss D'Alton, Mr. Vernon Rigby (in the absence of Mr. Sims Reeves), and Mr. W. Pyatt were the vocalists. Mr. Rigby was in excellent voice, and the reception that was accorded him was a well deserved tribute to the taste and skill with which his several songs were given. Miss D'Alton, Madame Wells, and Mr. Pyatt also materially contributed to the success of the concert. Mr. Nicholson's solos and *obbligato* on the flute were faultlessly played. The choir, consisting of 16 picked voices, was most efficient.—On the 20th ult., Miss Clara Linley, of Low Ash Hall, gave her annual concert assisted by Miss Spiller (vocalist), Mr. John Peck (violinist), and Mr. John Whitehead (violinist). Miss Linley's playing was artistic in style and brilliant in execution, and was most deservedly applauded. Mr. Peck and Mr. Whitehead were also highly effective on their respective instruments. Mr. J. W. Phillips was the accompanist.

SOUTH HACKNEY.—A very excellent concert was given by the Christ Church Choral Society, at St. Thomas's Hall, on the 9th ult. The first part consisted of Bennett's *May Queen*, the whole of which was rendered with much precision and expression. The second part was miscellaneous and comprised several popular part-songs, glees, and solos. Miss Hazel was the accompanist and Mr. Alexander Cooper conducted with his usual ability.

STAMFORD.—A successful amateur concert was given in the Assembly Rooms, on the 22nd ult., by members of the Choral Class, under the direction of Mr. H. Nicholson, organist of St. Michael's Church, assisted by Master Noble, and another chorister from Peterborough Cathedral. In the first part, Master Noble gave with much effect "I know that my Redeemer liveth," and "Lift thine eyes" (*Elijah*), by the two Cathedral boys and Miss E. Smith, was so well sung as to elicit an encore. The second part contained a duet for two pianofortes, brilliantly played by Miss E. Gretton and Mr. H. Nicholson, and a well-chosen selection of vocal music.

STAVELEY.—The *Creation* was performed on Monday evening, the 7th ult., by the Parish Church choir, assisted by a number of ladies and gentlemen of the town. The soloists were Miss Scynor, of Sheffield, Mr. T. Cooper, of Chesterfield, and Mr. Craven, choir-master of the Parish Church choir. Mr. Vaughan presided at the harmonium, and Mr. Waller led the band. There was a large audience.

STRATFIELD TURGISS, HANTS.—Mr. Hendy gave his annual concert on the 21st ult., in the Assembly Room at the Wellington Arms Hotel, to a numerous audience. The vocalists were Mrs. Smith, Miss Parker, Miss Abbott, and the Messrs. Dance, all of whom obtained encores for their songs. The instrumentalists were the Messrs. Hendy, assisted by friends from Reading and elsewhere, who performed a judicious selection of classical and modern music with much taste. Mr. H. J. Hendy, of Reading, was the solo pianist, and Mr. Hendy, senr. the conductor.

TAUNTON.—A most successful amateur concert was given, on Thursday, the 9th ult., at the London Hotel Assembly Room, in behalf of the Taunton and Somerset Hospital. Mr. John Pridham directed the instrumental portion of the programme, and Mr. J. Comer officiated as vocal conductor. The concert commenced with Rossini's Overture to *Semiramide*, which was well rendered by the orchestra. Reissiger's Trio for pianoforte, violin, and violoncello, was exceedingly well played by Miss Mary Gibson, Mr. Pridham, and Mr. Waite; Corelli's Sonata for violin, violoncello, and pianoforte, with Mr. J. R. Toms at the pianoforte, was also a feature of the concert. Several part-songs were well sung by the Madrigal Society; and there was a good selection of songs and vocal duets.

WELLINGBOROUGH.—The Philharmonic Society gave its fifth concert in the Corn Exchange on the 8th ult., under the conductorship of W. R. Harrington, Esq. Handel's Oratorio *Samson* was given in excellent style, both band and chorus taking great pains to ensure a success. The principals were: soprano, Mrs. M. A. Warren; contralto, Miss Thorley; tenor, Mr. W. Dumville (all of Manchester) and Mr. E. Swift, (of Peterborough Cathedral) bass. The audience we regret to say was limited.

WORTHING.—There was a large audience in the Assembly Room on Thursday evening, the 26th March, to hear the performance of the *Messiah*, by the Worthing Sacred Harmonic Society. Herr Stern was the leader of the orchestra, which was strengthened by a two-manual organ-harmonium, at which Mr. H. S. Cooke, the organist of the Society, presided; and A. H. Collet, Esq., officiated as trumpet soloist. The following professional singers were engaged:—Miss Jessie Jones, soprano; Miss Jenny Pratt, contralto; Mr. G. T. Carter (of Westminster Abbey), tenor; and Signor Federici, bass, all of whom were highly effective in their solos. The choruses were well rendered by the members of the Society; and the playing of the orchestra gave the greatest satisfaction. Mr. L. S. Palmer conducted.

ORGAN APPOINTMENTS.—Mr. Thomas Lee, to St. Ann's, Aigburth, Liverpool.—Mr. Arthur J. Barth, to St. James's Church, Garlick-hythe, E.C.—Mr. F. J. Dugard, to St. Luke's, Lower Norwood.—Mr. W. H. Orme, to St. James's, Derby.—Mr. Henry Barry, organist and choirmaster, to All Saints' Parish Church, and St. Mark's Church, Binfield, Berks.—Mr. Augustus Tozer, to the Congregational Church, Blackheath.—Mr. Edward Nield, to St. Matthew's, Edgeley, Stockport.—Mr. R. B. Carmichael, organist and director of the choir to St. John's Church, Walton, Lancashire.—Mr. Alfred Payne, to St. Paul's, Lorrimer Square.—Mr. Paul Jerrard, to St. Mary-le-Bow, Cheapside.—Mr. Henry Perkes, organist and choirmaster, to the Church of St. John, Notting Hill.—Mr. John Spearing, organist and choirmaster, to St. Paul's, West Street, Brighton.

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THE MUSICAL TIMES,

AND SINGING-CLASS CIRCULAR.

JUNE 1, 1874.

BACH AND HANDEL.

By F. WEBER.

ONLY a few years ago the number of admirers in this country of the music of Johann Sebastian Bach was but small. He was still looked upon by the majority of amateurs as the learned master of the austere Fugue—too specifically and one-sidedly German to become generally appreciated in a country whose musical taste has been nursed by a Handel. As a matter of fact, however, the composer of the Passion music had not till lately received a fair trial, in the sense in which music of such extraordinary character ought to be tried. For the advice administered to the student of the works of Shakespeare applies also and with still greater force to those of Bach—"Read him again and again: and if then you do not like him, surely the fault must lie in yourself." Only through persistent repetition can this wondrous music take a firm hold, both upon performers and their audience. With due appreciation of this fact, Mr. Barnby undertook the performance of the Matthew Passion some three years ago; and, thanks to his zeal and energy, it is now not only annually heard in our concert-halls during Passion week, but has found its way into the cathedral service, for which it was originally intended by the composer. Thus the works of this unique genius are at last, slowly but surely, penetrating the masses, and their purifying and elevating influence cannot fail to produce marked results upon the musical life of the nation.

It is remarkable how Bach's music grows upon us—how that in it which, at first, appeared to us strange and incomprehensible, will gradually take hold both of our feeling and understanding with convincing power; until at last, by the rule of extremes, we, for a while at least, fancy him to be the only true explorer of the most mysterious depths in his art. Unlike Handel, Bach does not take his audience, as it were, by storm. When Handel advances his mighty columns in the "Messiah" he carries the position at once, and without any resistance on our part. It is the reverse with Bach. We must approach him in a spirit of trust; we must accept his productions as the manifestations of a truly inspired genius, however much they may at first clash with customary notions and our own musical convictions; and more and more shall we perceive the greatness of the man, until we cling to him with enthusiasm. Here is a distinction which is deeply rooted in the character of the two contemporary giants in music. Handel (for instance, in the "Messiah") conquers us at once. Bach (for instance, in the Passion) we must slowly conquer ourselves. Thus, no extraordinary musical capacity is needed for a man to break forth into raptures, when hearing, for the first time, the Hallelujah Chorus. But let him listen, also for the first time, to the opening chorus in the Matthew Passion, and he will most likely be in doubt about his own feelings, it will render him thoughtful and silent. Nor is it difficult to trace the reasons for this, even apart from the natural diversity of genius, merely in the outward career of the two composers. Handel was essentially a warlike genius. To do battle was a necessary condition for his development, and after

every victory his strength grew. The strife commenced, when in his earliest childhood the father strictly forbade him to meddle with any musical instrument; it was not yet ended when, already advanced in years, the master produced his "Messiah," the rapidly-growing popularity of which, however, soon spread confusion in the camp of his numerous enemies. Himself a mighty "Harmonious Blacksmith," he has, throughout life, forged his own weapons for strife in his operas, and for final and lasting victory in his grand oratorios. We see him, the youth of eighteen, at Hamburg, the dangerous rival of the famous Keiser, whose countless operas stood just then in the zenith of their popularity. Handel had only to go on "making" operas in the popular and approved style, and, as the phrase goes, his fortune would have been made, and he would undoubtedly have secured for himself an honourable place, by the side of Keiser, in the history of music. His "Almira," composed in 1703, at Hamburg, after the pattern of Keiser's operas, yet full of original vigour, is a proof of this, if indeed any such were needed. But Handel was not the man to be attracted by a certain prospect of ease and comfort thus temptingly thrown in his way. He had that within him which makes men great, and wanting which, genius, even of the highest order, has ever been unable to soar into the loftiest regions of Art, viz., the will and the capacity for hard work. In contemplating the career of this wonderful man, we are constantly reminded of the stirring words which Dante has put into the mouth of his beloved master and guide:

"Now must thou shake off sloth! . . .
For not on beds of down can Fame be won:—
And he who sinks unhonoured to the grave,
Leaves of himself on earth such vestige slight,
As smoke in air, or foam upon the wave."

With the applause still ringing in his ears of a town, whose Opera-house then ranked first in all Germany, the young musician took his staff in his hand, and resolutely turned his back upon the scene of his first glories. He left the ancient Hansatown, having some time previous to his departure given one more unmistakable proof of his warlike faculties in a scuffle with Mattheson, the capellmeister, whose arrogance, during a performance at the Opera, had greatly provoked him. With an ardent longing to breathe the air of the native country of Music, with an ideal as lofty as artist ever had as yet dimly floating before him in the distance, he went to Italy. Here the "caro Sassone" soon became the favourite of a public accustomed to the music of a Scarlatti. But having made the suavity of melody, the grace and elegance, and, withal, the dramatic fire of this and other contemporary Italian masters his own, he again grew restless. He looked about him for a country where his robust Teutonic nature might have the full scope it required. A passing visit to England, soon followed by a second and lasting one, at length convinced him, that here, among the so-called unmusical nation, his powers might be to the fullest developed. With the formation in London of an Institution, called the Royal Academy of Music, for the permanent establishment of Italian Opera, and for which he was especially engaged to compose, the most trying period in Handel's life commenced. For twenty years he upheld the dignity both of his art and of his profession, struggling manfully against all manner of petty intrigues, inseparable, it would seem, from an institution of this class, and especially so, when influenced by court favour, and supported chiefly by the idle and the fashionable. The struggle,

for a time, seriously impaired his health, and even his reason. But once restored to his former vigour, he gave to the world his grand oratorios, which now followed one another in rapid succession; the full ripe fruits of a life's untiring study. The Italians, who had been his rivals in the opera (Buononcini and others), he had beaten with their own weapons, strengthened in his hands by the solidity of his genius. During those twenty years of his connection with the Opera, it was with him a question of existence, to some extent to favour the popular taste, nay, to study it, in order to discover the means by which great effects may be obtained. And to reconcile this with the purity of his art, and the dictates of his own artistic conscience, was then almost exclusively his endeavour. But he had now laid Opera aside for ever, as so much preparatory work, concentrating his powers henceforth solely in the Oratorio. Can we then be surprised that, with an arm thus tried and steeled, he knows how to conquer our feelings at once, and to carry us away with him?

And now, in turning from Handel to Bach, whose outward life and experience, in comparison with that of his great contemporary, was so uneventful, so limited, we feel as if leaving the noisy mainroads of the world's intercourse for the calm, silent majesty of the forest. What a contrast! What would—we have heard it said more than once—what would this man not have been, had he likewise commanded all that which Handel's experience placed at his disposal? His equal now, he would, under more favourable circumstances, have completely out-Handel'd Handel. Shortsighted judgment! Let us imagine, for a moment, the cantor of St. Thomas's school at the æsthetic soirées of a Cardinal Ottobuoni at Rome, or among the frivolous folks of the Italian Opera in London, grappling with the caprices of this or that spoilt favourite of the public, and we shall lose all relish for any further investigation of this strange conjecture. Bach's genius needed the quiet, the comparative seclusion, of an organist's life for its steady and harmonious development. His life was a progressive deepening of his own powerful individuality into his art. That he should live and think in music was with him a family tradition, and his thoughts happened to be those of a great genius. It never entered his mind to appeal with his compositions to the outer world, or to study effects to that end. The descendant of a family of organists, he likewise, and as a matter of course, embraced this profession; his ambition never soared above it. To his capacity as organist and cantor also we owe, in the first place, the existence of his great oratorios. He performed them once or twice with his choir at St. Thomas's Church, in Leipsic, after which he laid them aside; perfectly satisfied with having deposited in them his musical confession of faith. They proved to be prophecies, which are gradually coming true in our time. It was his profound learning, his unrivalled mastership over the organ, which had placed him high in the estimation of his contemporaries. But these are qualities which, after the owner of them has passed away, will soon hand over his memory to the comparative oblivion of a mere historical name. The works which, above all others, bear the stamp of immortality, were barely known to any one, except to the choristers, who had performed them under the master's direction. Dr. Burney, who visited Leipsic some twenty years after Bach's death, speaks of him chiefly as "the father of C. Phil. Emanuel Bach," whom he considers "learned even beyond

his father, whenever he pleases, and far before him in variety of modulation." The composer of the "Passion Music," surpassed by others in learning and contrivance, was about to be shelved in the worthy Doctor's "History of Music!" While quoting from a musical writer, for whose merits, as a collector of historical material, at a period when the subject met with but little general interest, we entertain the greatest respect, we cannot refrain from adding yet another passage, referring to the above-mentioned gifted son of Bach's. The "Ham-burgh Bach," as he is called, having played some of his compositions to Burney, the latter says of them, "They seem made for another region, or at least another century, when what is now thought difficult and far-fetched will, perhaps, be familiar and natural." The prediction with regard to the son has since been fulfilled in the works of the father.

We have endeavoured to trace, in the character and development of the two great masters of Oratorio, the reasons why their music should affect us in such an entirely different manner. From the above comparison we may also gather, that the Oratorios of Bach must, of necessity, be confined in narrower limits than those of Handel; a fact which only blind admirers of the great man will deny. While in the former we have the composer's deep religious feelings, his wonderful individuality, his strong reflective powers, all combined in the frame of the divine Passion, the latter show a more universal, cosmopolitan character; both may, nevertheless, be equally great. When Handel wrote his immortal works, they were to his time a revelation; the music of Bach, on the other hand, was a prophecy. To us, who are privileged to compare the works of both, it will appear that they supply one another's deficiencies, and that the intimate acquaintance with the works of one, will at the same time assist us in understanding and appreciating the other. We have lately become familiar with the Matthew Passion; may we soon see the St. John Passion music take its place by the side of it. The former is indeed the maturer work, grown, as it were, out of the latter, which it surpasses in grandeur of design and in the concentration of effects. Nevertheless, the St. John Passion is fully as attractive in its details, in the elaboration of which the composer seems to have lingered with especial love and veneration; fully entering into the spirit of the "Apostle of Love," whose words he had before him. We would not, therefore, make a distinction as to the relative merits of these two great oratorios of Bach, but place them side by side, as we do the two gospels, upon the narrative of which they are based.

Bach is said to have written the music to the Passion three (and, according to some, five) times. Only two settings, however, have as yet escaped from the fetters of an old manuscript, covered with the dust of a hundred years, to grow again into living sound, and to proclaim to thousands upon thousands of admiring listeners how mighty a genius dwelt in the modest cantor of St. Thomas's Church, Leipsic. "The men of our time," says Macaulay, referring to a manuscript essay of Milton's just discovered, "the men of our time are not to be converted or perverted by quartos." It is different in Art. These "musical quartos," brought to light again by the fiery zeal of the youthful Mendelssohn, have since not only assumed flesh and blood, but have exercised the most decisive influence upon the development of Music in modern days.

As the taste for music advances in this country, it may be possible that persons who have been in the habit of indulging in a little cheerful conversation during a young lady's performance at a private party, will see the necessity of remaining quiet—if not for their own pleasure, at least out of respect for those who desire to listen. It may also happen that those who arrive after the commencement of a public concert will be content to stay outside until a movement is finished, instead of majestically sailing up the room and entering into an altercation with the attendant respecting their seats. To help on so desirable a reform, however, does it not behove every real lover of art to put a gentle pressure upon those who still uphold the right of the individual at the expense of the many? Might not a "Hush!" for instance, from the host at an evening party exercise a magical effect upon the talkers; and could not the custom adopted by the Germans, of closing the doors of a concert-room at the beginning of a movement be at once rigidly enforced? Timidly, indeed, some of our resident professors have partially carried out this system—and all honour be to Miss Agnes Zimmermann, who has got so far as to exclude the late comers "during the movements of the first and last piece"—but why should there be any timidity in the matter? Surely every person who wishes well to art and artists would give his hearty support to such a cause; and no concert-giver who unflinchingly perseveres in the course we advocate need be afraid of offending any one whose good will and patronage is worth respecting.

In the decease of Mr. William Euing, which took place during the past month, Glasgow has lost a most zealous promoter of good music, and a warm friend of true artists. His house was the rallying point for vocal and instrumental talent: and, till within the last few years, he constantly had select musical meetings and performances in his drawing-room. He was the founder of a Lectureship of Musical Science, History and Biography in the Andersonian University, for the endowment of which he devoted £3000; and his fine musical library, which he has bequeathed to the same Institution, will be of inestimable value to the students. At the time of his death Mr. Euing was 86 years of age.

THE LOWER RHINE FESTIVAL AT COLOGNE. FROM OUR SPECIAL CORRESPONDENT.

THE musical Festival which has just taken place at Cologne appears to me to be worthy of some notice, not only from its own intrinsic merits, but also as a test of the proficiency we have attained in England in musical matters, as exemplified at our country festivals. I say country festivals, because it would be manifestly unfair to compare Cologne—a country town—with London. Germany, in the minds of all thoughtful musicians, has always taken the lead, both in the production and performance of music, and is, consequently, well adapted to form a scale by which we may measure our own progress.

In the first place, as to the programme, Germany has long since ceased to be conservative, and, in some instances, has shown signs of a tendency to overlook, and even reject, the ancient landmarks of the art with something like recklessness.

On the other hand, England moves slowly in the relinquishment of old favourites. Nearly thirty years ago the production of Mendelssohn's "Elijah" struck the first blow at the extreme popularity of Haydn's "Creation." But since that time the "Messiah" and "Elijah" have

seldom, if ever, been absent from festival programmes in England, just as in previous years the "Messiah" and "Creation" had been considered absolutely essential to the success of a festival.

The introduction of Bach's "Passion" within the last three years has indicated the beginning of another move, the result of which is not difficult to foretell. Nor must it be forgotten that often—indeed frequently—a new work is produced at these gatherings. Upon the whole, therefore, it would seem that beyond the incessant repetition of the two favourite Oratorios, there is little or nothing to find fault with in the selection of music on our side of the water.

The following programme of the Cologne Festival will tend to show, that so long as selections are made upon the principles which have evidently inspired this, there will be no cause to fear. It must be premised that "Samson" is to all intents and purposes a novelty to the Germans—the works of Handel being in no degree in such request in Germany as they are in England.

PROGRAMME OF FESTIVAL.

FIRST DAY, SUNDAY, MAY 24.

"Samson" G. F. Handel.
Triumphlied Johannes Brahms.

SECOND DAY, MONDAY, MAY 25.

Symphony (Pastorale) L. van Beethoven.
"The Destruction of Jerusalem" Dr. Ferdinand Hiller.

THIRD DAY, TUESDAY, MAY 26.

A miscellaneous selection, including
Overture (Genoveva) R. Schumann.
Symphony (A major) Mendelssohn.
Violin Concerto Viotti.
Ungarische Tänze Johannes Brahms.
Arias by Gluck, Mozart, Weber, Schumann, and Brahms.

A glance at this will show how little the Germans rely upon the drawing-power of old favourites. But it is perhaps in the preparation for these performances—in other words the rehearsals—that the difference is most marked. In an English Festival there are as a rule two full-rehearsals for a number of performances, averaging from six to eight, and one of them not unfrequently takes place so long before the festival (sometimes as long as two or three months), as to be practically valueless for any other purpose than for correcting errors in the parts. In the Festival at present under notice there were (I copy from a printed paper circulated in the town) two rehearsals averaging four hours each, on Friday, May 22; two on Saturday, one on Monday, and one on Tuesday. They have therefore six full rehearsals for three performances to place beside the two rehearsals for eight performances, considered sufficient in England. It must, however, be admitted that in the latter instance two out of the eight performances are devoted to works already well-known, though this by no means redresses the balance, nor would a foreign musician admit that even a well-known work should be passed over without a rehearsal. It should also be mentioned that the principal soloists and chorus attend, at least the majority of these practices. In this matter then we have something to learn. Increase the number of rehearsals and shorten the programmes. The audience will gain in every way by better performances and less chance of fatigue.

One more comparison and I have done with this portion of my subject. A practice has become prevalent at English Oratorio performances for the solo singers to make their appearance upon the orchestra just before their song comes on, and leave the orchestra immediately after it is over, not unfrequently going and coming two or three times in the course of an evening. It is pleasant to be able to record that this objectionable practice has not penetrated to Germany yet, and I venture to express a hope that it never will. Anything more disrespectful to an audience or damaging to the music than to see the principal vocalists popping up and down on either side, like rabbits in a warren, can hardly be conceived. It was quite refreshing to notice the German artists—not only at the performance, but at the rehearsals as well—take their places before the music had commenced, and remain until the last note had been played. I commend this fact to the notice of English conductors and the good sense of the artists.

As a *locale* for a great musical festival, Cologne is fortunate. It possesses a large and singularly beautiful hall—the Gürzenich-Salle—somewhat resembling Westminster Hall, and almost as large. "It enjoys the advantage of the services as capellmeister of Dr. Hiller, who is the first living composer and performer of the true classical school; and, further, it stands in the centre of a considerable number of towns possessing choral and instrumental Societies of far more than the average efficiency.

With all these advantages, therefore, it is not difficult to suppose that the circumstances under which the Lower Rhine Festival takes place when Cologne is selected are somewhat exceptional. In spite of this, however, the *ensemble* is certainly not superior to that we are accustomed to in England, nor, indeed, is it always as good. The choir sings correctly and conscientiously, but there is not the same brightness of tone, still less the attack and finish which we get in England; and, whilst I am upon this subject, I may say that, were the English Musical Festivals regarded more from a purely musical point of view than a commercial one—although the profits may be given to excellent objects—it would be possible to produce an *ensemble* that would win the admiration of the whole musical world.

To return, however, to Cologne. The performance of "Samson" was interesting, and in almost all respects admirable. The cuts necessarily made in this, the longest of all Oratorios, were, as a rule, judiciously done; and the same meed of praise may be awarded to the extra accompaniments by Herr Carl Müller. The *tempi* at which some of the well-known movements were taken would have startled those who hold fast by tradition. "Fixed in His everlasting seat," and the Dead March from "Saul," may be mentioned, amongst others, as having been taken almost as fast again as we are accustomed to hear them taken in England. On the other hand, there were others which were taken just as much too slowly, as though to redress the balance.

I should not like, however, to omit to mention one thing as being most creditable to all concerned, and well worthy of imitation, viz., the reverence with which the text of Handel was scrupulously adhered to. It was quite interesting to notice in how many instances the alteration of a single note would have placed the passage more easily within the compass of the singer's voice; yet in not one instance was advantage taken of this, neither was a turn, nor any other embellishment inserted for the purpose of showing off the singer at the expense of the composer.

For a comparatively young composer to direct a new work immediately after Handel's "Samson" is certainly a trying ordeal. With the echoes of "Let the bright Seraphim" and "Let their celestial concerts" still ringing in one's ears, it would be difficult to find in the compositions of any other man a movement that would not have the effect of an anti-climax. It is high praise—very high praise indeed—to say that there was no sense of falling off when Herr Brahms stepped forward, bâton in hand, and led off the broad and dignified instrumental introduction to the Triumphlied. Rather as the piece went on there was indicated a gathering increase of power, which led irresistibly to the conclusion that a work of high genius had been created by the man in whom Schumann had said many years before that the hope of Germany rested. It would be impossible to do justice to so important a composition within these limits, but no doubt it will obtain an early hearing in England. This much, however, may be said, that so long as we have a composer living who can rise to the height of the Triumphlied, we need be under no apprehensions of the race of giants becoming extinct.

For the reason just mentioned, it is quite impossible to speak in detail of Dr. Hiller's Oratorio, which formed the chief item of the second day's programme. It must suffice to say that it was justly received with great enthusiasm, and I cannot but feel that the repertory of Oratorio music in England would be enriched by the addition of so noble a work.

The performance of Beethoven's Pastoral Symphony was well nigh faultless. From the opening bars it was

plain that the executants were animated by the same spirit, and the result was a reading which will not be soon forgotten.

The third day's performance was more interesting to the general public than to a musician, consisting as it mainly did of well-known Arias from the Operas in which Madame Peschka-Leutner, Madame Joachim, Herr Diener, and Herr Schelper greatly distinguished themselves. A singularly fine performance of Schumann's overture to "Genoveva" scored another honour to the orchestra.

In closing this account I wish to record an interesting incident which took place at the house of Dr. Hiller, who had issued invitations for a reception at which all the principal musicians then in Cologne attended. After some little time silence was called, and Gaevaert, the Principal of the Conservatoire at Brussels, advancing to Dr. Hiller, took him by the hand, and stated that the King of the Belgians had deputed him to convey his congratulations to the *maestro*—to express the high regard he had for his virtues as a man and his genius as a musician—and to beg his acceptance of the Order of the Leopold.

CRYSTAL PALACE.

THE idea of illustrating the music of England, Germany, France, Russia, Denmark, Norway and Sweden during the series of Summer concerts is an exceedingly happy one, and certainly a welcome change from the Italian Opera Concerts which have so long come in with the warm weather at this establishment. Besides these, two Saturdays are to be included in the series, on the first of which Signor Randegger's Cantata "Fridolin" is to be performed, and the second is to be devoted to examples of the quaint and humorous in music. At the first concert, on the 2nd ult., the German school was represented, including "Music for the Church"—in which Dr. Stainer's excellent performance on the organ of Bach's pedal Fugue in G minor was a conspicuous feature—"Music for the Concert-room and Theatre"—comprising Beethoven's Symphony in A, Mendelssohn's Pianoforte Concerto in G minor (finely rendered by Mdle. Marie Krebs) and several vocal pieces, and "Music for the Ball-room"—illustrated by one of Lanner's waltzes. The performance, under the direction of Mr. Manns, was highly successful. The concert on the 16th ult. scarcely calls for a serious musical notice. The Palace on that day was given over to the Emperor of Russia and those who came to look at him; and Madlle. Titiens, Madame Patey, Mr. Lloyd, and Mr. Santley were merely there to receive him with musical honours. The orchestral force numbered about 500 performers, consisting of eleven military bands, besides that of the Crystal Palace, and the chorus was composed of the London Contingent for the Handel Festival Choir. As a musical demonstration the concert was highly successful, the applause at the conclusion being most enthusiastic.

HER MAJESTY'S OPERA.

AUBER'S "Diamans de la Couronne" introduced Madlle. Singelli for the first time in England as *Catarina*, on the 12th ult., and with a success which we have little doubt will become more decided as the *débutante* gains confidence before her audience. Slightly nervous at first, Madlle. Singelli's charming soprano voice and facile execution were scarcely displayed until the varied air, "Ah, io vo' spezzar," which was thrown off with such fluency, as to elicit the most enthusiastic applause and a solid encore. She has since repeated the character with increased effect, and will no doubt shortly essay some new part, by which we may be more enabled to judge of her varied powers. The Opera was well put upon the stage, and the recitatives, by Signor Gelli—although but ill supplying the place of the original dialogue—were tolerably effective. We may likewise mention that Mr. Bentham has created a good impression in the character of *Faust*, especially in the impassioned music of the Garden Scene, and that Madlle. Marie Roze, as *Margherita*, and Signor de Reschi, as *Valentino*, were also exceedingly well received. Balfe's Opera, "Il Talismano," in which Madame

Christine Nilsson is to sustain the part of the heroine, continues to be promised, but no date is fixed for its production.

ROYAL ITALIAN OPERA.

THE return of Madame Adelina Patti, with a voice improved in quality and power, has been the great event during the past month. Her appearance for the first time this season was in Rossini's ever welcome "*Barbière di Siviglia*;" and her entry was greeted by such an enthusiastic burst of applause that—although accustomed as she is to such an ovation—for a few minutes she seemed unnerved. M. Faure has also re-joined the company, and by his fine acting and singing, given a vitality to M. Ambroise Thomas's feeble Opera, "*Hamlet*," which may justify the management in occasionally giving it a hearing during the season, especially as the *Ophelia* of Madlle. Albani is one of her most successful impersonations. Signor Bolis, the new tenor, has materially strengthened the impression he created on his first appearance, his singing of the part of the Duke, in "*Rigoletto*," especially, eliciting enthusiastic and well deserved applause. We regret to say that once more we have had Gomez' Opera, "*Il Guarany*"—at whose desire we are of course unable to say—but we must add that "*Il Flauto Magico*" and "*Don Giovanni*" have also been given, the latter with an exceptionally strong cast.

PHILHARMONIC SOCIETY.

THE third concert, on the 4th ult., commenced with Spohr's Overture in F minor, written expressly for the Society, and still in manuscript. This work has not been performed since 1821, and save as a graceful act of courtesy to the memory of the composer, it is a question whether it was really worth reviving. There is scarcely anything seriously to engage the attention throughout the composition, but it is obviously the creation of an experienced artist, and is written with that skill and knowledge of instrumentation which must at least command respect from all educated listeners. Max Bruch's Concerto for the violin received a better rendering than the work deserves from Herr Straus, the applause which it elicited being evidently intended more for the performer than the composer. Beethoven's "*Eroica*" Symphony, Sir Sterndale Bennett's beautifully descriptive "*Paradise and the Peri*," and Mendelssohn's "*Ruy Blas*" Overture were excellently given by the orchestra, and Madame Lemmens-Sherrington was encored in a Romance from Hèrold's "*Pré aux clercs*." At the fourth concert, on the 18th ult., a Concerto for the violin by Lalo, was played by Senor Sarasate, neither the composition nor the performer, however, exciting any special sensation. Senor Sarasate has an agreeable, but somewhat thin tone, and executes with neatness. He was much applauded, and recalled after leaving the platform. The orchestral pieces were Mozart's Symphony in G minor, and Beethoven's in F, No. 8, and the Overtures "*Calm sea and prosperous voyage*" (Mendelssohn) and "*Lodoiska*" (Cherubini), the vocalists being Herr Gustav Walter and Mr. Santley. Mr. W. G. Cusins, as usual, conducted.

LONDON GREGORIAN CHORAL ASSOCIATION.

A FESTIVAL Service of an interesting nature was held in St. Paul's Cathedral on Thursday evening, the 7th ult. The choir numbered upwards of one thousand voices, and was accompanied by the organ and a small orchestra of brass instruments, which told with admirable effect. The congregation, which was enormous, and had filled almost every available space some time before the Service commenced, was largely composed of sympathisers with the Gregorian movement—not a few being cassocked priests of the Church of England. The interval before the commencement of the Service was admirably utilized by a series of voluntaries played on the organ by Dr. Stainer, which had the double effect of preventing conversation and preparing the mind for the Service. Soon after eight, a few instrumental chords announced the commencement of

the first processional Hymn, "*Vexilla Regis prodeunt*." This was followed by a second "processional," "*O filii et filiae*," with the quaint and touching music from *La Feillée* and Clément, after which the Service proper began. In passing, it may be mentioned that the Psalms were too long, and caused a feeling of weariness to set in, which soon culminated in many of the congregation leaving the church at this early point in the Service. Indeed the slow pace at which it may be presumed it was found necessary to take the music with so vast an assemblage of performers, caused the Magnificat to be commenced at a quarter past nine. At this time the people were leaving in crowds. It is to be hoped that this hint will not be lost upon those who arrange the future Festivals, for one of the charges most constantly brought against Gregorian music is its dulness and tediousness.

The anthem for double choir, by Jacobus Händl, was decidedly interesting to musical antiquarians, but what effect it might have produced upon a congregation under ordinary circumstances it is difficult to say. The length of the Psalms and Canticles had produced the effect of exhaustion, and the attention of the worshippers could no longer be taxed. The sermon was preached by the Very Rev. the Dean of Manchester, whose sympathies, as is well known, have always been in favour of the Gregorian style of music. The services of Mr. Warwick Jordan should not be passed over without warm commendation; his training of the choirs and musicianly accompaniments to the music being alike admirable.

THE first of Mr. Henry Leslie's two summer concerts was given on the 21st ult., at St. James's Hall. The programme consisted of madrigals and part-songs, well selected to display the capabilities of his finely trained choir, the vocal music being relieved by the performance of Mr. Charles Hallé and Madame Norman-Neruda, who united their talents in Beethoven's "*Kreutzer Sonata*," with an effect which is too well known to need recording. The madrigals were given to perfection, the only one encored, however, being "*In the merry Spring time*," by the Rev. W. D. V. Duncombe. Pinsuti's melodious Serenade, "*In this hour of soften'd splendour*," received a similar compliment, and the second verse was repeated. The only novelty was a part-song, by Mr. Henry Leslie, called "*The Angel's visit*," a smoothly written and effective composition, which was warmly received. Mention must be made of the excellent singing of Signor Federici, who gave, amongst other solos, the declamatory air, "*Honour and arms*," from "*Samson*," with much success. In every respect this was an excellent concert.

ON Monday evening, the 18th ult., a very interesting Lecture was given in the National Schools, Brixton, by the Rev. Gordon Calthrop, M.A., (Chaplain to the Lord Mayor), on the Life and Times of Judas Maccabæus. The musical illustrations from Handel's Oratorio, were given by the St. Matthew's Choral Society, assisted by Miss Mary Davies, Madlle. Reimar, Mr. Dudley Thomas and Mr. Crome. Mr. Shinn, organist of Brixton Church, conducted, and also accompanied on the pianoforte. Mr. J. B. Gaunt presided at the American Organ.

A CONCERT of sacred and secular music was given by the Phoenix Amateur Musical Society, on Monday evening, the 11th ult., at the Drill-Room, Crouch End, under the presidency of J. H. Warner, Esq., of the Priory, Hornsey. Miss Miéville commenced the concert with the solo, "*Hear my prayer*," which she sang with much effect, her soprano voice telling wonderfully with the audience. The chorus was finely sung, and met with loud applause. "*O salutaris Hostia*" was excellently rendered, and "*I waited for the Lord*," was successfully given by Miss Miller and Miss Moss. The "*Hallelujah Chorus*," was a most appropriate finish to the first part, and at its close the "Phoenix" received an ovation which was but a meet reward for their exertions. This was also a signal for an appropriate mark of approbation to Captain Phillips, who conducted, and whose training of his choir was evidenced from the beginning to the end, and to Miss Smith, for her truly

excellent accompaniments. The second part of the programme consisted of secular music, one of the most conspicuous features in which was Captain Phillips's solo, which was rapturously and deservedly applauded. Miss Moss and Miss Miéville received encores for their songs; and the part-music was sung with a finish which reflected the utmost credit upon the Society. It is to be hoped that many more concerts will be given by the Phoenix, which, must prosper, and become more and more efficient under the able hands of Captain Phillips.

A VERY successful concert was given on the 19th ult., by the Choral Society and Choir of St. Mary, Boltons, West Brompton, at the Onslow Hall, Brompton, under the direction of Mr. Horace Buttery, director of the choir and organist of St. Mary's. Mendelssohn's psalm "O come let us sing," occupied the first part of the programme. Mr. Stedman sang the tenor solos with his accustomed ability. The duet for two sopranos was given with the utmost truth of expression by Miss Jessie Royd and Miss Edith Holman Andrews. The second part of the concert was miscellaneous. The duet "O that we two were Maying" (Alice Mary Smith) was excellently sung by Miss Royd and Mr. Stedman. A very fine rendering of "Tom Bowling" was given by Mr. Stedman, and Mr. Arthur Wickham and Mr. Horace Gray also contributed solos. The choir performed with great care and expression a selection of glees and part-songs, preceded by a performance of the Russian National Anthem (Barnby's arrangement), and "God save the Queen." Mr. J. M. Jones officiated at the piano, and Mr. H. J. White at the harmonium. A feature of the concert was the brilliant performance by Mr. W. S. Hoyte of a piano solo (Liszt's "Rigoletto"), which was unanimously redemanded.

HERR AND MADAME SAUERBREY's evening concert took place at the Hanover Square Rooms on the 7th ult. The programme included Beethoven's Sonata in G (Op. 29), excellently played by Herr Sauerbrey, Mendelssohn's "Allegro brillante," in which he was joined by his pupil, Miss Amy Stewart, and Gade's Sonata in D minor (Op. 21), for pianoforte and violin, with Herr Deichmann. Madame Sauerbrey was highly successful in several solos, and was assisted in the vocal music by Miss Banks and Signor Federici. Herr Deichmann contributed a solo on the violin, and Mr. Frederick Chatterton one on the harp.

MR. RIDLEY PRENTICE gave a Pianoforte Recital at St. George's Hall on the 13th ult. Bach's Prelude and Fugue in B minor, transcribed for the pianoforte by Liszt, some of Mendelssohn's "Lieder ohne Worte," Beethoven's Sonata in E flat (Op. 31, No. 3), Sterndale Bennett's Three Musical Sketches, and some charming compositions of the concert-giver were excellently played. Miss Ellen Horne was the vocalist.

THE 220th Festival of the Sons of the Clergy was celebrated in St. Paul's Cathedral on the 20th ult. The service, which was full choral, was finely rendered, the choir having been increased by members from the Chapel Royal, Westminster Abbey, St. George's, Windsor, &c., numbering about 250 voices. The service was preceded by Mendelssohn's Overture to "Athalia," and the Magnificat in A, composed by Dr. Stainer for last year's Festival, Mendelssohn's "As the hart pants," and the Old Hundredth Psalm were included amongst the pieces selected for the occasion. After the sermon, which was eloquently preached by the Bishop of Peterborough, the "Hallelujah Chorus" was sung, and a collection made in aid of the funds of the Charity. The attendance was very large.

THE decease of Signor Mongini, which occurred during the past month at Milan, will be received with general regret; for, although his want of intellectual training sadly marred the effect of his natural gifts, there were times when his singing aroused even the most apathetic audience into positive enthusiasm. With all his defects, there were certain characters—Arnoldo, in "Guillaume Tell," more especially—in which he was always welcome; and, in the present dearth of tenors, his loss will be felt for some time.

THE re-erection of the Alexandra Palace is well understood proceeding rapidly, and it is now announced that the

building will be opened during the present summer. There will be, as before, a Concert Room for musical performances on a smaller scale than those given in the Great Central Hall, under the direction of Mr. H. Weist Hill. The Alexandra Palace Choir has undergone careful and periodical training, and the frequent rehearsals give assurance that the performances will be a source of great enjoyment to the visitors. At Mr. Willis's Great Organ in the Central Hall, Mr. Frederic Archer will again preside.

WE are glad to be able to state that Mr. Sims Reeves, whose long and severe indisposition has entirely prevented his singing during the past winter, has announced a benefit concert, at the Royal Albert Hall, the date of which is not yet specified, when he will be assisted by Madame Christine Nilsson, Miss Antoinette Sterling, Miss Helen D'Alton, and Madame Lemmens-Sherrington, Madame Norman-Neruda, and Mr. Santley. Choral music will also be contributed by the Royal Albert Hall Choral Society, under the direction of Mr. Barnby.

MADAME ANNETTE ESSIOFF gave a Pianoforte Recital on the morning of the 27th ult., at St. James's Hall, before a numerous and highly critical audience. The exceptional powers of this excellent pianist were fully displayed in a varied selection of pieces, amongst the most successful of which were Beethoven's Sonata in C major (Op. 53), several pieces by Chopin, Bach, &c., and Handel's "Harmonious Blacksmith," all of which elicited the warmest applause. Her second Recital is announced to take place on the 13th inst.

THE West London and Kilburn Musical Society gave a concert on Monday evening, the 11th ult., in St. Thomas's Hall. The first part comprised Herr Gollmick's sparkling Operetta, "The Blind Beggar's Daughter of Bethnal Green." The solos were allotted to Miss Warwick, Messrs. Greenhill, Wake, Kilbey, Kedle, and Tucker, and were rendered very efficiently, some of the numbers being encored. The choruses were steadily sung and well supported by the band. The second part opened with Mendelssohn's "Hear my prayer," the solos being admirably sustained by Miss Putney. Several songs were contributed by Misses Warwick and Putney, Messrs. Thornborough and Greenhill; and Miss Muncey (a pupil of Mr. W. Beavan) gave a pianoforte solo. Mr. John Beavan was the accompanist, and Mr. W. Beavan conducted.

ON Thursday evening, the 7th ult., Mr. Brinley Richards delivered a lecture on the National Music of Wales, in the Lecture Room of the Society for the Encouragement of the Fine Arts, Conduit Street, Regent Street. The chair was taken by Mr. J. H. Puleston, M.P. who in a few well-chosen words introduced the lecturer. Perhaps no man is better calculated than is Mr. Richards to be accepted as an authority on this special subject, since he is the presiding genius in his generation over the musical department of the Eisteddfodau of the Principality. Mr. Richards commenced his lecture by showing how the modern composers had very freely interwoven the music of ancient writers with their own compositions, and, with a considerable amount of skill, pointed out the peculiarities which distinguish the music of one nation from another. He repudiated the statements that England had no national music, and that the music of Wales was derived from Ireland. The lecture was illustrated by vocal and instrumental selections from the music of the nations referred to. The melodies, as originally sang, were compared with modernized versions; and it must be acknowledged that in the majority of cases the latter elicited the largest amount of approbation from a numerous and fashionable audience. The walls were covered with sketches, and the platform crowded with models of ancient musical instruments, including Mr. Frederick Chester's contributions of Egyptian, Assyrian, Scotch, Irish, and Welsh harps, and interesting specimens lent for the evening by Mr. Carl Engel and Dr. G. W. Lichner, Tom Moore's miniature harp, lent by Mrs. S. C. Hall, and an exquisite little Irish harp, adorned with golden shamrocks on a green ground, lent by Mr. George

Browning, Hon. Sec. of the Society for the Encouragement of the Fine Arts. The lecture was full of interest and information. The vocal illustrations, in Scotch, Irish, and Welsh music, were given with much effect by Miss Mary Davies and Miss Lizzie Evans. At the close of the entertainment the lecturer was most warmly applauded; and after a vote of thanks had been passed to the chairman, the company separated.

THE closing concert of the Wagner Society for the present season was given at St. James's Hall on the 13th ult. The *scena* from "Tristan und Isolde" tested most forcibly the declamatory powers of Madame Otto-Alvsleben, but she triumphed gloriously over the difficulties, and achieved a success with all the Wagner worshippers in the room. The other vocalists were Madlle. Helène Arnim, Messrs. Lane, Elmenhorst and Wharton. The orchestra was as efficient as ever, and Herr Dannreuther conducted with his accustomed energy; but the constant repetition of the most effective of Wagner's pieces from his Operas in a concert-room can give an English audience but a faint idea of his dramatic genius. Let us hope that next season something may really be done by this Society towards the object which the disciples of this essentially operatic composer should keep steadily in view.

MISS AGNES ZIMMERMANN'S concert, which took place on the 30th April at the Hanover Square Rooms, drew together an audience thoroughly sympathetic with the classical nature of the programme selected for the occasion. The principal attraction was the *bénéficiaire's* Sonata in A minor, for violin and pianoforte, which was produced for the first time, and achieved a success which was not in the slightest degree traceable to the friendly feeling usually evinced towards an artist at her own concert: it is a work so full of invention, so scholarly in treatment and so perfect in construction that, as the production of an entire stranger, it could not fail to have created a marked impression upon the listeners. The first movement is written with consummate knowledge of effect, and with a freedom which shows an intimate acquaintance with the capabilities of the violin, as well as the instrument over which the composer has so amply proved her perfect command. The "Scherzo" is perhaps destined to be the most popular movement in the Sonata; but the "Andante" is a stream of captivating melody, and the conversational passages so rivetted the attention of the audience that during the whole of the vivacious "Finale" there seemed to be a lingering feeling of regret that this beautiful slow movement had not been re-demanded. With a characteristic modesty, Miss Zimmermann has given the most important passages in this Sonata to the violin; but the parts are most artistically interwoven; and the sympathetic manner in which the two instruments are treated throughout proves that the composer has thought out her design as an artist should think, and in no single instance has sacrificed her work for the mere sake of display. The violin playing of Madame Norman-Néruda, who was Miss Zimmermann's associate in this piece, was absolute perfection; and the delicate execution and eloquent phrasing of the composer made us feel that none but these two artists could thoroughly reveal the beauties of the work. The applause at the conclusion was loud and continuous. Miss Zimmermann's solo was Schumann's clever but somewhat eccentric series of pieces called the "Carnaval," which she played, from memory, with admirable precision and refinement. The concerted pieces were Beethoven's Sonata in G minor (Op. 5, No. 2) for pianoforte and violoncello, in which Herr Daubert lent his valuable assistance, and Brahms's Quartet in A major (Op. 26) for pianoforte, violin, viola and violoncello, excellently rendered by the concert-giver, Madame Norman-Néruda, Mr. W. H. Hann, and Herr Daubert. The singers were Miss Antoinette Sterling and Mr. Santley, both of whom received encores, one being elicited by the last named vocalist for an elegant song by Miss Zimmermann, called "Love, I may not tarry here." Mr. S. Naylor was the accompanist.

WE understand, from the local papers, that the Leeds Musical Festival will extend over four days, beginning

October 5th, and will be held in the Town Hall. Sir Michael Costa is to be the conductor, Dr. Spark organist, and Mr. R. S. Burton chorus-master. As the hall will seat only 1,750 persons, it is proposed to erect a temporary gallery capable of accommodating 600 more. The Oratorios to be performed and the pieces for the evening concerts have not yet been selected. Three or four eminent composers have been communicated with as to new works for the occasion; but it is feared the time is too brief for the preparing of any great work. The committees are now meeting frequently; and as the guarantee fund amounts to nearly £6,000, the Festival bids fair to be a financial as well as a musical success.

MISS PURDY gave a morning concert at the Hanover Square Rooms on the 7th ult., which was well attended. The *bénéficiaire* was highly successful in her songs, especially in one from Vacca's "Romeo e Giulietta;" and Madame F. Lancia, Mr. Trelawny Cobham and Signor Gardoni also contributed several pieces with much effect. Pianoforte fantasias were given by Herr Ganz and Signor Tito Mattei, but the vocal solos were the chief attraction of the concert.

A COLLECTION of Chants is in course of preparation, to be used with the Cathedral Psalter. The Editors invite contributions. Address the Editors of the Cathedral Psalter, care of Messrs. Novello, Ewer and Co., 1, Berners-street, W.

THE annual performance of the "Messiah," in aid of the funds of the Royal Society of Musicians, took place on the 8th ult., at St. James's Hall, under the conductorship of Mr. W. G. Cusins, a member of the Society. The principal singers were Madame Otto-Alvsleben, Miss Blanche Cole, Miss Georgina Maudsley, Madame Patey, Miss Marion Severn, Mr. W. H. Cummings, Mr. Henry Guy, Mr. Thurley Beale and Mr. Lewis Thomas. The orchestra was ably led by Mr. Willy, the trumpet *obbligato* was played by Mr. Harper, and Mr. Hopkins presided at the organ. The work was finely rendered throughout.

ON May-day the St. Georges' Glee Union appropriately produced Sir Sterndale Bennett's Cantata "The May Queen." The soloists were Miss Horder, Miss Buley, and Messrs. Carter and Theodore Distin, all of whom were very successful. The choruses were well sung, but did not elicit the approbation which was fairly their due. Mesdames Augarde, Pritchard and Matthews were at the pianoforte, and Mr. W. S. Hoyte at the harmonium. The latter gentleman also gave in the second part a spirited rendering of the overture to "Guillaume Tell."

THE second of a series of Services of Praise was held at Greville Place Church, Abbey Road, St. John's Wood, on Friday, the 8th ult., the first part being "Congregational," the second, "Meditative." In the former, a "Te Deum," by the organist, Mr. E. Sharp, was much admired. The second part consisted of selections from the works of Mendelssohn, and comprised "Hear my prayer" (the solo sung by Miss Callard), "Judge me, O God," and a selection from "Elijah." Mr. Sharp conducted in his usual efficient manner, and the Service generally was very successful.

ON Wednesday, the 20th ult., at the City Mart, Messrs. Chinnock, the auctioneers, put up for sale, before an excited, if not admiring, audience of dramatic managers, operatic Impresarios, lawyers, agents, &c., the ground-rent of Her Majesty's Theatre, now paid by the Earl of Dudley, who is holder of the lease granted to Mr. Lumley, which will expire at Michaelmas term, 1891, at rents amounting to £1,934 14s. per annum. This was Lot 1, in which was comprised the house No. 1, Pall Mall, held at a rental of £230 per year; so that the total rental of £2,164 14s. per annum will be receivable by the purchaser of Lot 1, all rates, taxes, and outgoings being paid by the tenant. There seem to have been three leading bidders for this lot: one, Mr. Mapleson, of Her Majesty's Opera; the second, an agent, to secure the property, if possible, for a National Opera-house; and the other, Mr. Last, a solicitor, who proved to be the highest bidder, as Lot 1 was knocked down to him for £31,000. The theatre will pass into his

hands, therefore, in 1891, when Lord Dudley's lease falls in; but the buyer will still possess the property until the original lease under the Crown will expire in 1912. The sale was by direction of the trustees of Mr. H. E. Holloway, and comprised twenty lots altogether, including the whole of the Opera Arcade, with its fifteen shops, Nos. 1 to 5, Pall Mall, the Opera-house with the Haymarket frontage, and the United Hotel and Clergy Club. The present income arising from these is £5,406 14s., and they realized £92,000. The letting of the theatre remains, of course, in the hands of the Earl of Dudley.—*Athenæum*.

Two Societies for the practice of concerted vocal music have recently been formed, the first, called the "Orsett" Choral Society, having 60 members, meeting once in three weeks at the Orsett Institute, and the second, entitled the "Romford" Choral Society, numbering 30 members, assembling every week at the Girls' School-room. To both these Associations Mr. Henry Regaldi, R.A.M., is appointed conductor; and as they are under distinguished patronage, and most of the members exhibit much talent, there can be little doubt that they will speedily grow into importance.

On the 6th ult. Madame Stafford gave her first concert at the Beethoven Rooms, when she was assisted by Mesdames Romanelli, Cullen, Arthur, Hincks, Messrs. Stedman, Ratford, Hause, and Herr Schubert. The most successful numbers were the "Prière" (Herr Schubert) solo violoncello, played by the composer, and "The Angel at the Window," by B. Tours, sung by Mr. Stedman.

A MUSICAL performance by the pupils of the London Society for Teaching the Blind, took place at the Institution, Upper Avenue Road, N.W., on the 22nd ult. The first part consisted of Arthur Sullivan's Oratorio "The Prodigal Son;" the second part was miscellaneous. The pupils acquitted themselves very creditably, and much praise is due to the conductor, Mr. Edwin Barnes, for his careful and patient training.

MR. E. H. THORNE gave a Pianoforte Recital at St. George's Hall on the morning of the 26th ult., before a highly appreciative audience. Sir Sterndale Bennett's Sonata, "The Maid of Orleans," and Beethoven's "Sonata Appassionata," were well selected to test Mr. Thorne's qualifications as a classical pianist; and J. S. Bach's Partita in G major, a Fantasia by Liszt, and a graceful Sketch of his own, gave an agreeable variety to the programme, and enabled the concert giver to display that versatility of style which is the surest sign of a true artist. He also played the *primo* of two pianoforte duets, the first—variations on a French theme, by Schubert—with Mr. Duncan Hume, and the second—"Andante con variazioni," Op. 83, by Mendelssohn—with Mr. H. A. Branscombe, in both of which he was most ably supported. The vocalist was Miss Enriquez, who, amongst other compositions, gave a truly poetical setting of Shelley's words, "On a faded violet," by Mr. Thorne, which was much and deservedly applauded. The conductors were Mr. H. C. Deacon, Mr. H. A. Branscombe, and Mr. Duncan Hume.

REVIEWS.

NOVELLO, EWER AND CO.

A Treatise on Harmony. By Samuel John Clay.

WE quite agree with the author of this Treatise, that "as there are so many works on Harmony already in existence, it is only right that reasons should be adduced sufficient to justify the production of another." If these "reasons" are merely that Mr. Clay differs from many other theorists as to the origin and treatment of chords, we scarcely think that he states his opinions with sufficient clearness to enforce his views; but if his main object has been to enable a student, as he says, "to put to a melody a correct bass and harmony (of course of the simplest kind), and in each succeeding chapter to give directions whereby the harmony may be varied and enriched," we

are of opinion that an almost forgotten, but wonderfully acute thinker—Logier—has occupied the ground before him. But let us re-produce some of our author's definitions of chords, in his own words. A "Common Chord," he tells us, "consists of a note, its major 3rd and perfect 5th." He then places a 3rd and 5th over each degree in the scale of C, and says that, "although all these appear to the eye, at first sight, to be Common Chords, there will be found, upon examination, to be but three Major Common Chords, according to the foregoing definition, and these are marked with a x; all the others, having minor 3rds, are not the chords we speak of now." It may be quite necessary, as the three major chords are the only ones used by our author in harmonising simple melodies at first, to dwell more particularly upon these. In the early chapters of his book, but if the others are not "Common Chords," what are they? If we understand Mr. Clay rightly, the student is to believe that whenever he uses a minor common chord he is in a minor key; and, if so, we should like to know how he can analyse the many beautiful sequences exclusively composed of this simple harmony in the works of the best writers. Passing over the rules for putting a satisfactory bass to a melody, by using only the three major triads—which are extremely good, but, as we have already said, not new—we come to modulation by means of the Dominant 7th, and then to the important chord of the 9th. The chord of the major 9th we are told is "the result of an unresolved suspension in the chord of the Dominant 7th." Although we utterly disagree with this definition, we will not stop to discuss it; but when we are informed that the chord of the Diminished 7th has "been treated by most writers as a fundamental chord," we must pause to dispute this assertion. A "fundamental chord" should mean one in which the bass note is the root; and, although the Diminished 7th may be considered by some theorists to be a *derivative* of the Dominant 9th, and by others an *inversion*, we know of no musician of any reputation who believes it to be a "fundamental chord." In the next chapter the chord of the "Added 6th" (with the sub-dominant given as its root) creeps in without the slightest explanation; so that whether it is to be prepared, or how it is to be resolved, the student must discover for himself. We confess to not being able to comprehend Mr. Clay's classification of chords when he ceases to speak of those which are indisputably diatonic. After telling us, for instance, that the chord of the Augmented 6th is an "inversion of the Half Cadence—the chord of the major 3rd and major 6th"—a sharp having been placed before the 6th as a "liberty," we come to a chapter in which "Chromatic Chords" are mentioned for the first time, by which we are of course to infer that the Augmented 6th is *not* Chromatic; and yet Example 138 contains the same chord, with the same resolution, previously given as the Italian 6th, in Example 132. We willingly concede that the author of this work shows that he has bestowed much earnest thought upon his subject; but, like many others before him, in his attempt to be "simple," he has sacrificed logical arrangement. It is always necessary that a student should feel the ground secure before him as he advances; and it is better—even if it cost more time and labour—to remove an obstacle than, with a false feeling of security, to attempt to pass over it. In his desire to facilitate the acquisition of a difficult science, Mr. Clay has been too much guided by the principle of ignoring what he found it troublesome to explain; but he is a pioneer in a good cause, and, in this capacity at least, deserves his reward.

Magnificat (in D.) In Vocal Score, with an Accompaniment for the Organ or Pianoforte, by J. S. Bach.

It is, indeed, a glad time for the lovers of the highest class of music, now that the Choral works of Bach are rendered accessible to everybody's study, by a beautifully printed and admirably inexpensive edition. The Magnificat is, of course, unavailable for ferial use in our Church Service, because of its extraordinary length; but there are festal occasions to which a work of its extent, filled with its merit, would be fully appropriate; and if these occasions have not been found out by the authorities whose duty it is to discover fitting means for the celebration of the high days and

Lord, how long wilt Thou forget me?

SOLO AND CHORUS FROM "PSAEM XIII."

Version by Rev. J. TROUTBECK, M.A.

F. MENDELSSOHN-BARTHOLODY.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 539, Broadway.

Andante.

ORGAN.
♩ = 76.

Solo.

Lord, how long wilt Thou for-get me, While in lone-ly grief I mourn? And how long Thy

face be hi-ding? Wilt Thou ne-ver-more return? Wilt Thou ne-ver-more return?

CHORUS. SOLO. Col tutti coll Alto.

TREBLE.

Lord, how long wilt Thou for-get me, While in lone-ly grief I mourn? And how long Thy

ALTO.

Lord, how long wilt Thou forget me, While in lone-ly grief I mourn? And how long Thy face . . .

TENOR (Sve. lower).

Lord, how long wilt Thou forget me, While in lone-ly grief I mourn? And how long . . . Thy

BASS.

Lord, . . . how long? While in lone-ly grief I mourn? And how long Thy

face be hi-ding? ne-ver-more, ne-ver-more, wilt Thou ne-ver-more re-turn?

be hi-ding? ne-ver-more, ne-ver-more, wilt Thou ne-ver-more re-turn?

face be hi-ding? ne-ver-more, ne-ver-more, wilt Thou ne-ver-more re-turn?

face be hi-ding? ne-ver-more, ne-ver-more, wilt Thou ne-ver-more re-turn?

SOLO. *sf*

Lord, how long must I take counsel, Having sor-row in my heart? . .

p

Foes re-lent-less rise a-gainst me, And no help-er take my

TUTTI.

Lord, how long must I . . take counsel,

TUTTI. *cres.*

part? Lord, how long must I . . take coun-sel, take coun-sel, Lord, how

TUTTI. *cres.*

Lord, how long must I . . take counsel, Lord, how long must I take coun

TUTTI. *cres.*

Lord, how long must I . . take counsel, take

Lord, how long, how long . . . must I . . . take counsel, Having sorrow in my
 long must I . . . take coun - sel, Having sor-row in my
 sel, Lord, how long must I . . . take counsel, Hav-ing sor - row, sor-row in my
 coun - sel, Lord, how long must I . . . take coun-sel, Hav - ing sor-row in my

heart? Foes re-lent-less rise a- gainst me, And no help - er take my
 heart? Foes re-lent-less rise a- gainst me, And no help - er take my
 heart? Foes re-lent-less rise a- gainst me, And none take my
 heart? Foes re-lent-less rise a- gainst me, And no help - er take my

part? O Lord, O Lord, Solo.
 part? O Lord, O Lord, Lord, . . . how long wilt Thou for-get me,
 part? O Lord, O Lord,
 part? O Lord, O Lord,

Tutti. cres.

And how long Thy face be hi-ding? Wilt Thou ne-ver -

Tutti. cres.

While in lone-Iy grief I mourn? And how long Thy face be hi-ding? Wilt Thou ne-ver -

Tutti. cres.

And how long Thy face be hi-ding? Wilt Thou ne-ver -

Tutti. cres.

And how long Thy face be hi-ding? Wilt Thou ne-ver -

p

- more re-turn? *Solo.*

- more re-turn? Wilt Thou ne-ver-more return? ne-vermore, ne-vermore,

- more re-turn?

- more re-turn?

pp *pp*

ne-vermore?

Ne-vermore?

Ne-vermore?

Ne-vermore?

Ne-vermore?

pp

holy days, it is right that at once they should be, and full advantage taken of the masterpiece now before us, to do honour to such festivals. The music is set to the Latin text, which shows that the work was written for the Roman Chapel attached to the Court in Dresden, in fulfilment of the composer's office of Capellmeister to the King of Saxony, which he held while he resided in Leipzig. It is adapted, by the Rev. J. Troutbeck, to the English version of our Liturgy, or, one might better say, the version is sometimes modified to adapt it to the music; and the words of both languages are printed under the notes. The work comprises six choral numbers with six for solo voices. Some of the latter are doubtless difficult; but there is ready praise for vanquishing difficulties in proportion to the value of the conquest. There can be offered here little more than a list of the pieces—a description, if possible in words, would far exceed present limits. No. 1 is a Chorus of much grandeur. The voices are often left alone in it, their phrases being interspersed with detached chords of the accompaniment, and the effect is noble. A point of harmony is notable, as forming, by its peculiarity and by its frequent repetition, a prominent feature; this is where the chord of D is continually represented in the passages for the upper parts, while the bass has D, B, F, a bar of each, in spite of the coming together of the A and B in the second of these bars; better than any discussion as to the propriety of the progression, is a reference to its sound, and all must feel that this gives due expression to the words "doth magnify." The opening subject of Mendelssohn's octet has the same leap downwards from the 6th to the 3rd of the key during the continuance of the tonic harmony, and is a proof that this rare treatment of a note foreign to the chord was as satisfactory to his refined ears as it was, to those of the great old master, while, to ours, its effect is grand in the extreme. The Chorus is for five voices, and, as if to bring the leader of each party into prominent notice, there is a solo piece for each. No. 2, accordingly, is an Air for the second soprano "And my spirit." It is rejoicing as befits the text, that is, with a solemn rather than a gay jubilation, such as a fervent spirit feels in the contemplation of the Saviour. The first soprano is brought forward in another Air, No. 3, "For He hath regarded." This piece forms a great contrast to the preceding, in its pious humility and almost penitential character. Curiously, in a writer of Bach's infinite inventive power, its first phrase is the same as that of the final Chorus of his Matthew Passion; the sequel, however, differs from that in matter as entirely as it to some extent resembles it in loveliness. Beginning in B minor, this Air ends in F sharp minor, preparatory to the Chorus, No. 4 in the latter key, which is set to the words, "Omnes generationes" only, repeated from the air, obviously to give particular force to the idea of mankind's everlasting Benediction of the Virgin. The Air for bass, "For He that is mighty," constitutes No. 5. It has great sweetness of character, and true melodious charm, and would be well worth extraction for separate performance; there are few pieces by the composer that are more attractive for a singer. A notable point in it is where the leading note descends by a 7th to the key-note, in the key of C sharp minor, which will always strike the attention; other instances of this curious cadence are to be found in the composer's writings, and it is impossible to object to them upon the ground of their effect, which is none the less admirable because of its rarity. No. 6 is a Duet for contralto and tenor, "And His mercy is on them." The voices move less imitatively than is often the case in the concerted pieces of the author; there is great charm in their combination, and a tender expression of the words. The final close of the voices is remarkable for its beauty and its individuality; it involves the pathetic relationship of the chord of which the minor 2nd of the key is the root (F natural in the key of E minor) with the chord of the key-note, and displays this with excellent effect. The Chorus, No. 7, "The Lord hath shewed strength," proves, by its beginning in one key and ending in another, the purpose of linking the previous to the succeeding piece; and this suggests that the whole work was meant to be performed without any break between the several numbers. The Chorus is most vigorous, and

effectively relieves the quieter character of what has gone before it. No. 8, "He hath put down the mighty," is an Air for a so-called tenor, but its compass extends below the range in which modern voices of the class can be heard to advantage; it is the least interesting piece of the whole. The Air for contralto, No. 9, "He hath filled the hungry," goes far to atone for the less attractiveness of the tenor solo. The editor would have done wisely to have rearranged the grouping of the notes throughout this number, according to the modern custom of binding a repeated note rather than dotting the former, when the dot falls at the beginning of a division of a bar, for the printed form is confusing to readers of the present time. The unnamed functionary—whoever he may be—has taken greater liberties than this with his author, in prefixing definitions to the movements, such as it is most unlikely that Bach can have written. For example: "Con moto," "Andantino," "Sostenuto," and the like, which are kindly, and perhaps judiciously intended to guide at first sight to a comprehension of the music, but should be stated to be given on some authority. "He hath holpen His servant Israel," No. 10, is a charming chorus for female voices only. Another Chorus, No. 11, "Even as He promised," is for all the five parts, and is as bold as the preceding is gentle; it is the single piece in the fugal form, but its development is of but brief extent. The "Gloria" is the concluding number, and this reverts to the matter of the opening chorus; with excellent pertinence to the text, and with admirable musical effect, closing the work in the grand manner of its beginning, indicating, that to magnify and to glorify are the same act of reverence, and rounding the whole into completeness. There are some startling specimens of such consecutive 9ths, and 7ths, and 4ths, and even 5ths in the course of the work, as no musician but Bach has ever dared to write. It would be vain to speculate as to what effect he can have meant by them, or as to what principle they can illustrate; but there is no vanity in the assertion, that the music as a whole is above praise, and that in its general magnificence it is worthy of the subject. Whether in a church (its most fitting locality) or in a concert-room, Bach's Magnificat demands an early hearing; and we predict with reliance that its high esteem with musicians will date from its first becoming known among them.

Magnificat and Nunc dimittis. Set to Music in the key of B flat, for four voices, by Berthold Tours.

THE accomplished author of this Service is as fertile as he is successful. Few writers come so frequently before the public as he, and still fewer come with so good effect. Of the setting of the two Canticles, we prefer the second, which is charmingly melodious, and opens in the true spirit of the words; but this, like the Magnificat, though to a less extent, is chromatic in style, both in the vocal progressions and in the choice of chords, and it abounds in dazzling changes of key; and, in our esteem, the style is not most appropriate in Church music. There is a strong tendency to high colouring in the writings of our young musicians, which may spring from a profound knowledge of harmonic principles, or from a want of facility in contrapuntal resources. Were this to become a fashion, its influence could scarcely be healthy; and we almost regret, therefore, that such a composer as Mr. Tours should give the authority of his example to the dangerous practice.

"Prepare ye the way of the Lord." Full Anthem for Advent. Composed by George M. Garrett, Mus. D.

THIS piece must be designed for performance in places where Handel's setting of a large portion of the same text is unavailable. A short Recitative is set to the foretelling of St. John the Baptist, which is followed by a long choral movement to the words "Comfort ye," &c., predicting the coming of the Messiah. There is breadth of character in this movement, but some confused changes of key on page 4 are not to be admired. The composer redeems himself in a final Larghetto, "All flesh is grass," &c., which is a truly charming strain, and has one passage in particular, dallying between different inversions of dominant harmonies in the key of A minor at page 7,

which no one can hear without particular pleasure. The good effect of this piece of repose is enhanced by the contrast between the concluding movement and what precedes it, and the Anthem will leave a pleasant impression from its successful termination.

"*The Lord is King.*" Festival Anthem for four voices. Composed by Henry Gadsby.

THE whole of the 93rd Psalm is here set, with much variety and considerable spirit. A characteristically majestic movement opens the Anthem, abounding in broad effects for voices and independent organ. The same style of writing continues, though the expression materially changes, in an Allegro Agitato, beginning "The floods are risen." The concise Largo, "But yet the Lord," wherein no word is repeated, has much solemnity, and forms a valuable point of rest before entering upon a new phase of the music. An entire contrast to all that has preceded, is presented in a melodious and richly harmonised Larghetto, "Thy testimonies, O Lord," with which the Anthem impressively closes. It is not the first time that the text before us has been appropriated to the requirements of an Anthem for Festival use; but Mr. Gadsby's setting will stand on its own merit, uncomparably with any other treatment of the subject.

"*Like as the hart desireth the water brooks.*" Aria, from an unpublished Requiem. With an accompaniment arranged for the pianoforte. Composed by Wm. Crowther Alwyn.

It can scarcely be said that Mr. Alwyn has caught the fervently religious feeling which the words he has selected should inspire; but the composition is musician-like throughout, and he has at least treated his subject with earnestness. It is difficult to steer clear of reminiscences of Mendelssohn in composing these verses; and the attempt to avoid a suspicion of plagiarism may perhaps have prevented the author from doing himself full justice. Should his Requiem be published, we shall be in a better position to judge of his power to write sacred music.

A Song of Destiny. Composed by Johannes Brahms, Op. 54.

BRAHMS is a musician whose name is daily becoming more and more respected in England, proportionately as his works are becoming better and better known. It is refreshing to find—at a moment when, throughout Germany, Revolution spreads her banner in the realms of art, and strives to undertrample all that is most revered and worthiest of reverence—that there is one man who holds by true principles, and commands respect from his renegade countrymen. It is encouraging, also, to cotemporary artists, to observe that to strive for the highest carries the sympathy of those who can best understand excellence, and that a great genius, matured by loving study, can produce works that elicit respect from the best among us. Here is the first English issue of Brahms's musical setting of Friedrich Hölderlin's "Schicksalslied" (*Song of Fate*), a most poetical treatment of a highly ideal subject, a most beautiful conception most exquisitely embodied. The poem is not one, truly, that would mostly be attractive to a composer, neither is it one to stir the sympathy of every audience; yet it has inspired the musician with a work of extraordinary interest, which comprises as many points for admiration as could be pressed within its concise limits. Why, this itself is a point for highest admiration, that the artist knew how to weigh his matter, and to curb his imagination, so that it should not flee beyond the range of his subject. The verses, firstly, suggest that there may exist some class of beings in a supposed blissful region, whose tranquil existence is unruffled by the vicissitudes of life; secondly, bewail that man is at the mercy of Fate, and is liable to be dashed as by raging waters against the unseen rocks of the deep; and further the verses hint at, if not fully express, a hope that, in some time to come, we may be translated into that happier condition. The music paints with exquisite delicacy the serene loveliness of the imagined but unknown bliss; its harmonies are of most rare employment,

and of beauty such as no expletive can describe; and there floats upon these a constant melody—nay, it is the current that carries them along—which is most delicious, most intense. A change of key from E flat to C minor, of measure, and of tempo, illustrates the reverse of the idea. All is now agitated, fiery, and tyrannic. Fate, the inexorable, is presented as trampling into nothingness all the wishes and endeavours of mortals. That passage, in particular, has tremendous force which shows the shattering of human purposes by the dashing of mountain waves against the crags of the hidden abyss, where the voices make their exclamations at such periods of the measure as to give to two bars of $\frac{3}{4}$ the effect of one bar of $\frac{3}{8}$, and the energetic accompaniment confirms their imperious false accent. Schumann was especially fond of this rhythmical riddle; Beethoven wrought by its means some stupendous passages; Mozart set both the example of its powerful employment; and Handel, before them all, used it to wonderful purpose; but nowhere has it been brought to bear on the subject in hand with stronger pertinence than in the present instance. This copiously developed Allegro subsides, at the conclusion of the voices, into a resumption of the opening Adagio, but with its character tempered by the transposition of its chief incidence from the key of E flat into that of C. Here then the tone-poet extends upon the conception of the author of the verses, showing the realisation, it may be, of the dreams, but representing man's possible happiness as modified from that of the spiritual host, perhaps by the fiery ordeal of earthly travail through which he has struggled; and this modification is technically set forth in the qualifying effect of the lower key upon the musical phrases. The ideas in this short work, their unfolding, and their colouring by the vocal distribution, and many novel arrangements of the orchestra, are masterly. Perusal of the score will corroborate this careful opinion, and listening to a complete performance will confirm it quite; but one glance, one casual hearing, cannot penetrate all its strength. We long, then, for early and many opportunities for music-lovers to mature their knowledge of the masterpiece.

Four-part Songs for Male Voices. Composed by Felix Mendelssohn Bartholdy.

1. *Land of Beauty.* Words translated from the German by the Rev. J. Troutbeck.

2. *A Festal Greeting.* English version by the Rev. J. Troutbeck.

3. *Waken, Lords and Ladies gay.* Words by Sir Walter Scott.

4. *Gipsy Song.* Words translated from the German of Goethe by the Rev. J. Troutbeck.

ALL these part-songs—with the exception of No. 4—were performed for the first time in this country at Mr. Henry Leslie's opening concert this season, and received with the warmest marks of approbation, No. 3—the Hunting Song—being enthusiastically encored. A closer examination of their merits than is possible on a single hearing of them—even with such absolutely perfect execution as they received—convinces us that they are certain to achieve a lasting popularity. No. 1 has a charmingly harmonised simple melody, so admirably suggesting the feeling of the poetry, that even when given by singers who consider the articulation of the words of minor importance, the audience will we believe comprehend their meaning. No. 2—in spite of the encore for the Hunting Song—is destined, we think, to be the favourite with musicians. The theme is exquisitely refined, and grows upon the listener with each verse. An excellent effect is gained by the short key-note pedal, and also by the ascent of the first voice to the high G, just before the final phrase. No. 3 tells its own tale with a vividness which must be understood by all. It is a genuine song of the Hunt, and its excessive tunefulness must make it a stock piece with Choral Societies. Amongst its many points of interest we may mention the unexpected B flat taken by the choir, after the modulation into G major by the solo voices, which has a wonderfully fresh effect; and the return to the key for the final

phrases gives a force to the burden of the song, which cannot fail to excite the most apathetic audience. The "Gipsy Song" we have not yet heard in public, but can imagine that it would prove extremely attractive in performance. The treatment of the piece is exceedingly dramatic, the first tenors and basses giving out a subject, in G minor, unharmonised, the other voices answering in short phrases of a quaint and rugged character, in admirable sympathy with the words. The last verse starts in full four-part harmony, an unexpected major chord at the conclusion giving additional interest to a composition which requires but to be known to be thoroughly appreciated. These songs will indeed prove a most welcome addition to our rapidly accumulating stock of part-music.

ASHDOWN AND PARRY.

Album pour Piano; Dédié à la Jeunesse. Par Stephen Heller. Books 1, 2, 3, and 4.

THESE charming little pieces, although dedicated to the young, require a trained mind and a trained hand for their due interpretation. With German composers there is no writing down to the pupil—the pupil must be educated up to the music; and by thus shadowing forth the classical style, students are taught to think in the early stages of their progress, and to prepare themselves gradually for the more advanced works of the great writers. In Book 1 we scarcely know where to commence or where to end our praise. "Doux Reproches," a graceful little *Allegretto*, tells its story with a fidelity which fully warrants the author in affixing to it so suggestive a title: the phrases are extremely eloquent and refined, and an excellent effect is gained by the plagal cadence at the conclusion. "Chasseur en Herbe," is a spirited little sketch in A major, somewhat reminding us of Mendelssohn's "Hunting Song" (as it is called), in the same key, but having a distinct character of its own. The "Barcarolle," too, in B minor, is very original and melodious throughout, and, if well played, cannot fail to become a favourite. Book 2 contains two short sketches, remarkable for character and meaning, the first called "Curieuse Histoire," and the second "Enfant qui pleure," both, however, demanding something beyond mere note-playing from the executant. "La Muette" may also be cited as an excellent little piece, though not equal to the two already mentioned. Book 3 consists of five pieces entitled "Tziganyi" (Bohémiens), Nos. 2 and 4 being in our opinion the best, the latter, especially, having an exceedingly attractive subject, the effect of which is aided by the obstinate syncopated bass. From the fourth Book we are inclined to select "Le Cor d'Oberon," and No. 1 of three pieces entitled "Elfes," as being the most effective, although the others are thoroughly worthy of their companions. As we have already indicated, the first Book can scarcely be overpraised: but there is so much real merit in the entire work that we earnestly counsel all who are not wedded to the school of vapid commonplace to possess themselves of the four books, which, as we see by the title-page complete the series.

LAMBORN COCK.

Allegro Grazioso (in G.) From a Sonata, for the Piano-forte. By Stephen B. Kemp.

KNOWING that young composers have to feel their way in publishing Sonatas, we cannot be surprised that Mr. Kemp modestly puts forward an "Allegro Grazioso" as a letter of introduction, with an intimation that something of more importance remains behind. His writing in this piece shows that he has every reason to expect a cordial welcome amongst the fast increasing number of classical English composers, for his thoughts flow clearly, and his style is evidently based on good models. His principal subject is attractive, and is treated throughout with a tenderness which proves that he respects it. The harmonies are good, the modulations natural and well conducted, and the passages lie sufficiently well under the hands to

show that the composer is a trained pianist. We especially like the concluding portion of the piece, where the theme, first given, accompanied by *arpeggios*, to the right hand, dies off in fragments for the left hand. We shall be glad again to meet with Mr. Kemp, and next time we hope in a work of more pretension.

Deuxième Impromptu, pour le Piano-forte. Par Charles Gardner.

THIS Impromptu is a favourable specimen of melodious and careful writing. We like the first subject, with its *arpeggio* accompaniment, but scarcely see the reason for the constant changing of hands; surely it would be better if the right hand were to play every note of the melody—at least to the half of the fourth bar. The second theme is tuneful, but somewhat trifling; and the return to the opening subject seems rather abrupt. The piece is however graceful and elegant throughout, and does infinite credit to its composer. Mr. Gardner is so good a writer that we shall be glad if he will follow the lead of many of his countrymen who are now printing the title-pages of their compositions in the English language.

The Call of Spring. A Song for Children. Melody and Words by Eleanora Louisa Hervey.

THIS unpretentious little musical poem—modestly styled a "Song for Children"—is much better than many songs for grown people daily manufactured by those who have so gained the ear of the public as to defy the ordeal of criticism. Mrs. Hervey is her own composer; but in the skill with which the accompaniments move with the air, we seem to be conscious of the supervision, at least, of a practised musician. The song is simplicity itself—the harmony indeed merely delicately colouring the melody—yet there is a freshness in both the poetry and music which cannot fail to recommend the composition to refined listeners. The compass of the voice part is sufficiently limited to be sung easily by children, with whom the song will doubtless become a favourite.

Evensong. Song. Words by Mrs. Harriet Parr. Music by T. Ridley Prentice.

THIS song, written for a contralto voice, has a melody in good sympathy with the words, although from the want of contrast, it will require very good singing to make it effective. The low key-note pedal gives a sombre tone to the commencing bars; but a fresh effect is gained by the unexpected change of key, on the words "Far outweighs them every one." The harmonies are well written and musician-like throughout. Mr. Prentice has been lucky in securing the services of an excellent artist for the rendering of his composition in public, for we find that the song has already been sung by Madame Patey.

CHAPPELL AND Co.

Rolando. Brilliant March, for the Piano-forte. Composed by G. A. Osborne.

THIS is scarcely perhaps what aspiring amateurs would term a "brilliant" piece, but it is nevertheless an excellent March, and one which can scarcely fail to please. The principal subject, in E flat major, is bold and well marked, the second theme, in B major, from its quiescent and melodious character, forming a good contrast. The B natural enharmonically changing to C flat re-introduces the March with much effect; but we think a short and vigorous coda would have concluded the piece more satisfactorily.

The Bridal Lay. A Cantata, with Piano-forte accompaniment. The Libretto by H. Piercy Watson. Composed by Edward Rogers.

ALTHOUGH this Cantata is dedicated (by permission) to H.R.H. the Duke of Edinburgh, and written in commemoration of his recent marriage, there is nothing whatever in the libretto especially allusive to the event, so that it would be equally available as a celebration of any other wedding, where the parties concerned are sufficiently musically inclined. Mr. Rogers has evidently studied the requirements of amateurs, and perhaps even presumed

upon the fact of everybody being too happy to be over critical when his music is performed; so that we have an amount of "prettiness" prevailing throughout the work which might perhaps pall upon the taste of an audience too stern to be moved by the genial circumstances of the surroundings. The best pieces in the Cantata are the opening Chorus, the "Chorus of Maidens"—in which some good effects are introduced in the accompaniment—the Duet between the Bride and Bridegroom (No. 7), the Prayer in the Church, the Quartett (No. 12), and the Finale. Many of these movements, however, want colour; they are too uniformly melodious, the choral portions, especially, being like harmonised songs; but, as we have already said, they would amply satisfy the majority of listeners, and this may be all that the composer aimed at. One or two harmonies, however, we should like to see altered; as, for instance, in the first tenor solo, where between the fifth and sixth bar, the voice jumps in fifths—C, E—with the bass—F, A; and again, in the same piece, where, in the fifth bar, page 14, the bass moves upwards in fifths on the accented parts of the bar.

ORIGINAL CORRESPONDENCE.

CATHEDRAL CHOIRS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—The Præcentor of Chichester Cathedral has brought forward a very important subject in your valuable paper for May. The Rev. gentleman's quotations show that some of our Cathedral choirs in the 14th century were not what they should have been; and I think we may infer from the letter generally that all is not right with us. After a long period of four centuries, one would expect to find a state of things as near perfection as possible. But dissatisfaction is loudly expressed of the vocal performances in some of our Cathedrals. Is it that those engaged do not enter with a will into their duties? Or, are men chosen for those sacred offices who were not fitted from the commencement for them? Or, again, is there that respect and kindly feeling extended towards us which, as Christians, we all look for, and which, I believe, would do more towards our rendering our sacrifice of praise in a manner acceptable to the Almighty than many a sermon from the pulpit?

Why is it that good salaries and necessary relaxation from duty are offered only in London and one or two other places? My impression is that our choral services should have but *one* object: and those engaged should be placed in a position to carry out faithfully that object. The Rev. Mr. Walcott has given us excellent advice, and I sincerely hope we may all profit by it, so that a record very different to that of the 14th and 15th centuries may be left for those who may succeed us.

I am, Sir, yours respectfully,
A LAY VICAR.

SOLMIZATION OF THE MINOR SCALE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I am desirous of ascertaining what is the prevailing practice among teachers of singing on the moveable-do system as regards the Solmization of the Minor Scale. The Tonic-Sol-fa method, while it makes so much of tonal relationship in the major scale, strangely enough ignores it altogether in the minor scale except for purposes of harmony; and I notice that some teachers of the moveable-do system follow the same plan. Will any of your readers kindly inform me whether, so far as they know, this practice is the rule or only the exception?—whether, that is to say, in Sol-fa-ing from the ordinary notation on the moveable-do plan, the Tonic of the Minor Scale is called *do* or *la*; and, if the former, what are the names given to the 3rd, 6th, and 7th notes of the scale respectively?

I am, Sir, your obedient servant,
W. H. GILL.

Sidcup, Kent, May 11, 1874.

THE DOUBLE AIR IN HYMN TUNES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In answer to my letter I find there are two in your last number. As to the first, I wish to say, that out of four tunes in the "Hymns Ancient and Modern," which I have examined for the purpose, three will bear the double air without injury to the music—namely, 99, 135, and 320; while in 331 the case is the reverse, but the double air shows to great advantage in the seventh line of 332. I say again, those who cannot abide the double air, when it does not exist in the instrument, but proceeds from the congregation, ought never to use a stop like the double diapason, neither ought they to tolerate unison singing. Our duty is plain, namely, to permit the double air, in order that the congregation may join heartily and without difficulty in the Church Service. Now, as to the second, its author at first misunderstood my letter. Secondly, he has wandered from his point to one which has little to do with Church singing in our day. Thirdly, he fails to see my argument in the latter part, and therefore imagines that none can possibly exist. I advise him, therefore, that when next he tries to answer a letter he would read it over many times, in order that he may thoroughly understand its subject and argument.

I remain, Sir, yours respectfully,
THOMAS VINCENT.

Park Street Blind Asylum, Bristol,
May 22nd, 1874.

A REPLY TO MR. HINTON.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—The letter which appeared in the April number of the *Musical Times* from a gentleman who has a right to sign himself both A.B. and Mus. B., is a fair challenge to your readers, and I hope to see the glove picked up by many well qualified to discuss the various subjects on which he has given such a decided opinion. Not having seen the May number of your paper, I know not what replies may have already appeared, but I venture to ask space to criticise *one* of Mr. Hinton's assertions, leaving to others better qualified than myself the heavier part of the fight. First, I deny the truth of the assertion "that instrumental performers, particularly players on stringed instruments, become passionately fond of their instruments from the difficulties they have surmounted in acquiring them (often, indeed, let us charitably suppose *mostly* unconsciously), and become an intolerable bore to others not so circumstanced." This long sentence requires to be studied before one attempts to answer its assertions. Does the writer mean that fiddlers and pianists get fond of their instruments because they had great difficulties in finding money to pay for them? Hardly, because, let us strain our charity as much as we can, we shall scarcely be able to believe that any body obtains a fine instrument "with difficulty," yet remains *unconscious* of his efforts and their reward. No; I imagine the writer means to say that players get fond of their instruments on account of the labour and study it has cost them to produce the music they draw from them. Now, there is no doubt that fiddlers do get attached to their fiddles, and nothing is more natural. First of all the instrument is the most perfect of instruments. It can be put into *perfect* tune which is more than we can say for the pianoforte; and he or she who plays it, tunes it, and is never obliged to torture his or her nerves by playing on an ill-tuned instrument, as so many organists and pianoforte players are often obliged to do. Secondly, it is a small portable instrument that can be carried about by the player, and is on that account a *companion*,—almost like the dog, that lives with you year by year, with the additional advantage of giving no trouble, and of never dying. If it has not the power of loving you like a dog, it enables you to do something better than play the passive part of being loved, it enables you to conjugate the verb "amo" actively, and that is a good deal for a thing made of wood and catgut to do for one! But to

speaking seriously. Granted that fiddlers are passionately fond of their instruments, why should that make them "become an intolerable bore to others not so circumstanced?" Are there no singers and talkers fond of hearing their own voices, and are there not many amateur vocal performers far greater bores than any tolerable violin player could manage to make himself? Our critic's next sentence tells us that "we may refer the origin and continuance of most of the string quartets and quintets (while omitting the works of the great masters who excelled in every thing they took in hand), to this peculiarity;" this "peculiarity," being, I presume, the variety or the weakness of fiddlers, big and little, who would rather sit scraping away at a quartett than do any thing else on earth. Well, a good quartett in the hands of four good performers is about the most enjoyable of all musical performances to the players themselves, and that is one of its charms to some listeners. The quartett has in it the germs of the symphony, and the initiated feel it. It is pleasant to the player also, because it is without the fatigue and anxiety attending an orchestral performance, and has more excitement, as well as more rest than solo playing. For amateurs the quartett has more sociability than whist or billiards—as much interest as conversation, while it gives physical exercise like walking, riding, or rowing. Is it not reasonable that such a game should be reckoned well worth playing? I feel I must not intrude longer on your columns, or I should be willing to examine every paragraph in your correspondent's letter. I hope that which I have said in behalf of "the strings" may be some consolation to fiddlers suffering under the lash of the B.A. and Mus. B. And I hope, too, that by the time the B.A. becomes a Master, and the Mus. B. a Doctor, he may see reason to modify a good many of his present opinions.

Yours, &c.,

M. H.

Cheltenham, May 6, 1874.

TO CORRESPONDENTS.

*. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

W. M. BELL.—We do not know any book which will furnish you with the desired information. We should recommend an application to an eminent violinist.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ANDOVER.—On Tuesday, the 19th ult., the second Annual Festival of the choirs in the Andover Choral Union was held in St. Mary's Church. The number of vocalists was about 200, all of whom had been under the careful training of Mr. J. W. Chuter, the organist of Andover, for the past three months. The service was intoned by the vicar of Andover. Dr. Wesley's Chant Service was very well rendered, and the Anthem, "Teach me, O Lord" (Attwood), was a marked feature in the music. The hymns, all very suitable to the occasion, were most effectively sung; and the general opinion was that the performance of the service was equal to that of any in this diocese. The Lord Bishop of Winchester preached the sermon. An offertory was collected amounting to £12 12s. 6d., which, considering the church was crowded, might be reckoned very small. The interior of this handsome edifice has lately been entirely re-fitted with new open seats, a handsome chancel, with oak stalls, &c., at a cost of something like £1,400, and an anonymous gift of £70 in the offertory will provide a handsome stone pulpit.

BATH.—The Abbey Choral Society gave its first concert at the Guildhall, on Monday evening, the 4th ult., in aid of the fund for the

restoration of the Abbey. The Banqueting Room was well filled. The programme consisted of Barnett's *Ancient Mariner*, and a selection of glees, part-songs, &c. Mr. Salmon kindly gave the services of his band to ensure the more effective execution of the Cantata, which was on the whole fairly rendered. In the second part of the programme, a Madrigal, composed by Mr. Pyne, made a favourable impression upon the audience. Mr. Milson lent the piano used on the occasion, and Mr. Huff acted as pianist.

BEDDINGTON, SURREY.—At a concert given here on the 7th ult., part of Sir Michael Costa's *Oratorio Eli* was performed, followed by a selection of secular music. The choruses and part-songs were sung by the Beddington and Carshalton Choral Society, and the solo vocalists were Miss Julian, Miss Houghton, and Mr. G. T. Carter (of Westminster Abbey), the instrumentalists being Mr. Watson, violin, Mr. James Coward (organist of the Crystal Palace), Mr. Walter Fitton (Potter Exhibitioner, R.A.M.) pianoforte, and Mr. C. E. Miller (of Croydon), harmonium. The solos, especially, were much to be commended, and the choruses, with one or two exceptions, were very steadily sung. The chief features of the second part of the programme were Beethoven's First Sonata, for pianoforte and violin, excellently played by Messrs. Fitton and Watson, and Mendelssohn's "Rondo Capriccioso" performed by Mr. Fitton. The conductor was Mr. G. C. Burry, organist of the Parish Church, who is to be highly complimented on the marked success which attended his efforts.

BIRMINGHAM.—The Amateur Harmonic Association gave the first of the fourth series of subscription concerts, at the Town Hall, on the 7th ult. The principal vocalists were Mrs. A. J. Sutton, Madame Barnett, Mr. Henry Guy, and Signor Gustave Garcia. The band, numbering about forty performers, was a well-appointed one, Mr. T. M. Abbott occupying the post of principal first violin. Mr. A. J. Sutton conducted, and Mr. Stimpson presided at the organ. Mr. G. A. Macfarren's *Oratorio, St. John the Baptist*, formed the first portion of the programme. The performance of this work was most satisfactory, and its many beauties were thoroughly appreciated; all the vocalists were highly efficient, and the accompaniments were admirably played.

BISHOP STORTFORD.—Miss Amy Perry gave her annual concert in the Assembly Room of the Corn Exchange, on the 19th ult. The vocalists were Miss Ellen Glanville, Miss Julia Derby, and Mr. Albert James, all of whom were highly successful and gave much satisfaction to the audience. Miss Amy Perry played Mendelssohn's "Andante and Rondo" (Op. 25) and "Highland gems" No. 1. (Pape), and, with Herr Stromeyer, the Overtures to *Otello* and *La Cenerentola*. The last-named gentleman also contributed two violin solos. The hall was well filled.

BOXFORD, SUFFOLK.—An amateur concert was given here on the 6th ult., in aid of the fund for a new Organ, now being constructed for the Parish Church, by Messrs. Hill and Co. Several glees and part-songs were well given by the members of the church choir, and other volunteers. Miss Rosa Smythies and Mr. Hitchcock won well-merited applause for their songs. Mr. Martin S. Skeffington (hon. organist of St. Barnabas', Kensington), officiated as conductor and also contributed some songs. Miss Beatrice Perry (the daughter of the vicar), presided at the pianoforte, and in her admirable playing of the accompaniments displayed an unusual aptitude for the responsible post she occupied.

BRADFORD.—A concert in aid of the widow and children of the late Mr. Stephen Scholey was given in St. George's Hall, on the 18th ult., when Handel's *Messiah* was performed. The principal vocalists were Miss Crichton, Miss Pauline Haddock, Mrs. Lincey Nalton, Mr. Wm. Coates, and Mr. Thornton Wood. The chorus comprised 300 voices, and included the members of the Bradford Old Choral and Bradford Festival Choral Societies, as well as a valuable contingent from other choral societies in the neighbouring towns and villages. The band, which numbered about seventy performers, was composed almost exclusively of instrumentalists whose acquaintance with Mr. Scholey was of the most intimate character, many coming from a considerable distance to pay this mark of respect to the deceased musician. The Bradford Amateur Orchestral Society, which for several years past has had the valuable aid of Mr. Scholey's conductorship, furnished an efficient nucleus. Mr. W. H. Tate has succeeded Mr. Scholey as conductor to the Society. Mr. Alfred Moorhouse presided at the organ, Mr. George Haddock led the band, and Mr. Broughton conducted. If the financial result of the concert be at all commensurate with its success as a musical performance, there will be good cause for satisfaction.

BRITISH COLUMBIA.—The first Choral Festival held in this Colony took place on Thursday evening, April 9th, at St. John's Church, in the City of Victoria, Vancouver's Island, under the direction of Mr. Thomas Wilson, choirmaster. The choir, which was augmented for the occasion, numbered 50 voices. The service was intoned by the Rev. S. Mason, and the lessons were read by the Rector, the Rev. Percival Jenks, and the Rev. F. Gribbell. The service commenced by the choir singing Handel's "Lift up your heads." The Psalms were chanted to Hayes and Mornington, and the *Cantate* and *Deus* were sung to Bridgewater in A. First anthem, "I will lift up mine eyes," second, "Behold how good and joyful," both by Dr. Clarke-Whitfield. An able sermon was preached by the Lord Bishop of Columbia, after which the choir sang, "The heavens are telling." Miss Ada Wilson (a late pupil of Dr. Naylor's, of Scarborough, England) presided at the organ, and played with considerable ability for the introductory voluntary, "With verdure clad," and at the conclusion, "The Wedding March" (Mendelssohn). The service throughout was most successful, and the offertory amounted to two hundred dollars.

BROOKLYN, N.Y.—The Brooklyn Philharmonic Society, at the fifth and last concert of the season, offered a programme unusually rich in variety and attractiveness, beginning with Schubert's Symphony in C, which under the baton of Mr. Thomas, was finely rendered, as were also Wagner's "Vorspiel die Meistersinger," Brahms's variations on a theme from Haydn; and Beethoven's *Leonora* overture, No. 3. Madame Ilma di

Murska, although suffering from severe indisposition, gave Beethoven's great *Scena and Aria*, "Ah perfido," with much effect. The pianist of the evening was Mr. Richard Hoffman. His selections were Mendelssohn's "Serenade and Allegro Gajoso," with orchestra, and three of Chopin's dances. Mr. Hoffman's playing is characterised by a certain refinement and delicacy of touch which are peculiarly needful for the Mendelssohn and Chopin music, while, at the same time, he is master of all the resources of the piano. Mr. Hoffman's reception was enthusiastic, and the applause which followed his very artistic rendering of the "Serenade" showed a just appreciation of his efforts.

CARBROOK, near SHEFFIELD.—On Tuesday, the 19th ult., a very successful concert was given by the Attercliffe and Carbrook Choral Society, under the direction of Mr. C. Howard. The programme comprised Mozart's *Twelfth Mass*, besides glees and songs. The *Kyrie*, *Gloria*, and *Santus*, were very well rendered, as was also Pinsuti's part-song "Good night, beloved," and the song "The Arab's farewell to his steed," by Mr. Maidment. During the concert a presentation of a handsome photographic album and an illuminated address was made to the Rev. H. R. Holme, in acknowledgment of his services as conductor of the Society for five years.

DOVER.—The Harmonic Union, assisted by amateur musical friends, gave a concert in the Wellington Hall, on Tuesday evening, the 5th ult. The programme comprised an overture by the band, part-songs, madrigals, glees in chorus, songs, &c. Mr. W. H. Longhurst acted as conductor, and also accompanied the solo singers on the pianoforte. The part-songs, madrigals, and choruses were all well given, several being enthusiastically encored. Captain Germon, Miss Fisher, Miss La Coste, and Gunner Read, were very efficient in the music allotted them. On the whole the entertainment was eminently satisfactory, and will no doubt induce the Society to arrange an occasional performance of Oratorios.

EASTBOURNE.—On Thursday the 30th April, Mr. E. A. Bishop organist of St. Saviour's District Church, gave a concert in the Assembly Rooms, before a large audience. The programme was well selected, comprising part-songs, vocal solos, and pianoforte solos. The vocalists were Miss Poyntz, Mr. Montem Smith, and Mr. Albert Goodban, all of whom were very favourably received. Mr. Bishop was highly successful in his pianoforte solos, several being re-demanded.—On the 14th ult. the Choral Society gave a public practice, the principal item in the programme being Sir Sterndale Bennett's *May Queen*. This was very well performed, the solos being taken by Miss Carlisle, Miss Maas, Mr. Coles, Mr. Welch, and Mr. Bristow. The second part of the programme consisted of solos by Miss Tichehurst, Miss Carlisle, Mr. Thwaites, and Mr. Esam. Mr. H. W. Hardy conducted, and the performance generally gave much satisfaction to the audience.

EMSCOTE, WARWICK.—The organ in All Saints' Church having been recently enlarged by Messrs. Hill and Son, was re-opened on Wednesday afternoon, April 29th. The sermon was preached by the Rev. Canon Baynes, Vicar of St. Michael's, Coventry, and the service, which was fully choral, was rendered in a most impressive manner. Mr. Frank Spinney, F.C.O. presided at the organ, and at the conclusion of the service, gave a recital from the works of Beethoven, Handel, Mendelssohn, Schubert, Costa, Best, and Batiste.

FARNHAM, SURREY.—A very successful concert was given by the members of the Choral Society, under the direction of Mr. E. A. Sydenham, the organist of St. Andrew's, on the 1st ult., in the Corn Exchange. The first part of the programme consisted entirely of sacred music, selected from Handel, Bach, Mendelssohn, Beethoven, and Barnby. The selection from Bach's *Passion* music received a rendering seldom surpassed by amateur societies, the leads being taken up with great precision. The second part of the concert was miscellaneous. A duet, for violoncello and piano, by Mr. Sydenham, was played by the composer and Colonel Paget; and Thalberg's "Home, sweet home," was well rendered by the Hon. Mrs. Gage. The accompaniments were played by Miss Bessie Nash, Miss Constance Julius, and Mr. Lewis Tiley.

GLASGOW.—A performance of Mr. F. H. Cowen's *Rose Maiden* was given on the 29th April, in the Queen's Rooms, by the members of the Lyrical Society. Miss Kemlo Stephen took the part of the *Rose Maiden*, and Miss Boyle was the contralto. The narrative portion of the Cantata, arranged chiefly in the form of recitatives for the tenor, was taken by a member of the Society. The tone of the chorus was good throughout, and the performance most creditable to the Society. Mr. P. S. Terras conducted, and Mr. Berry, organist of Trinity Church, accompanied.

GLOUCESTER.—A concert was given by the Choral Society, in the Shirehall, on Monday, the 4th ult., when the Oratorio *Judas Maccabaeus* was performed. Two vocalists—Miss Larkcom of London, and Mr. Kearton of Wells—made a very gratifying *début* before a Gloucester audience. Mr. Kearton sang the tenor music in finished style, especially the song "Sound an alarm," and Miss Larkcom was also highly effective in the soprano part. The bass solos were entrusted to Mr. Brandon, who rendered them full justice. Mr. J. A. Matthews played the accompaniments on the organ, as the Society engaged no band at this concert. The chorus was equally balanced, and it was evident that the singers had profited by the instruction of their conductor, Mr. John Hunt. The concert, which was the last of the season, was well attended.

GREENOCK.—The eighteenth annual private concert of the Choral Society took place on Thursday evening, the 14th ult., in the Town Hall, which was well filled. The first part of the programme consisted of Bennett's *Woman of Samaria*, which was very fairly rendered. The alto solo, "O Lord, Thou hast searched me out," was admirably sung, as was, also, the unaccompanied quartet, "God is a spirit," the latter deservedly encored. The accompaniments were played by Mr. Peace, of Glasgow University, the Society's organist. In addition to the accompaniments, Mr. Peace played the Overture to the *Occasional Oratorio*, and Mendelssohn's "Wedding March." Some part-

songs by various composers, were remarkably well rendered, especially Barnby's "Silent night," Smart's "How sweet is summer morning," and Garrett's "Good night, farewell." Mr. Middleton conducted.

HARPENDEN, ST. ALBANS.—The second concert of the season was given on the 1st ult., in the large room of the National School, by the Harpenden Harmonic Society, under the conductorship of Mr. C. B. Kaye (late of Durham Cathedral). The programme comprised glees, trios, duets and solos, and duets for piano and harmonium. The instrumentalists were Miss S. Spackman, and Miss Coales, of Luton, assisted by Mr. C. B. Kaye. The entertainment was a complete success, and great credit is due to Mr. Kaye for the pains taken in bringing the Society to its present excellence.

HIGH WYCOMBE.—A successful performance of Barnett's *Cantata Paradise and the Peri*, was given by the members of the Choral Society, on the 6th ult. Several numbers were re-demanded, including the duet, the two quartetts, and the final chorus. The concert was under the direction of Mr. H. N. Biffin, the conductor of the Society.

HITCHIN.—On Tuesday evening, the 28th April, the members of the Choral Society gave a concert of sacred music in the Town Hall. The solos and duets were sung by Madame Suter, Miss Barnett, Mr. Wallace Wells, and Mr. R. Hilton. The airs and choruses were selected from Handel's Oratorio *Judas Maccabaeus*, and were exceedingly well performed. Miss Rowton was a very efficient accompanist. Mr. Bellamy, organist of Langford Church, presided at the harmonium, and Mr. Carling, Mus. Bac., Oxon, conducted.

HONLEY.—On Whit-Sunday, the annual festival in connection with St. Mary's Church took place, special sermons being preached afternoon and evening. The choir was largely augmented for the occasion, and the execution of each service was highly creditable to all engaged in it. The tunes were No. 302 from the *Hymnary*, Nos. 320 and 323 from *Hymns Ancient and Modern*, and Dr. Dykes's *Elvet*. The Psalms were chanted to Ouseley in E, and Barnby in E. The Cantate, No. 80, *Nunc dimittis*, No. 214, from Ouseley and Monk's *Psalter Chants*, The *Magnificat* to Palestrina in D. The *Deus* to an arrangement of the 1st Tone, in unison. The anthem was "Praise the Lord, and call upon His Name" (Sir George Elvey). Mr. J. C. Beaumont, the organist and choirmaster, presided at the organ, and played with much effect Haydn's "God preserve the Emperor," with variations; *Adagio* from Mendelssohn's *Sonata*, No. 1; slow movement from Spohr's *Quartet* in G minor; and "Let their celestial concerts" (Handel). In the evening the church was crowded in every part.

HUNTINGDON.—A concert was given in the Corn Exchange, on Thursday, April 30th, by Mr. A. J. Smith, organist of All Saints. The principal singers were Miss Lucie Issitt, Miss Lillie Ding, Mr. Dalzell, and Mr. John Ding. Mr. T. Embury (Bandmaster) performed an air and rondo for clarinet, of his own composition. The choir of All Saints sang several part-songs very effectively, and Master Scate (one of the choristers) gave a very good rendering of Bishop's "Tell me, my heart."

LINCOLN.—The Choral Society gave a successful performance of Handel's *Messiah* on April 28th, under the direction of Mr. W. Mason, the solo vocalists being Miss Jessie Royd, Mr. Mason, Mr. Dunkerton, and Mr. Christian. Dr. Mason presided at the organ.

LYNN, NORFOLK.—The Philharmonic Society gave its last concert of the season, on the 1st ult., when Barnett's *Ancient Mariner* was performed with much success. The soloists were Miss Matilda Scott, Miss Dones, Mr. Stedman and Mr. Thurley Beale. In the second part several songs were encored, and an effective rendering of the new part-song by Henry Leslie, the "Lullaby of life," was an especial feature in the programme. Mr. J. Bray was leader of the band, and Mr. B. J. Whall was a most efficient conductor.

MANCHESTER.—On Thursday evening, the 30th April, the new organ of the Coupland Street United Presbyterian Church was formally opened with a musical recital given by Mr. J. F. Bridge. The organ has been built by Messrs. Alexander Young and Son, Manchester. The important qualifications of the instrument were fully tested by Mr. Bridge, who played selections from Handel, Merkel, Lemmens, Gade, Guilmant, Stephen Heller, and F. E. Gladstone, besides an Introduction and Fugue of his own.

MINEHEAD.—A concert was given in the old School-room on the 12th ult., under the direction of Miss Wise, L. A. M., for the purpose of raising funds to defray the cost of cleaning the organ of the Parish Church. The first piece in the programme was a trio by Miss Wise on the violin, Miss Thistle on the harmonium, and Mr. W. Buxton on the pianoforte, and a harp solo, "Caprice de Concert," was also played by Miss Wise with her usual taste. Several solos and part-songs were rendered with much effect, and the concert was in every respect highly successful. On the following evening there was a repetition of the programme at half-prices.

NEW SOUTHGATE.—The members of the Choral Society gave their final concert of this season on Thursday evening, the 30th April, when an excellent programme was presented. The unaccompanied part-songs were rendered with precision and delicacy of execution. Several songs and duets were well sung, and violin solos by Mr. C. J. Klitz, and concertina solos by Mr. J. W. Rock, met with the applause they merited. Mr. J. Harman Judd presided at the pianoforte, and Mr. Henry J. Baker conducted.

OXFORD.—The Cantata composed by Mr. John Abram for the degree of Mus. Doc., was performed in the Sheldonian Theatre, on the 6th ult. The work is entitled *The Widow of Nain*, and was received with every demonstration of approval by a large audience. The Cantata was excellently rendered by the choir of New College, the Cathedral, &c., and at its conclusion Dr. Abram received the congratulations of Dr. Corfe, who presided for the Professor of Music.

PERTH.—On Tuesday, the 5th ult., the Euterpean Society, conducted by Mrs. Hempel, gave the second rehearsal of the present season. The programme was very attractive, and the performance excellent. Spohr's *Last Judgment* formed the first part, the solos, duet, and

quartets being given by members of the Society. Mozart's motett, "Splendete Te Deus" and Mendelssohn's "Hear my prayer" were the principal works in the second part. Mr. Richmond, from Dundee, assisted at the harmonium.—On Friday, the 8th ult., the Perth Choral Society gave a concert, consisting solely of a performance of Cowen's *Rose Maiden*. The solos were given by amateurs, with the exception of the soprano, Miss Margaretta Smythe, from Glasgow, filling that part. The piano and harmonium were presided over by Messrs. Kinross and Richmond (both of Dundee) respectively. Mr. Hirst conducted.

RELFORD.—The second "dress rehearsal" for the present season was given by the members of the Choral Society, in the Town Hall, on Tuesday evening, the 28th April, when Mr. Barnett's Cantata of *The Ancient Mariner*, was performed. The solo singers were the Misses Wright and Spencer, Mr. Denman, Mr. Dimock, and Mr. Bradshaw. Too much praise cannot be given to Mr. F. W. Wells for his accompaniments. Mr. Ward presided at the harmonium, and Mr. Hamilton White conducted. The second part of the rehearsal consisted of a miscellaneous selection.

RUSHDEN.—On Thursday, the 30th April, Handel's Oratorio, the *Messiah*, was given in the Temperance Hall, by the Higham Ferrers and District Choral Society, the soloists being Miss Ellen Glanville, Mr. Lawrence, Mr. Jamblin and Mr. Skinner. Miss Glanville's rendering of the several airs was much admired and elicited great applause. Mr. W. J. Lamb conducted with his usual ability. The choruses were given in a very creditable manner, and the concert was a great success.

SELKIRK.—The Choral Union brought its second session to a close by the performance of Handel's *Messiah*, in the Established Church, on Thursday, the 14th ult. Mr. F. K. Stroh conducted, and the solo parts were taken by Miss Catherine Armstrong (soprano), Madame Laubach (contralto), Mr. Heathcote (tenor), and Mr. McCall (bass). Accompanist Mr. C. Guild. The choruses were rendered by the members of the Union in a manner which gave great satisfaction.

SHEFFIELD.—On Friday, the 8th ult., Mr. Charles Harvey gave a concert in the Albert Hall, Miss Rose Hersee, Madame Lablache, Mr. W. Morgan, and Signor Celli being the vocalists, and Mr. Levy solo cornet. Miss Hersee received a most flattering welcome; and her song, "Sing, birdie, sing," being encored, she sang "Charlie is my darling." Madame Lablache sang Sullivan's "Sleep, dearest, sleep," and "Il Segreto," from *Lucrèzia Borgia*, with good effect. Mr. Morgan gave great satisfaction, as did also Signor Celli, who was encored in the new song, "Jack and I." Mr. Levy was encored in each of his three solos, and his playing of the *obbligato* to Brahms's air, "The Death of Nelson," sung by Mr. Morgan, was one of the chief features of the concert. The hall was well filled by a fashionable audience.

STAFFORD.—On Monday evening, the 27th April, a considerable number of the leading members of the congregation of Christ Church assembled in the National Schools, Gaol Road, on the occasion of a presentation to Mr. W. A. Marson, in acknowledgment of his valuable services as honorary organist for the past nine years. The Vicar (the Rev. H. K. Eaton) presided, and, in making the presentation on behalf of the congregation, spoke warmly of the value of Mr. Marson's services and of the zeal and excellent spirit which had animated him. Amid hearty applause he handed Mr. Marson a handsome gold lever watch (supplied by Mr. Mummy) and a costly gold chain from Paris, the whole being of the value of thirty-three guineas. The watch bore the following inscription:—"Presented to Mr. W. A. Marson by the congregation of Christ Church, Stafford, as a testimonial of sincere regard and in acknowledgment of his services as honorary organist for the past nine years." Mr. Marson feelingly acknowledged the kindness and liberality which had for so many years been shown him by the congregation of Christ Church, and assured them that their handsome recognition of his services would incite him to even greater zeal.

STRATFORD, ESSEX.—The West Ham Philharmonic Society gave a performance of Barnett's Cantata, *Paradise and the Peri*, in the Town Hall, on the 21st ult. The soloists were the Misses F. and G. Jones, Mr. Colson Phillips and Mr. Atherton Latta. The choir numbered about 70 voices, and the choruses were well sung, especially "Tis he of Gazna," and the Finale. Amongst the miscellaneous music in the second part of the programme, Cowen's Bridal Chorus, from the *Rose Maiden*, and a part-song by the conductor may be particularly noticed. Mr. J. S. Bates conducted. The proceeds of the concert, which is the last of the season, are to be given to a local charity.

ST. LOUIS, U.S.—The Oratorio Society of St. Louis recently gave two grand Oratorio Concerts in the Second Presbyterian Church, corner of Lucas Place and Seventeenth Street. The works selected were the *Creation* and the *Messiah*, which were performed in a style seldom equalled, and certainly never excelled by any musical performance in this city. Miss Huntington of Springfield, Illinois, and Mr. A. Bischoff, of Chicago, were the soprano and tenor respectively, and were received with great favour. Mrs. Ingham sang the alto solo with precision and finish, and to Messrs. Edward and Barnard Dierkes were assigned the bass parts. They acquitted themselves well. Prof. Creswold was the organist, and Prof. Malmene, Mus. Bac., Cantab., filled the responsible position of director. As a mark of the high estimation of Professor Malmene's efforts for the introduction in St. Louis of the standard works in sacred music, several members of the Oratorio Society have expressed a desire to tender him a complimentary benefit concert, which was advertised to take place on the 14th ult.

WESTERHAM.—On Thursday, the 30th April, the Harmonic Society, gave a concert in the Town Hall, the principal attraction in which was the performance of Mr. Francis Howell's Oratorio, *The Captivity*, a work which has already been given by the Festival Choral Society at Birmingham and elsewhere. The principal vocalists in the Oratorio were the Misses Lockyer, Mrs. Randall, Miss Goodall, Mr. Horace Buck, and Mr. Fogden, all of whom were highly effective. Mr. Howell, Miss Grover and Miss Jewell presided at the organ, piano-

forte, and harmonium respectively, and the composition was throughout most ably interpreted. The second part was miscellaneous. Mr. Bate played an impromptu on the organ, especially erected for the occasion, which elicited much applause. Not only artistically, but financially, the concert was the most successful yet given by the Society.

WHITEHAVEN.—On Friday evening, the 1st ult., Mr. G. Greaves, of Whitehaven, formerly private organist to Sir Watkin W. Wynn, Bart, M.P., gave a recital on the organ in Holy Trinity Church, in aid of the debt on the school harmonium. The programme contained some of the best works of Rinck, Meyerbeer, Handel, &c. Mr. Greaves has earned for himself a well-deserved reputation as a skilful musician; and his able interpretation of the great masters makes his performance a genuine treat. The choir sang several anthems with much precision, the solos by Mr. W. Gair, of Trinity Church choir, and Mr. W. Gair, of St. James's choir, being well rendered. The solo by Miss Shillito required a voice of wider range. Miss Shillito was, however, highly effective in her duet with Miss Christy.

WALTON-ON-THE-HILL, LANCASHIRE.—An excellent concert was given on Monday evening, the 4th ult., in the National Schools, by the members of the Highfield Musical Society, under the conductorship of Mr. R. B. Carmichael. The programme consisted of Locke's music to *Macbeth*, and a good selection of songs, duets, glees, &c. The soloists were Mesdames Carmichael, Chapman, and Clay, Messrs. Atherton, Williams, Fowler, and C. A. and D. Webster. The accompanists were Miss Bretton and Mr. C. W. Evans. There was a large audience.

YARMOUTH.—The Great Yarmouth Musical Society gave its second concert of the season in the Drill Hall on the 21st ult. The principal work performed was Mendelssohn's *First Walpurgis Night*, the part of the Arch-Druid being well sustained by Mr. Christian. In the second part the most successful pieces were Mrs. Wells's "Should he upbraid" (Bishop), and Mr. Carter's "Good night, beloved" (Balfie), both of which were encored. The concert concluded with a selection from Weber's *Preciosa*. The band and chorus performed their parts most creditably, and the concert was much appreciated by a large audience. Mr. H. Stonex conducted, and Mr. W. Dixon and Mr. R. F. Wilkins respectively presided at the harmonium and led the band.

ORGAN APPOINTMENTS.—Mr. J. B. Gaunt, to the Parish Church, Mitcham.—Mr. J. Shepherd, to Baddow Parish Church, Essex.—Mr. Walter Porter (assistant organist of Boston Parish Church), organist and choirmaster to the Abbey Church, Bourn, Lincolnshire.

—Miss Kate Brown, to Christ Church, Clevedon, Somerset.—Mr. W. Fairclough, to St. Peter's Church, Stockport.—Mr. Arthur Taylor to St. Philip's Catholic Church, Stockport.—Mr. E. Roston, to Tiviot Dale Chapel, Stockport.—Mr. George Hele, to the Chapel Royal, H.M. Dockyard, Devonport.

CHOIR APPOINTMENT.—Mr. Jno. Williams (tenor), to the Foundling Chapel.

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| 9. War Song of the Druids (<i>Dell' aura tua profetica</i>) | From Bellini's "NORMA." |
| 10. In Mercy, hear us! (<i>Cielo clemente</i>) | From Donizetti's "LA FIGLIA DEL REGGIMENTO." |
| 11. Come to the Fair! (<i>Accorete, giovinette</i>) | From Flotow's "MARTA." |
| 12. Friendship (<i>Per te d'immense giubilo</i>) | From Donizetti's "LUCIA DI LAMMERMOOR." |
| 13. Away, the Morning freshly breaking (<i>The Chorus of Fishermen</i>) | From Auber's "MASANIELLO." |
| 14. Pretty Village Maiden (<i>Peasants' Serenade Chorus</i>) | From Gounod's "FAUST." |
| 15. The soft Winds around us (<i>The Gipsy Chorus</i>) | From Weber's "PRECIOSA." |
| 16. See how lightly on the blue sea (<i>Senti la danza invitaci</i>) | From Donizetti's "LUCREZIA BORGIA." |
| 17. See the Moonlight Beam (<i>Non fav Motto</i>) | " |
| 18. On yonder rocks reclining | From Auber's "FRA DIAVOLO." |
| 19. Happy and light | From Balfe's "BOHEMIAN GIRL." |
| 20. Come, come away (<i>Ah! que de moins</i>) | From Donizetti's "LA FAVORITA." |
| 21. Hymn's torch (<i>Il destin</i>) | From Meyerbeer's "LES HUGUENOTS." |
| 22. Come on, Comrade (<i>The Celebrated Chorus of Old Men</i>) | From Gounod's "FAUST." |
| 23. 'Gainst the Powers of Evil (<i>The Chorale of the Cross</i>) | " |
| 24. O Balmey night (<i>Com è gentili</i>) | From Donizetti's "DON PASQUALE." |

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(To be continued.)

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THE ABERDEEN SONG SCHOOL.—HEAD MASTER.—The Trustees of the Aberdeen Song School are prepared to receive till 20th July, applications for the Office of Head Master. His duties will consist of the special Musical training of the Scholars who may gain, or are presented to, the Senior and Junior Scholarships. As the Institution will be affiliated to the Aberdeen Musical Association, the Choral Union, and the various Schools throughout the City and County of Aberdeen, this appointment offers a special field for a gentleman of energy, enthusiasm, and ability. The guaranteed salary is £150. Communications may be addressed to Mr. Alexander Machray, Interim Secretary, 152, Union-street, Aberdeen. Aberdeen, 24th June, 1874.

PETERBOROUGH CATHEDRAL.—There will be a VACANCY for a Chorister early in August. The Trial will take place in the Practice Room on Tuesday, July 21st, at twelve o'clock. For further particulars, apply to Mr. H. Keeton, Minster Precincts.

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JULY 1, 1874.

TOUCHING UP THE MASTERS.

By JOSEPH BENNETT.

As though the music of our day did not contain enough elements of discord, we have lately seen a new controversy started and taken up with an eagerness that would have done honour to the polemics of the Middle Ages in view of a new dogma. I do not wish to underrate the value of controversy. It is from the conflict of opinion that the spark of truth arises, just as the agitation of water keeps it pure and life-sustaining. But we may carry this sort of thing too far. What became of the principles of religion when theologians were discussing how many angels could stand upon the point of a needle, and other equally important subjects? What does society owe to the men who, blind to practical considerations, are for ever pottering over the fabric of an impossible Utopia? There must be some limit to controversy about our art if music is to flourish as it ought, and I confess to looking upon every fresh apple of discord as a baneful fruit. Personally, therefore, I enter into the new quarrel with reluctance, but there is no help for it. The heartiest lover of peace must sometimes draw the sword, and he would be no friend to music who, under present conditions, could stand tamely by and see its choicest interests assailed. A new rule is being taught among us, according to which it is lawful and right to take the composition of a great master and adapt it to the increased resources of a subsequent time. This, however, is no sudden revelation of a strange doctrine. Like most other things of the kind, it is simply the formal elevation to accepted theory of an irregular practice, just as, in Common Law, an aggregate of precedents acquire the binding force of a statute. From time immemorial musical men have touched up the masters according to their notion of what those worthies ought to have written, and generations of singers, with the sublime impertinence of their class, have turned the noblest inspirations into show pieces for the behoof of their own petty and ephemeral selves. But all this has been done under indulgence, and with a consciousness that, however expedient, it is, in principle, not to be justified. Between such a condition of things and that now sought to be established, lies a very wide interval indeed. It is one thing to wink at wrong-doing, and quite another to give it the sanction of law. Here, then, we who desire to conserve the best interests of music take our stand. We say, "Continue your irregularities, if you have no better taste, but do not ask for their sanction as a matter of principle."

It is on the question of principle that this new movement must chiefly be met, because there the conservative position is absolutely unassailable. Herr Richard Wagner, and those who think with him, may come to us with their asseverations—proofs, if you will—that what they propose to do is expedient, our answer is, "You have no right to do anything at all, and we decline to accord you a *locus standi* in the matter." I will go further, and say that the liberty sought is of such a nature that no consensus of opinion could possibly legalise it. Robbery remains a crime, even though public judgment pronounce it an act of morality, and the right

to tamper with works of art lies equally beyond human will. Those works are guarded by a sublime *non possumus*, and he who violates them commits more than a social offence, because society has not the power to condone it. So clear does all this seem to me, that I can hardly imagine the need of demonstration; but there is such an amazing confusion in men's minds now-a-days about the most obvious things, that it may be well to take as little as possible for granted. Let me, then, place before the reader a great work of art, no matter what—the Ninth Symphony of Beethoven, the "Descent from the Cross," the "Apollo Belvedere" or St. Paul's Cathedral. There it stands, the embodiment of its author's ideas so far as his skill could carry them out,—a creation which genius, in laying down its tools, proclaimed to be a finished thing. To whom does it still belong? The brain that devised and the hand that executed it are dust. You may re-score the symphony with no fear of Beethoven's frown, and you may add a new dome to the Cathedral without dread of Sir Christopher Wren. But genius never loses the right of property in its works. A gifted man's creations belong to his fame; they are more sacred to his memory than the monument over his grave; for be it remembered that, in such cases, human life and the privileges belonging to it are not determined by the "article of death." According to French law, you may libel a dead man, and be called upon by his representatives to make amends for the act. So, in matters of art, you may defraud and insult those who have been dust for centuries. I ask, then, when the question arises of touching up an old master, who has the right to do it? It is of no use to urge, as some have done, that the case of music stands apart from that of all other arts. I admit a difference, and quite recognise the fact that to tamper with a famous picture or statue is much more serious in its results than to propose changes in a composition—changes which may be adopted or not, and which, even when adopted, leave the work in its integrity for those who care to have it so. But the principle involved in both cases is precisely the same, and it is on the basis of principle that I am at present contending. The man is a thief who steals a diamond, and so is he who robs his neighbour of a postage stamp, the only difference between them being one of degree. It may be necessary to insist more upon this fact, because, in all probability, many who listen with perfect complacency to proposals such as Wagner has made with reference to the Ninth Symphony, would lift their hands in horror were they asked to acquiesce in touching up a Raphael out of respect to modern ideas, or flesh-tinting, *à la* Gibson, the Venus di Medici. However the fact may be hidden at first sight, this is really to draw a distinction between things that do not differ; and I seriously contend that, if you can establish a right to alter the musical master-piece, you, at the same time, prove a claim to meddle with the master-piece of painting or of sculpture. Why not? The analogy is perfect at all points, and the arguments used in the one case exactly apply to the other. For example, some Wagner of painting may come forward, and, looking at an "old master," observe:—"In the instance of this picture, it is obvious that the drawing and grouping are not quite such as the artist would have adopted had he lived in a later age, and it is also evident that he has failed wholly to realise his own ideas in the matter of colour. By doing so-and-so, we can remedy these defects, and present to the world an art-work such as the old master would have executed had he lived in the present advanced and

enlightened age." Were any man, however eminent, silly enough to talk like this, he would probably be made the subject of a commission in lunacy, and, with all convenient speed, shut up where he could do no harm. Yet, *mirabile dictu*, Wagner is not only permitted to be at large after proposing changes in the Ninth Symphony, but a lot of otherwise sane people pat him on the back, and express their astonishment that his directions are not acted upon. I can only explain this marvellous inconsistency by reference to the general laxness of principle in regard to "printed matter"—a laxness which almost legalises the offence of borrowing books and never returning them. *Litera scripta manet*, indeed! The reading should be, *Litera scripta non manet*; for authors write upon sand, and the very winds of heaven make sport with their handiwork; while the greater the genius the more surely will all the literary potterers gather round its creations, each with his ideas as to what might, could, or would have been intended. Let us guard the treasures of music from such well-meaning, but most mistaken, not to say immoral, folk. Give them an inch, and they will take more than an ell; wherefore the cry should be a stern "Hands off" when they come suspiciously near a master-piece. Let them be told not to meddle with other people's property, and told with the voice of authority, for we are its legal guardians. The great creations of musical genius exist for all. They are like some breezy, upland common, over which the gorse throws its golden glory unmolested, and the fern spreads its fronds untouched, which everybody is free to enjoy, and all are bound, in the general interest, to protect from meddling hands.

A familiar story says that when Queen Elizabeth visited a certain Cornish borough, the mayor waited upon her with twelve substantial reasons for not ringing the church bells, the first being that there were no bells to ring. Her Majesty, it is said, begged the civic functionary not to trouble himself about the remaining eleven; and, if I have convinced my reader that retouching the old masters is bad in principle, he may decline to follow me into the question of expediency. Nevertheless, that question must be faced, because there are many who will yield to expediency, when they will submit to nothing else. In the first place, let me invite attention to the subjoined extract from the Autobiography of Hector Berlioz:

"Before my departure for Italy, I added the correction of musical proofs to my means of living. The publisher, Troupenas, having given me, among other things, the scores of Beethoven's symphonies, which M. Fétis had looked over before me, I found those masterpieces full of the most impudent changes—affecting even the author's ideas, and annotations more presumptuous still. Everything which, in Beethoven's harmony, did not agree with the theory of M. Fétis, was changed with incredible boldness. *À propos* of the holding of the clarinet upon E flat, above the Chord of the 6th—D flat, F, B flat—in the Andante of the C minor symphony, M. Fétis had even written on the margin, 'This E flat is evidently an F; it is impossible that Beethoven has committed so gross an error!' In other words, It is impossible that such a man as Beethoven could be other than in accord with M. Fétis. In consequence, M. Fétis had put an F in place of the characteristic note of Beethoven: destroying thus the evident intention of that piercing *tenue* which only merges into the F later, after having passed through the E natural, producing thus a little chromatic ascending progression,

and a crescendo of the most remarkable effect. Already irritated by other corrections of the same nature, useless to cite, I was exasperated by this. . . . I went immediately in search of Troupenas, and said, 'M. Fétis insults Beethoven and common sense. His corrections are crimes. The E flat, which he takes away in the Andante of the C minor symphony, is a magical touch—celebrated in all the orchestras of Europe; the F of M. Fétis is a platitude. I warn you that I will declare the inaccuracy of your edition, and denounce the act of M. Fétis, and that your professor will soon be treated as he deserves by all who respect genius, and scorn pretentious mediocrity.' . . . The result was that Troupenas had to restore the original text, and that M. Fétis thought it necessary to publish a big lie (*gros mensonge*) in his *Revue Musicale*, asserting that the rumour which accused him of having corrected the symphonies of Beethoven was without the slightest foundation."

I do not quote this extract simply because it tells an *à propos* story of two distinguished men, but because it points a significant moral. Admit the principle of "correcting" masterpieces, and where is its practice to end? Admit even that certain corrections are improvements, what guarantee have you that others will not be just the reverse? In point of fact, safety lies only in a stern adherence to the principle of letting things alone. You cannot hold examinations and confer diplomas in the art of touching up the old masters, and if one skilful man is permitted to try his hand a thousand bunglers may claim the right to try theirs. In the result what will become of your masterpieces? You have opened a Pandora's box to get at a present from Jove, and let loose a multitude of evils, while Hope cannot be found at the bottom. This brings me face to face with the conspicuous example of retouching on which its advocates chiefly rely—the re-instrumentation by Mozart of Handel's *Messiah*, &c. We must all admit the wonderful success of that effort, but in the degree of its success has been the resultant mischief. Mozart approached the work with diffidence and timidity, as his previous additional accompaniments to *Acis and Galatea* prove, but "fools rush in where angels fear to tread," and the great master simply showed the way for a lot of musical "roughs." No composer was safe afterwards, and Mozart himself suffered. "Illustrious masters," wrote Berlioz, "have taken the liberty to correct the instrumentation of their predecessors, upon whom they have thus bestowed the charity of their science and taste. Mozart instrumented the Oratorios of Handel. Divine justice willed, later, that Mozart's Operas should in their turn be instrumented in England, where they are abused by trombones, ophicleides, and big drums." The French composer and critic goes on to say—"Spontini acknowledged adding, with much discretion, it is true, wind instruments to those found in the *Iphigénie en Tauride* of Gluck. Two years after he complained with bitterness to me of the excess of this kind of thing—of the abominable additions to the orchestra of the poor dead who could no longer defend themselves against such calumnies. 'Tis shameful; frightful,' he cried. 'They will correct me also when I am in my grave!' To which I sadly responded, 'Alas! dear master, you also corrected Gluck?'" So one mischief breeds another, and a little fire can kindle a great matter. It has been said that there are no small sins, and the remark is profoundly true, for sins that appear small become large by facile increment. They are easy to imitate without being dangerous, save in their aggregate results, and

hence they spread freely on every hand. We must estimate such offences by their general working, and not by particular cases; wherefore, we do well to consider the practice of "correcting" the masterpieces of music from the broadest possible stand-point. So looked at, it is plain that every single instance, even that in which the end appears to justify the means, deserves stern condemnation. No matter if another Mozart come forward to bestow, as Berlioz remarks with cutting irony, upon another Handel the charity of his skill and taste. The true interests of art cannot afford to permit the gift. If anybody still doubts let him glance at the state of things already existing among us, and mark the fast-growing license with which our musical masterpieces are treated, and how their integrity is endangered by a rage for emendations. Should this go on the time will come when the text of Beethoven will be as much in dispute as that of Shakespeare, and Dryasdust will find a new field of labour in hunting up and comparing early editions in order to get at the truth. Let nobody deride the possibility of such a result, for it is the natural and logical outcome of the practices now sought to be legalised.

I do not intend to discuss here the particular example of correction which has excited recent controversy; preferring to take up my position upon general grounds. And in conclusion, I shall adopt a passage which Berlioz, in his *Monodrame*, puts into the mouth of Lelio:—"But the most cruel enemies of genius are those sad inhabitants of the Temple of Routine, who sacrifice to their stupid goddess the most sublime of new ideas; those young theorists of twenty-four years, living in the midst of an ocean of prejudices, persuaded that the world finishes with the borders of their isle—those old libertines who order music to caress and divert them, not admitting that the chaste muse can have a nobler mission; and, above all, those profanators, who, having put their hand upon original works, make them submit to horrible mutilations, which they call corrections and amendments. A malediction on them. They work upon art a ridiculous outrage. Such are the vulgar birds of our public gardens, which perch arrogantly upon the noblest statues, and strut about proud and satisfied, when they have soiled the brow of Jupiter, the arm of Hercules, and the breast of Venus."

AN Association is now in the course of formation for the study of the art and science of music, precisely on the principles which regulate the many other learned Societies of London. No concerts or musical performances of any kind are to be given, but the object of the meetings will be to read original papers and to discuss all matters relating to the art. Dr. Stainer, organist of St. Paul's Cathedral, will act as Secretary to the Society; and as the names of several eminent musical professors, as well as those of many holding the highest rank in the scientific world, are already enrolled, there is every reason to believe that this new undertaking will be crowned with complete success.

THE three performances of Verdi's new Requiem at La Scala, in Milan, have attracted enormous audiences, and the composer, who conducted the first representation, was overwhelmed with honours. Many of the movements were re-demanded, and several were repeated. We hear also that the work has been produced in Paris, where it was equally successful. London is slow in recognising any

novelty, even when its worth has been assured by competent critics; but the fast increasing number of Festivals in our provincial towns will soon render us independent of the metropolis in this respect; and, as in the case of Mr. Macfarren's "St. John the Baptist," Signor Verdi's new Mass may first be heard in England very many miles from the city which should be foremost in promoting the healthy progress of art in this country.

ALL who reverence the name of the composer of the "Messiah" will, we are sure, be glad to learn how noble are some of the uses to which his works are applied. A paragraph in a daily paper, describing the entry of the winner of the Derby into Swindon and the village of Wroughton, where he was trained, informs us that "on the arrival of George Frederick, at the station, the great horse was met by a large crowd of people, and immediately serenaded with a brass band. Handel's music was selected to do honour to the victor, who was greeted by the same strains which are performed to celebrate the triumphs of distinguished generals or other public benefactors." Recollecting our musical reception of the Shah and the Czar, it seems but right that so grand a conqueror as "George Frederick" should be welcomed with similar honours; and what music could be better suited for the occasion than that of his great namesake George Frederick Handel? We are not told which of the composer's pieces was selected by the Wroughton minstrels; but, considering how the English people are driven blindly to the worship of any temporary idol, we can scarcely imagine a more appropriate composition than "All we like sheep."

THE HANDEL FESTIVAL.

ALL who wish success to the grand triennial gatherings at the Crystal Palace, which have firmly held their ground since 1859, must we are sure have been glad to find that the selection for this year embraced a wider range of compositions than it has hitherto done. True the Festival is still one for the exclusive glorification of Handel, and those who anxiously looked for the "Messiah" and "Israel in Egypt" have not been disappointed; but the day which occurs between the performances of these two great Oratorios was provided with a programme, the second part of which was, for the first time, entirely devoted to the composer's secular works; and, considering that a large portion of "Acis and Galatea" was given, as well as some excerpts from Dryden's Ode, "Alexander's Feast," &c., there can be little doubt that, to the majority of the audience, this was a most welcome innovation. Nothing new can be said of the magnificent appearance of the now familiar "Handel Orchestra," with its vast army of vocalists and instrumentalists, under the command of that experienced General, Sir Michael Costa; but it may be mentioned that the careful manner in which the space devoted to the performance has been enclosed by screens has produced results which we could scarcely have anticipated, for certainly on no previous occasion has the music been so concentrated; and considering the exalted position assigned to us, and other members of the critical body—on the principle, we presume, that sound, like smoke, ascends—our opinion should be of some value. The "Rehearsal," which took place on the 19th ult., as far as the public is concerned, was another "Selection day," for some of the best pieces to be performed during the Festival were given with all that perfection which might confidently be expected from a body of artists so admirably trained. The first day of the Festival was Monday, the 22nd ult., when the "Messiah" was selected for performance. Unfortunately Mr. Sims Reeves was prevented by indisposition from appearing, but his place was ably supplied by Mr. Vernon Rigby. The soprano solos were divided

between Madlle. Titiens and Madame Sinico, and those for the contralto between Madame Trebelli-Bettini and Madame Patey. In "Rejoice greatly," Madlle. Titiens's fine voice told with much effect; and the air, "But who may abide"—known to have been written by Handel in the Dublin copy of the Oratorio for an alto voice—was very properly given to the contralto, and sung with good expression by Madame Trebelli-Bettini, although we confess not to like her so well in oratorio as in operatic music. Madame Sinico created a highly favourable impression in "I know that my Redeemer liveth," and Madame Patey was as artistic as ever in the air, "He was despised." Signor Agnesi's fine delivery of "The people that walked in darkness," and Mr. Santley's rendering of "Why do the nations" and "The trumpet shall sound" (in the latter of which Mr. T. Harper's *obbligato* was, as usual, an important feature) were deserving of the warmest praise. Nothing could exceed the precision with which the choruses were given, "For unto us" perhaps being most remarkable for that perfect balance of tone so difficult to attain with such an enormous volume of sound. The "Hallelujah," too, went finely; and the choruses "He shall purify," and "Worthy is the Lamb," must also be mentioned as successful instances of readiness and decision on the part both of the members of the choral body and their indefatigable conductor. The Oratorio was preceded by the National Anthem, the last verse of which, given with full chorus, band and organ, was extremely effective. On the following Wednesday, the "Selection day," the programme was, as we have already mentioned, divided into a sacred and a secular part. The sacred portion commenced with the Overture to the "Occasional Oratorio," which was finely played, although we cannot sanction some alterations—we presume suggested by the conductor—which were made in the March. This was followed by a selection from "Saul," including the three fine choruses, "How excellent Thy Name," "Envy, eldest born of Hell," and "Gird on thy sword," the last one never having before been given at these Festivals. No praise can be too great for the manner in which these grand choral pieces were sung, every point being brought out with a clearness which proved how thoroughly the music had been studied by the choir. Madame Trebelli-Bettini's rendering of the air, "O Lord, whose mercies," from the same Oratorio, was earnest and expressive, and the "Dead March," which had to be repeated, created an impression upon the audience beyond the power of words to describe. Mr. Santley's delivery of the air, "How willing my paternal love," from "Samson," was succeeded by a selection from "Jephtha," including the grand chorus, "When His loud voice," and the Recitative, "Deeper, and deeper still," and air, "Waft her, angels," given with the utmost fervour of expression by Mr. Sims Reeves, who received so warm a welcome from the vast assemblage as to convince him, we trust, how widely extended has been the public sympathy for him during his recent severe and protracted indisposition. "If guiltless blood" (excellently sung by Madlle. Titiens), and the chorus, "Righteous heaven," were the only extracts from "Susanna," and the air, "Lord, to Thee each night," from "Theodora," displayed Madame Trebelli-Bettini's admirably trained voice to much advantage. The "Gloria Patri," from the "Utrecht Jubilate," coming after so many grand choruses, scarcely produced the impression which it ought to have done. The long holding notes for the choir, with the moving orchestral accompaniment, in the opening, have a fine effect; and the second chorus, "As it was in the beginning," starting with the bold unison phrase for Tenors and Basses; unaccompanied, answered, after a few bars of choral and orchestral harmony, with the Sopranos and Altos, also in unison, give much eloquence to the words; and the contrapuntal power displayed as the movement progresses, is of the highest order. We hope that we may not have to wait for the next Handel Festival before we have a hearing of the whole of this fine work. The fourth Concerto for Organ and Orchestra, which commenced the second part, was played by Mr. W. T. Best, with a reverence for the genius of the composer which cannot be too much commended. In every

respect this was a most finished performance (his own cadenza, especially, being admirably in keeping with the work), and fully merited the enthusiastic applause with which it was greeted. The selection from "Acis and Galatea" was an exceedingly judicious one. The two choruses, "O, the pleasure of the plains," and "Wretched lovers," commenced unsteadily, but were afterwards grandly sang. Mr. E. Lloyd created an extraordinary effect by his really fine singing of the air, "Love in her eyes," being recalled to the platform amidst acclamations; Madame Lemmens-Sherrington gave "Hush! ye pretty warbling choir," with her usual success, and Mr. Santley would have been irreproachable in "O ruddier than the cherry," had he not ended upon the key-note an octave higher than it is written, which, to our mind, thoroughly alters the whole feeling of the song. Disappointment was felt at the omission of the air, "Love sounds the alarm," which was to have been sung by Mr. Sims Reeves; but everything else was given according to the programme, which included the chorus, "From Harmony," the characteristic March, and the air and chorus, "The Trumpet's loud clangour" (from Dryden's "Ode on St. Cecilia's Day")—the solo in the latter piece well sung by Mr. Vernon Rigby—"Ah! mio cor!" for Madlle. Titiens, "Where'er you walk," for Mr. Cummings, and "Revenge! Timotheus cries," for Signor Agnesi, besides the chorus, "The many rend the skies," and the trio and chorus, "See the conquering hero comes," the principal parts in which were sung by Madlle. Titiens, Madame Lemmens-Sherrington, and Madame Trebelli-Bettini. The performance of "Israel in Egypt" on Friday, the 26th ult., formed a fitting termination to the Festival. The choir showed no signs of fatigue during the whole of the trying choruses of this most exacting work, and the result was one of the most perfect representations of the Oratorio yet given. The principal parts were sustained by Madame Lemmens-Sherrington, Madame Otto-Alvsleben, Madame Patey, Mr. Sims Reeves, Mr. Kerr Gedge, Signor Foli, and Mr. Santley. The labours of Sir Michael Costa have been great during the preparation for, and the execution of, the elaborate works which have been selected for the Festival, but he has been fully rewarded by the result, for in an artistic point of view we believe this to have been the best series of performances yet given; and that it may also prove to have been so in a pecuniary sense we sincerely hope, not only from a consideration for those who promote the undertaking, but for the sake of securing the continuance of a national musical demonstration, such as we believe cannot be equalled by any other country in the world.

HER MAJESTY'S OPERA.

HAD Mr. Balfe foreseen that poor English Opera would in a short time be banished so effectually that it would be found necessary to pretend to be an Italian in order to gain re-admission into England, he would no doubt have composed his "Talisman" in the fashionable lyrical tongue, instead of allowing it to be translated afterwards. "Il Talismano," in its foreign dress, as produced at Her Majesty's Opera on the 11th ult., cannot but have struck the majority of the audience as extremely absurd; for, unlike "Lucia di Lammermoor," in which Scott's characters are re-christened and made to sing purely Southern music, no listener can shake off the feeling that an English *libretto* composed by an Irishman is a very different thing from one in his native language composed by an Italian. The excitement of a first night, and the circumstance of the principal character being sustained by Madame Christine Nilsson—who has evidently thrown her best energies into the task—must not blind us to the fact that, as a work of art, it can scarcely hope to live. Long before this Opera was composed Mr. Balfe may be said to have written himself out; for, although in his latter compositions gleams of his former talent occasionally appeared, there can be little question that not one of these works would have built up that fame which—partly owing to the dearth of English operatic composers in his early days—he so rapidly acquired. That he had facility—and that of the most remarkable kind—we freely admit; but

facility is not genius—although, both in creative and executive artists, it is very often mistaken for it—and the numerous works thrown off by him during the many years he was before the public, the titles of which even have passed from our recollection, afford a sufficiently convincing proof that an extensive popularity gained at the outset of a career is too often an effectual bar to anything like steady artistic progress. It is of course a pleasurable task—especially when large sums have been expended upon scenic display, and eminent vocalists fill the principal characters—to pen a kindly and encouraging notice of an Opera, falling into raptures over two or three pieces, and passing over the dreary load of music in which these few glittering gems are embedded; but a duty is not always a pleasure; and those who write in the cause of true art are bound to respect only that which tends to advance its real mission in the world, and to throw aside that which in the slightest degree retards its progress. Why this new Opera is called “*Il Talismano*” it would be difficult to say, seeing that there is nothing about a talisman throughout the *libretto*; and to show how very small a portion of it is founded upon Scott’s novel, we may also mention that *Saladin* appears only in the first Act. Some skill however has been shown by Mr. Arthur Matthison, the author of the book, in laying out the scenes for musical illustration; and had Mr. Balfe’s setting of the several telling situations been sufficiently good to rivet the attention of the audience, it would no doubt have compensated in a great measure for the want of interest in the story. In very few places however has he done more than a clever “arranger” would have accomplished had he been entrusted by the management to provide at a few days’ notice suitable music for the sensational points of a melodrama: indeed, if we mention the scene in the Queen’s tent, the grand duet between *Sir Kenneth* and *Edith*, “*Quest anel*,” and the Finale to the second Act, we believe we have named all the pieces which rise above mediocrity, although we are bound to admit that in many parts we have excellent examples of the composer’s knowledge of dramatic effect, and eight-bar phrases of melody in some of the songs which—although but a faint reflection of the old “*Balfeian*” type—will very probably make a little fortune for the music-seller. Notwithstanding that the nature of the subject seems to demand an Overture of some pretension, the curtain rises after a mere Prelude, the scene representing the sandy plains in the vicinity of the Dead Sea, so beautifully painted as to elicit on the first night a storm of applause. There is much character in the Scena of the deformed Slave *Nectabanus*; but the scene in the Chapel, where some religious music is attempted, utterly failed to interest the audience, the crude organ solo, which serves as an introduction to the Hymn “*Salve Regina*,” by no means disposing the listeners to anything like a feeling of devotion, and the Hymn itself (which was not well sung) proving how thoroughly the composer was working against his true style. The tenor solo, “*Candido fiore*,” which immediately follows, saved the curtain from descending with but faint recognitions of success, for although exceedingly common-place, it is pleasingly instrumented, and the theme is tuneful enough to remind the admirers of what Balfe could do before his powers were on the wane. The second Act contains the best music of the Opera. The brilliant military scene where *Richard* contemptuously tears down the Austrian Standard, offers some fine opportunities for the skill of the composer, but here we have nothing but disappointment, for beyond noise and meaningless choral display nothing is even attempted. Ample amends however is made for this failure by the music in the Queen’s tent, which, as we have already said, rises to a higher level than any other portion of the Opera. The Romance “*La guerra appena*” (excellently sung by Madlle. Marie Roze, and re-demanded), the duet “*Quest anel*”—to which we have before alluded—and the whole of the Finale, display a power which contrasts strangely with the weakness too evident in situations which, although of vital consequence, seem to have been passed over by the composer as comparatively unimportant. The third Act calls for but slight notice, for with the exception of a showy *Rondeau*, given to perfection by Madame Nilsson, and

encored, there is nothing but music of the most commonplace character until the final fall of the curtain, an event which seemed anxiously longed for by the singers as well as the audience. Respecting the manner in which the Opera was placed upon the stage we have nothing but praise. The scene of the Dead Sea plains, with the setting sun; that of the Mound, on which the banners of the allied crusading powers are floating, and the interiors of the tents, are all masterpieces; and the dresses and properties are gorgeous in the extreme. Madame Nilsson, as *Edith Plantagenet*, achieved a success which, as we have already indicated, was due more to her own excellent acting and singing than to the music itself; and Signor Campanini was as gallant a *Sir Kenneth* as could be desired, making his greatest effect in the duet with *Edith*, but doing his very best for those purely English ballads which could not but recall the days of Mr. W. Harrison, when native Opera was struggling for a place with its formidable rival. Madlle. Roze, as the Queen, Signor Rota, as the Lion-hearted King, and Signor Catalani, as *Nectabanus*, laboured zealously to ensure the success of the work, and their efforts were received, as they deserved, with marked applause. Great praise too, is due to Sir Michael Costa, whose watchfulness throughout the Opera ensured that steadiness of execution which was really remarkable for a first night. Mr. Mapleson has done well to redeem his faith with the subscribers by bringing forward this work with so powerful a cast and with all the accessories so necessary for its perfect presentation; but for the sake of the reputation of the composer, we are sorry that it was produced. Rossini, like Mr. Balfe, in the latter part of his career aimed at the composition of an Opera of a higher class than those by which he had earned his fame; but in doing so the former proved his strength, and the latter his weakness. Rossini changed his style and wrote “*Guillaume Tell*”; Balfe changed his style and wrote—“*Il Talismano*.”

ROYAL ITALIAN OPERA.

Two new tenors have been added to the company at this establishment during the past month, Signor Piazza, who as *Elvino* in “*La Sonnambula*,” created a highly favourable impression, and Signor Marini, who made his *début* as *Arnoldo* in “*Guillaume Tell*,” singing the whole of the music, especially the declamatory portions, with excellent effect, but with perhaps a slight tendency occasionally to force his voice beyond its legitimate power. His duet with *Mathilde* was especially good; and if he have the good sense to correct certain defects, there can be little doubt that he may continue to strengthen his position as a satisfactory and reliable exponent of a line of characters which for two or three seasons has been but indifferently filled. We may also mention Madame Vilda’s return, after an absence of eight years, with a voice much increased in power and flexibility, both her singing and acting in the character of *Norma* eliciting the warmest marks of approbation. The only other new appearance has been that of Madlle. Clemence Calasch, as *Siebel*, in “*Faust*,” but excessive nervousness utterly prevented her from displaying whatever qualifications she may possess for the position to which she aspires.

PHILHARMONIC SOCIETY.

THE fifth concert of this Society was given on the 1st ult., when an excellent programme was provided, an interesting feature in which was the artistic performance of the pianist, M. Jaell, whose touch and phrasing throughout the evening were the theme of universal admiration. Beethoven’s Concerto in C, No. 1, and Schumann’s Concertstück were well chosen for the display of his exceptionally fine powers, the “*Allegro*” of the latter work creating a positive enthusiasm. The orchestral pieces included Haydn’s “*Surprise*” Symphony, and Beethoven’s Symphony in C minor. At the sixth concert, on the 15th ult., Rheinberger’s Overture, “*Taming of the Shrew*,” made a sufficiently good impression to warrant us

in desiring a second hearing, which we trust may be granted next season. Without a guide-book, it is of course difficult to follow the composer through his musical illustrations of the varied incidents in the play; but this of course applies, more or less, to all "programme music." The two movements of Beethoven's unfinished Symphony in B minor, and Beethoven's ever-welcome "Pastoral" delighted all who did not crave after novelty.

*** The Editors of the CATHEDRAL PSALTER beg to acknowledge the receipt of a large number of communications in response to a paragraph in the previous number of the MUSICAL TIMES. It is desirable that all persons sending contributions to the proposed collection of Chants should retain copies, as the Editors cannot undertake to return any manuscripts.*

THE second Pianoforte Recital of Madame Essipoff, which was given at St. James's Hall, on the 13th ult., strengthened the hold she has already obtained over the London public, although exception may fairly be taken to some of her readings of the classical works. Her execution of Chopin's Berceuse, and an Intermezzo by Von Bülow, delighted all hearers; and in Schumann's "Carnaval," she so thoroughly entered into the spirit of the composer as to elicit a burst of applause, as enthusiastic as it was well deserved. The audience included many of the most eminent musicians.

THE Concertina and Pianoforte Recitals of Mr. and Mrs. Richard Blagrove, which have been given at the Beethoven Rooms, must be mentioned as amongst the most enjoyable of the many entertainments of this class so constantly taking place during the London season. At the second concert, on the 4th ult., one of the most important items in the programme was Sir Sterndale Bennett's Pianoforte Sonata, "The Maid of Orleans," which was rendered by Mrs. Richard Blagrove, with a fluency of execution and a reverence for the intention of the composer, deserving of the highest praise; and Dussek's Sonata in B flat, afforded an excellent opportunity for the display of the united talents of the concert-givers. The Recitals have been exceedingly well attended.

WE are hearing various styles of pianoforte playing during the present season, and all tastes, therefore, from the lover of the pure and classical method to that of what—for want of a better name—we must term the "higher development" school, cannot but be amply gratified. Amongst the new comers must be mentioned M. Duvernoy, whose Recitals have been of the utmost interest. His rendering of Beethoven's "Sonata Appassionata," and of various pieces by Scarlatti, Chopin, Mendelssohn, Weber, &c., besides some of his own compositions, thoroughly proved his right to be accepted as a sound and intellectual performer, a fact which was fully acknowledged by the warm demonstrations of approval with which he was greeted.

THE second subscription concert of the Welsh Choral Union was given at the Hanover Square Rooms, on the 16th ult., before a large audience. The band of harps—always a feature at the performances of this Society—was highly effective, and the singing of Miss Edith Wynne was, as usual, much admired. Miss Therese Castellan created a decided impression by her excellent rendering of De Beriot's "Fantaisie de Ballet," on the violin, and she was re-called to the platform amidst the warmest applause. Mr. John Thomas conducted the concert with much ability.

SOME Russian lady vocalists have been singing with much effect at St. James's Hall during the past month. Their voices blend well together, and their performances are sufficiently novel and characteristic to warrant us in predicting that, should these concerts be continued, they will prove one of the prominent attractions of the season. The accompanist is M. Nils Chrisander.

DR. SLOMAN'S Cantata, "Supplication and Praise," which was produced at the Albert Hall, on the 17th ult.,

scarcely received a sufficiently good rendering by Mr. William Carter's choir and the small band engaged for the occasion, to warrant us in pronouncing an opinion on its merits. The solos were well given by Madame Lemmens-Sherrington, Mr. Vernon Rigby, and Signor Foli. The second part was miscellaneous.

MISS ISABEL WAITE, a promising pianist, late of the Royal Academy of Music, gave a concert at Onslow Hall, Brompton, on the 17th ult., when she performed with much success Beethoven's Sonata in E flat (No. 3, Op. 29) and Dussek's Sonata in B flat, for violin and pianoforte, in which she received the valuable co-operation of Mr. H. Holmes. She also took part in two trios, in all of which—as well as in some less important solos—she elicited most encouraging and well deserved applause. Several vocal pieces were also given, which were well accompanied by Mr. Thoulless.

MR. CHARLES GARDNER gave his annual morning concert on the 13th ult., at the Hanover Square Rooms. One of Mr. Gardner's most important solos—Rheinberger's "Drei Kleine Concert-stücke"—created a profound impression; and we must also mention his admirable performance of the pianoforte part of Silas's trio in C major, in which he was ably assisted by Mr. H. Holmes (violin), and Signor Pezze (violoncello). The vocalists were Miss Lucy Franklin, Miss Sophie Ferrari, and Mr. Vernon Rigby.

A SERIES of statuary of some interest is now being completed at the yard of Mr. Simpkin, Sculptor, Manchester, consisting of fourteen life-sized figures, designed to surmount the stone piers which stand above the aisle roof of the Band Pavilion of the new Winter Gardens at Southport. This building is to be used as a Promenade Concert-room, in which will be executed the highest class of music. The series is intended to illustrate the history of music from the earliest records of the art down to recent times, by representing the various musical characters spoken of in ancient and modern works, showing as far as possible, by means of the instruments and accessories introduced, the state of music at the various epochs of the world. A full description of these figures has been furnished to us, which we regret to say the space at our disposal will not allow us to insert; but we may mention that they have been judiciously chosen as representatives of the age which they are designed to illustrate; and that, when completed and placed in position, they will doubtless prove a powerful attraction to musical as well as to non-musical visitors.

MR. H. R. EYERS gave a concert at Westbourne Hall, on the 10th ult., which was attended by a large and appreciative audience. Amongst the pieces selected for the display of Mr. Eyers's excellently trained choir we may mention Sir Sterndale Bennett's Chorus, "Therefore with joy shall ye draw water," from the "Woman of Samaria;" Schubert's 23rd Psalm, for female voices, "The Lord is my Shepherd;" Mendelssohn's Psalm for an eight-part choir, "Judge me, O God;" and the same composer's "Vintage Song," from "Loreley," all of which were given with much precision and warmly received, the last two being re-demanded. An interesting feature in the selection was Schubert's Sonatina in D (No. 1, Op. 137), for pianoforte and violin, which was well played by Mr. Eyers and Mr. Elmenhorst; and a good word must also be said for Mr. Elmenhorst's violin solos, one of which was encored. The principal vocalists were Miss Jessie Jones and Mr. W. H. Cummings, both of whom contributed with much success to the attraction of a programme which reflected the utmost credit upon the taste and judgment of the concert-giver.

MR. E. SILAS gave an evening concert on the 6th ult., at St. George's Hall, the programme of which contained, amongst other interesting items, some excellent compositions by the *bénéficiaire*, all of which were most warmly received. His Trio in C, for pianoforte, violin, and violoncello is undoubtedly one of the finest works he has yet produced; and our only wonder is that, whilst the wildest creations of the modern German school are constantly presented at our Chamber Concerts, so artistic and melo-

dious a composition as this should be comparatively passed over. The "Andante" is charmingly written for the strings, in combination with the pianoforte; and the "Scherzo"—so fanciful in its details, and so clear in construction—created a perfect storm of applause. The Trio was extremely well played by the composer, Mr. H. Holmes, and Signor Pezze. Mr. Silas also performed some smaller pieces of his composition, one of which—"Rococo" ("an old-fashioned trifle"), a quaint little sketch, but full of a beauty which can never fade—so delighted the audience that its repetition was insisted upon. In the execution of all the compositions named—and also in the pianoforte part of a Quartet, by Kufferath, in which he was joined by Mr. Holmes (violin), Mr. Blagrove (viola), and Signor Pezze (violoncello)—Mr. Silas displayed a fluency of execution and an unobtrusive power of expressing the minutest shades of feeling quite refreshing in these days of "higher development." The vocalists were Madame Edna Hall, Miss Marion Severn, and Signor Garcia, the last of whom in a clever song by the concert-giver, called "The Life Chase," elicited the most enthusiastic applause. The accompanist was Mr. G. Minson.

MENDELSSOHN'S Oratorio "St. Paul," was given by the Brixton Choral Society, on the 1st ult. The solo vocalists were Miss Jessie Jones, Madame Poole, Mr. Dudley Thomas, Mr. F. Rumsey, and Mr. Thurley Beale, all of whom were highly efficient. The choruses on the whole were well rendered. Mr. William Lemare conducted, and Mr. William Byrom presided at the organ.

At the anniversary meeting of the London Society for Teaching the Blind to Read, held at the Hanover Square Rooms, on the 12th ult., a very excellent programme was exceedingly well rendered by the pupils, under the conductorship of Mr. Edwin Barnes, their able instructor. The unaccompanied quartets, "God is a Spirit" ("Woman of Samaria"), "The Lord is nigh" ("Prodigal Son"), and selections from the works of Mozart and Mendelssohn were sung with great accuracy of tune and time, and the performance of Bach's Pedal Fugue in G minor, by Mr. Price, reflected the highest credit on the training he had received. The Right Hon. the Earl of Aberdeen presided.

The completion of the second series of ten Organ Recitals by Mr. F. E. Gladstone, given on Wednesday afternoons, at the Dome, Brighton, should not pass without a word of recognition. Occupying about an hour each Recital, and the selection consisting exclusively of high class compositions, we can scarcely imagine any more enjoyable entertainment; and we trust that the Brighton public will sufficiently appreciate Mr. Gladstone's labours to justify him in continuing performances which cannot but prove most valuable to the progress of real art.

A VERY successful concert was given by Madame Schneegans, at the Hanover Square Rooms, on the 2nd ult., assisted by Mesdames Talbot-Cherer, Thaddeus Wells, and Poole, Messrs. Stedman, Thurley Beale, and Mr. Santley, as vocalists, M. Paque (violoncello), and Mr. W. E. Bendall (pianist), Mr. Fountain Meen acting as accompanist. Madame Schneegans thoroughly enlisted the sympathies of the audience by her excellent rendering of two compositions by M. Gounod, and the other ladies were also very successful in the music allotted to them. Mr. Santley's songs were received with much enthusiasm. Mr. Stedman was re-called for his rendering of Mendelssohn's "Garland," as was also Mr. Beale for "I'm a Roamer." Mr. W. E. Bendall's playing of Wagner's "Spinning Chorus," by Liszt, was warmly appreciated. The room was well filled.

A CONCERT was given on the 27th May, at the British School Room, Allen Street, Kensington, by Mr. M. R. Lochner. Hummel's trio in F was performed by Mr. Viotti Collins (violin), Mr. Walter Pettit (violoncello), and the concert-giver (pianoforte), and solos were also contributed by each of the above-named gentlemen, Mr. Lochner playing an Impromptu of Schubert's, and Robert Schumann's Novelette in F. The vocalists were Madame Florence Lancia, Miss Helen D'Alton, Mr. Pearson, and Mr. George Fox, all of whom were highly successful. Mr. E. M. Lott and Mr. M. R. Lochner acted as conductors.

WE understand that the Committee of the forthcoming Leeds Musical Festival has decided that the following works, selections, and pieces, shall be performed, subject, of course, to the approval of the conductor, Sir Michael Costa: "St. Paul," selections from "Israel in Egypt," "Hymn of Praise," "St. John the Baptist," "Stabat Mater," the "Messiah," Overture "Euryanthe," Symphony "Jupiter," Overtures "Masaniello," Bennett's "Paradise and the Peri," Overture "La Gazza Ladra," "Funeral March of a Marionette," March and Chorus "Tannhäuser," Beethoven's "Pastoral Symphony," Cantata "Bride of Dunkerron," Overture "di Ballo," Overture "Merry Wives of Windsor," and Overture "William Tell." Rapid progress is being made in the selection of vocalists and band; and there appears every prospect of the Festival being in all respects a complete success.

MR. BRINLEY RICHARDS'S evening concert, given on the 23rd ult., at the Hanover Square Rooms, attracted a large and fashionable audience. The programme, as usual, contained some excellent specimens of Welsh music, all of which were highly appreciated. The encores were numerous, the concert-giver's songs "Anita" (Mr. E. Lloyd) and the "Harper's Grave" (Miss Edith Wynne), as well as his spirited and characteristic chorus, "Let the hills resound," being re-demanded, with an unanimity which must have been highly gratifying to the composer. Besides the vocalists already mentioned, Miss Mary Davies and Madame Patey contributed songs with much success, and the choral music was admirably sung by Signor Randegger's choir. Mr. Richards's solos were a Study by Moscheles, a Lied by Mendelssohn, and two pieces of his own, the latter of which—an elegant Scherzo, called "The Birds and the Rivulet"—was encored. He also took part in Mendelssohn's "Andante con variazioni," for pianoforte and violoncello, in which he was ably assisted by Signor Pezze. The concert, which was conducted by Signor Randegger, was in every respect a decided success.

REVIEWS.

NOVELLO, EWER AND Co.

"*The Lord is my Shepherd.*" An Anthem composed by the Rev. John B. Dykes, M.A., Mus. D.

THIS is a setting of the whole of the 23rd Psalm, which differs from other meritorious musical renderings of the same text, in respect of its far greater length and more elaborate structure. It is not equal to many other productions of the same talented author. It is of extraordinary length for Church purposes, and on this account should possess extraordinary interest. The first movement, Larghetto, is for the full choir. There follows a tenor solo in a different measure, "He shall feed me in a green pasture," at the end of which there is a happy recurrence of the opening words for the chorus, with the musical phrase to which they before were set. This and the preceding movement are in F, and we have then a bass solo, which begins in F minor and ends in A flat, "Yea, though I walk through the valley." The constant motion of the inner parts, which marks all these three sections of the work, gives them great uniformity of character, and this makes them somewhat tedious in effect. Next comes a quintett, interspersed with phrases for the chorus, "Thou shalt prepare a table," in the strangely extraneous key of E, which is by far the best piece of writing in the whole. A charming melody prevails throughout, the harmonies are refined, but not far-fetched, and the effect will be most pleasing. The opening, and several interludial passages for the organ, are founded on an ancient Eucharistic melody, "Adoro te devote," as illustrative of the words, but there is little skill in its development. Lastly, we have a chorus, "But Thy loving-kindness," in the key of F: the transition to which from the foregoing is violent, and has no warrant in the words. The movement is long and laboured. A fugue, so to speak, begins on the words, "And I will dwell;" but the subject of this is wrongly

answered. Beginning on C, the dominant of the key, the answer should of course enter on F, the tonic, and proceed by a 2nd to E, in response to the 3rd, C A, of the subject; but it starts upon G, which is quite away from the tonality. This necessitates a modulation into G major, to introduce the second answer in the bass part, which key is quite irrelevant. The further conduct of the fugue is unskilful, and this is not the only sign of want of artistry in the course of the Anthem—for instance, the false relation between the E of the alto and the E flat of the bass (page 3, score 2, bar 2); the sounding of E, in a chord of the dominant 7th upon C, while the voice has D E (page 8, score 1, bar 1); the repetition of high notes for the tenor voice, such as the G on “righteousness” (page 8, score 5, bar 4); the generally low writing for the bass solo in the 3rd movement, and the progression D E in the bass, against the D F E in the top part, where the intervals 8, 9, 8, have a far worse effect than two 8ths in consecution. The deserved high esteem in which the author is held, exacts a minuter examination of his work than it would be necessary to make of the production of a less distinguished writer, and it must unfortunately be owned that the evidence of his musicianship does not rise with the importance of the task he undertakes. A successful hymn may come from natural talent, by what is called inspiration; but the design and, far more, the execution of an extensive and complicated composition, can only come from talent developed by sheer study, and this is scarcely compatible with the pursuit of music as a relaxation from another profession.

“*This is the Day.*” Full Anthem for Four Voices. By William Crowther Alwyn.

THIS was composed for the Church of St. Alban's, Holborn, and performed there, with full orchestra, on Easter-day, 1872. It is most apt for the occasion: glad in expression, concise in extent, well-arranged for the voices (if we except an A, which is above the reach of the average of boys), and brilliant in effect. The adaptation for the organ of the instrumental parts is more florid than is common in English Church Music, but is well suited to the means at command. There can be no reason why the almost limitless capabilities of the modern organ should not be applied as much to the uses of the English Church as of the Roman; were this judiciously done, in music to which florid effects were natural, there would be great access of life in our ecclesiastical performances, and the present is a capital example of the good account to which the ornamental form of instrumental accompaniment may be turned.

Cor Jesu, Salus in Te Sperantium. Motett for three equal voices, Solo and Chorus with Organ and Harp accompaniment. Composed by Wilhelm Schulthes.

THIS is a simple, smooth, melodious setting of the hymn which last year's Pilgrimage brought prominently into notice. The harmony is in keeping with the principal melody, having a slight savour of the chromatic; just enough to give it the sentimental air which marks much of the music of the Roman Church. The music is repeated for a second verse, and then comes a Gloria Patri, which maintains the character of the foregoing in entirely different matter. By “equal,” the author means to signify ladies' voices of unequal compass—one part ranging moderately high, another decidedly low. There are some pretty effects from the alternation of phrases for three solo singers, with others for the full choir; and there are also effects from the combination of the harp with the organ, that are certain of pleasing. It is desirable, when any portions of the score are distinguishable in quality of tone from the others, that they should make, if not complete, at least satisfactory harmony in themselves; and this is not always the case with the parts for the voices, when separated from the accompaniment: the weakness—not to say fault—is avoided in an arrangement of the same music for two female and two male voices, when the bass vocal part fills up far more sufficiently than can the organ, the blanks of the other three. Yet a third arrangement of the piece assigns the chief melody to voices in unison, reserving the harmony

for the organ accompaniment, when, of course, the subject of complaint cannot appear. The hymn is set for the Religious of the Sacred Heart, at Roehampton; but its acceptance is likely to extend far beyond the limits of that one pious institution.

Twelve Latin Hymns, for Vespers and Complin. With Organ Accompaniment, by Wilhelm Schulthes, Op. 8r.

THESE are set in a style that is greatly liked by English members of the Roman Communion, and much in use in their places of devotion. The melodies are graceful, easy, and decidedly pleasing; and the harmonies are for the most part natural, and as far from commonplace as from over-elaboration. In this latter respect of harmony, however, the collection is not immaculate, if we may regard as stains upon its purity the two fifths between the top and bottom notes of the organ-part, in bar 3 from the beginning of No. 1, and those other two, in bar 3 from the end of the same hymn, where the second 5th is disguised to the eye—though certainly not to the ear—by the notes being named B natural above F flat, and thus apparently constituting an interval for which musicians have no title. The superficial merit of the music ought to ensure its wide acceptance; how seriously does it behove a composer then, who is likely to have many hearers, not to corrupt their taste by familiarising them with such irregularities—and this a composer, too, whose title-page tells him to have had the experience of eighty previously-printed works.

An Introduction and Six Variations on the Russian National Melody. Composed for the Organ by C. G. Verrinder.

FORTY years ago and four, the Czar Nicholas commanded the disuse of our English tune, “God save the King,” which for some eighty or ninety years before 1830 had been the National Hymn of Russia; and he ordered the adoption, in its place, of a melody composed by Alexis Lwoff, a colonel in the Imperial army, and a native of Revel, in Esthonia, who was born in 1799. No music is more strongly marked in character than the national songs of Muscovy, and no better proof than these can be needed of the indigenous musicianship of northern nations; but none of this character invigorates the tune of Colonel Lwoff, which, with its modulation into the keys of the 3rd and the 6th, and the intervening return to the original tonic, can never become an air of the people; or, if it ever did so, it would be more naturally adopted by southerners, who lazily melodize with such thoughtless fluency, that they can neither remember the tunes of a past generation, nor stamp those of the present with permanence—more naturally by them, than to the hardy denizens of the north, whose every production carries its individual mark. This gentle, in some sort refined, and in many respects amateurish, melody, has come into large notice of late, in consequence of the new relationship between this country and Russia. We need not wonder then that musicians exercise their ingenuity and their scholarship upon its arrangement; and while we wonder not, let us not in all cases be compelled to admire. In the piece before us, the tokens of painstaking cannot be questioned; but, to take pains is not always to give pleasure. The short-sighted harmonies that abound in the Introduction bespeak consideration of the sound of a single chord, regardless of its effect in relation to the context; and some of the changes of key betray a like circumscription of judgment. The first three Variations exact no remark. The 4th, inscribed “Fughetta,” has the subject in canon between the tenor and treble parts, with occasional points of free imitation in the others; while from the 11th bar to the end the pedals have the entire theme by augmentation. It cannot justly be called skilful to employ such technical devices as these unskilfully; but so indeed are they applied, we regret to say, in the present instance. Witness, the frequent poverty of the harmony; some undesirable progressions of parts (the consecutive 4ths, $\begin{smallmatrix} E & D \\ B & A \end{smallmatrix}$ with the bass, for instance, between bars 8 and 7 from the end) and the general dulness of the effect. The copious Finale displays the theme under a different fugal aspect; then presents it in a new key with harmony of note against note; and lastly, amplifies it to a considerable extent. Alas, that so much trouble should have been spent to so

Sing on, with cheerful strain.

Words by M. L. ELLIOTT.

FOR FOUR VOICES.

Adapted and arranged from Mendelssohn
by J. W. ELLIOTT.

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Allegro con anima.

TREBLE.

ALTO.

TENOR
(3ve. lower).

BASS.

ACCOMP.

Ped. mf *cres.* ** p* *mf*

Sves.

Sing on, sing

Sing on, sing

Sing on, sing

Sing on, sing

on . . with cheer-ful strain, Thou hap-py bird . . so blithe and gay, Trill forth that

on . . with cheer-ful strain, Thou hap-py bird . . so blithe and gay, Trill forth that

on . . with cheer-ful strain, Thou hap-py bird . . so blithe and gay, Trill forth that

on . . with cheer-ful strain, Thou hap-py bird . . so blithe and gay, Trill forth that

cres. *fz* *f* *p*

tide of sound a - gain, And warble all . . my care a-way. Sweet Spring be -

cres. *fz* *f*

tide of sound a - gain, And warble all . . my care a-way.

cres. *fz* *f* *p*

tide of sound a - gain, And warble all . . my care a-way. Sweet Spring be -

cres. *fz* *f* *pp*

tide of sound a - gain, And warble all . . my care a-way. Sweet Spring be-gui - ling,

The musical score is written for voice and piano. It consists of two systems of staves. The first system has three vocal staves and a piano accompaniment. The second system has three vocal staves and a piano accompaniment. The lyrics are written below the vocal staves. The piano part is written in the lower staves of each system. The score includes various musical notations such as treble and bass clefs, key signatures (one sharp), time signatures, and dynamic markings (cres., dim., p, pp, f, mf, a tempo).

The lyrics for the first system are:

 - gui - ling, . . is smi - ling . . . A tender greeting ev' - ry - where, Bright flow'rs are

 Sweet Spring, sweet Spring is smiling ev' - ry - where,

 - gui - ling, . . is smi - ling . . . A tender greeting ev' - ry - where, Bright flow'rs are

 smi - ling tender greetings, Spring, sweet Spring is smi - ling tender greetings ev' - ry - where, Bright flow'rs, bright

The lyrics for the second system are:

 bend - ing . . and lend - ing . . Their fra - grant in - cense to the air. Then pretty

 Bright flow'rs, bright flow'rs give fragrant in - cense to the air. Then pretty

 bend - ing . . and lend - ing . . Their fra - grant in - cense to the air. Then pretty

 flow'rs are bending, flow'rs are lending Fragrant in - cense, fra - grant in - cense to the air. Then pretty

The lyrics for the third system are:

 song - ster of the grove, Pour forth thy lit - - tle soul in song, That I may

 song - ster of the grove, Pour forth thy lit - - tle soul in song, That I may

 song - ster of the grove, Pour forth thy lit - - tle soul in song, That I may

 song - ster of the grove, Pour forth thy lit - - tle soul in song,

O soft-ly breathe, thou bal-my breeze, In gen-tle sighs of deep re -

O soft-ly breathe, thou bal-my breeze, In gen-tle sighs of deep re -

O soft-ly breathe, thou bal-my breeze, In gen-tle sighs of deep re -

O soft-ly breathe, thou bal-my breeze, In gen-tle sighs of deep re -

pose, The sun is sink-ing 'mid the trees, And ze-phyr's fan . . the dy-ing

pose, The sun is sink-ing 'mid the trees, And ze-phyr's fan . . the dy-ing

pose, The sun is sink-ing 'mid the trees, And ze-phyr's fan . . the dy-ing

pose, The sun is sink-ing 'mid the trees, And ze-phyr's fan . . the dy-ing

rose, Bright day is fa-ding . . and sha-ding, . . The glo-ry of the scene a -

rose, Bright day, bright day is fa-ding, day is

rose, Bright day is fa-ding, . . and sha-ding, . . The glo-ry of the scene a -

rose. Bright day is fading, day, bright day is shading, fa-ding, sha-ding all the glo-ry of the scene a -

(4)

round, Softstarshed light - ly . . and bright - ly . . Their fai - ry cir - cles to the
fa - ding, Soft stars, soft starshed fai - ry cir - cles to the
round, Softstarshed light - ly . . and bright - ly . . Their fai - ry cir - cles to the
round, Softstarshed lightly, stars, soft starshed brightly, stars, soft starshed fai - ry cir - cles to the

ground, Then weary bird - ling, soar a - way, . . Thy lit - tle mates have sunk to
ground, Then weary bird - ling, soar a - way, . . Thy lit - tle mates have sunk to
ground, Then weary bird - ling, soar a - way, . . Thy lit - tle mates have sunk to
ground, Then weary bird - ling, soar a - way, . . Thy lit - tle mates have sunk to

sleep, The dew-drops all . . are tired of play, . . Then why should'st thou a vi - gil
sleep, Then why should'st thou a vi - gil
sleep, The dew-drops all . . are tired of play, . . Then why should'st thou a vi - gil
sleep, Then why should'st thou a vi - gil

keep?.. The dew-drops all are tired of play, . . . Then why should'st
 keep?.. Then why should'st
 keep?.. The dew-drops all are tired of play, . . . Then why should'st
 keep?.. Then why should'st

p *f* *fz*

thou, Then why.. a vi - gil keep? . . .
 thou, Then why . . . a vi - gil keep? . . .
 thou, Then why.. a vi - gil keep? . . .
 thou, Then why.. a vi - gil keep? . . .

mf *p* *mf* *fz* *mf*

fz *f* *p*

little purpose! In the canonic variation (No. 4) the lines from note to note clearly distinguish the several parts when they cross each other; but nothing can make clear in sound the progression of parts that are greatly entangled, and such clearness is necessary to the realisation of the composer's design. It is a great mistake of organ-players—and organ-writers are prone to the same error—to put down as many notes belonging to the harmony as can be touched at once, thickening thus the effect, it is true, but clouding the part-writing.

Prelude and Fugue in D minor, for the Organ, by G. F. Hatton.

A CLASS of music is often written for the organ, which would be accounted dry were it assigned to any other means of exposition to an audience, but which has considerable interest from the variety of effects it yields, by reason of the diversity of its passages and the different quality of the stops employed for it. To this class, the present piece belongs; were the same amount of matter put into a pianoforte sonata, a string quartet, or an orchestral symphony, one might feel that it wanted subject and was deficient in melody; but, the character of the ideas and their distinction are such as we frequently meet in organ music, and the work is to be judged as that for which it is intended, not by any other standard. The prelude, Andante con moto, reaches to half the length of the work, which the fugue, moderato, completes in 11 pages. In the former, the twice recurrence of the key of A minor might have been avoided with advantage, and almost any other key employed in preference to one that had already been exhausted. The fugue is fluently worked. The piece was composed for the pianoforte, and it has been most effectively adapted for the organ by Mr. W. T. Best, who gives thus a testimonial to its merit. It will be well worth the study of any one who is devoted to the instrument, and who wishes for practice in all its resources. The author is the son of the well-known Mr. J. L. Hatton, whose just fame is an inheritance of which any young musician may be proud. He may be congratulated on the importance of this early essay of his powers and on its success; let us trust that the best works of his father will be his constant emulation.

Pensées Intimes, pour le Pianoforte. Par Jacques Blumenthal.

THE composer of these clever little sketches has, judiciously we think, not invited too elaborate criticism by giving fantastic titles to each, but has contented himself with merely numbering them, leaving the pieces to speak for themselves. If therefore a "poetic basis" is necessary for the true appreciation of music, it must in this case be supplied by the listener; and as we have heard one of Mendelssohn's "Lieder ohne Worte" called by one person a "Drinking Song," and by another a "Funeral March," we can imagine that there will be a variety of opinions upon the real meaning of each. No. 1, in A flat, although melodious and well written, is scarcely perhaps equal to its companions either in the originality of the theme or its treatment. The phrase, in the relative minor, is uninteresting; and we care not for the progression of dominant sevenths, with the chromatic inner part, which occurs twice, as if the composer liked it. No. 2 has an excellent subject, with a characteristic accompaniment. Here, too, we have contrast, the syncopated bass before the return to the original melody, being an agreeable change from the prevailing flow of semiquavers. No. 3 may also be commended for many good points; but the composer improves as he progresses. No. 4, an *Adagio*, in G minor, with an accompaniment syncopated almost throughout, is extremely beautiful, a Song "without words," indeed, but so eloquent as to invite the hearers to supply them. A good effect is gained, after the pause on the dominant harmony, by the concluding phrase, marked "Lento assai," which ends in the tonic major. No. 5 will unquestionably be the favourite, and is good enough, we think, to be published separately. A melodious subject singing at the top of a triplet accompaniment for the right hand, with a simple bass, runs throughout the piece; but the harmonies are so cleverly

varied as to prevent any sense of monotony. We particularly admire the manner in which the gradual progression to the dominant seventh, for the return to the opening theme, is managed; and may also cite the last few bars of the coda as a most effective point. No. 6, in A major, has a light and playful subject, which is well contrasted with a *legato* melody, accompanied with *arpeggios*, divided between the two hands. Occasional changes in the character, and even in the *tempo*, give much variety to this piece, which makes a fitting termination to the series. We are glad to find a composer of Herr Blumenthal's reputation daring to be as simple and unpretentious in a work marked "Op. 83."

CRAMER, WOOD AND CO.

Minuet in G minor.

O let me dream that dream again. Song. Words by Mrs. M. A. Baines.

Fallen Rain. Song. Words by R. W. Dixon.

Composed by William Metcalfe.

EXPERIENCE in critically examining a large number of modern musical compositions proves to us that the great difficulty with writers is to combine the inventive power with grammatical accuracy; for, as a rule, composers either give us an attractive melody feebly accompanied, or parade their knowledge of the resources of harmony to cover a weak melody. Mr. Metcalfe, although belonging to the latter of these divisions, shows so much musical feeling that we select his pieces for notice, believing that he is sufficiently in earnest to profit by kindly-meant advice. His *Minuet* starts with a melody which inspires us with hope; but as he proceeds the passing notes and chromatic progressions accumulate to such an extent that the theme is almost overwhelmed. The major subject would be highly effective if it could be allowed to assert itself; but here again the harmony becomes an encumbrance, and in the return to the minor it is even more complicated. We may also mention that the difficulties to amateurs will be increased by the omission of accidentals—as, for instance, the natural before the E, in the melody of bar 7—for it can scarcely be expected that persons unacquainted with the chords can supply these by ear. The first song on our list contains many good points, but the fatal habit of harmonizing every note distresses the singer, and in many parts of this composition thickens the melody to an extent which will materially interfere with its effect upon the listener. "Fallen Rain" is a very much better song. The accompaniment here forms an integral portion of the piece, and no patches of harmony interfere with the onward march of the subject. The song shows that Mr. Metcalfe can do better things if he can learn to reserve his power: we know that this is a difficult task, but a study of literature, as well as music, will prove that the great authors are those who indicate their knowledge, and the small ones those who display it.

Grand March, "Crusader," by Charles W. Smith.

THIS March, by the Pianist to Mr. and Mrs. German Reed, is well-written throughout; but what it has to do with a "Crusader" we cannot imagine; certainly the title would lead us to expect something at least with more character. The subject is scarcely bold and striking enough for a March; but it is harmonized with care and contains no perplexing difficulties. We prefer the theme in the subdominant, and a good effect is gained on the return to the original key by the alteration in the accompaniment to the melody. We perceive that this piece is also published for an orchestra.

C. JEFFERYS.

Bourrée in F.—Gavotte in B flat.—Bolero in A minor.—Tarantelle in B flat.—Polonaise in C.—Passepied in B flat.
Composed by Michael Watson.

ALTHOUGH we are much inclined to favour the revival of those forms of composition into which the classical authors threw their genius, it must always be recollected that they wrote in the language of their day, and there is

a danger therefore of modern composers—like modern dramatic writers, who take the Elizabethan plays for a model—producing works, the chief merit of which is that they reflect with extreme fidelity the ideas and fashions of an age which has passed away. If Bourrées, Gavottes, Passepiéds, and other such graceful antiquities, however, are to be resuscitated, we think Mr. Watson's group of compositions entitled to much attention, both from teachers and performers; for they are all extremely melodious, well-written, and thoroughly characteristic. The Bourrée and Gavotte are good musician-like pieces; and the Passepiéd has a subject which cannot fail to recommend itself, from its excessive tunefulness: the theme in the relative minor contrasts well with the opening melody, and the entire composition is full of life. Of the Bolero, Tarantelle, and Polonaise, we can also speak in high terms. All these National dance-tunes have been so often, and so successfully treated by some of our best composers, that it is difficult of course to write anything new; but Mr. Watson deserves much credit for the clearness with which he has expressed his ideas, and we can conscientiously say that for tuition his pieces will be highly valuable.

LAMBORN COCK.

"O Deus! ego amo te" (O God! my spirit loves but Thee.) Motett for a Choir, composed by J. G. Callcott.

THIS piece is dedicated to Mr. Henry Leslie, of whose choir the composer is the highly efficient accompanist. It is matter for surprise that one who has such experience in vocal effects as Mr. Callcott must have in attending the constant practices of that well-trained company of singers, should have so little judgment in vocal distribution as his motett evinces: let us instance the writing for the basses, which is often far lower than the majority of singers can render audible, descending more than once to the lowest D. There is an air of dryness, of labour and of pretence about the whole. The adapter of the English version, Mr. F. Xavier, has made an unlucky choice of the word "ignominious" for vocal use: the vocabulary for which is more circumscribed than for ordinary speech, and cannot admit certain formal terms, and others that are common-place; his repetition also of "for me the cruel," before the word "nails," jeopardizes the sense, and has an inkling of the ludicrous in its effect.

THOMAS MURBY.

Lessons and Exercises in Singing at Sight. By E. W. Searle, Teacher of Singing at the Working Men's College, London.

So thoroughly has it now become the custom to ignore the necessity of teaching the absolute sounds of a scale to class-singers, that Instruction-books are constantly published with exercises, and even part-music, written in the present notation, without any sharps and flats at the signature, the key-note being secretly given to the teacher at the commencement of the piece. The little Treatise before us is moulded on this plan; and, strange indeed does it look to see the triads of E, B, and A (without sharps or flats) marked "Doh chord, Soh chord, and Fah chord." Such a cross between two systems as this can scarcely we think receive the approbation of musicians. We can quite understand the "fixed Do" method—where the absolute sound to be sung is written—and we can equally comprehend the "moveable Do" method—where the relative sound is written—but to see one sound and sing another is a compromise which can hardly be allowed, even if it offer a tempting facility to those who are content to sing as parrots speak. Mr. Searle is, however, evidently in earnest; for his instructions show the result of much thought, and he has no doubt had practical experience of the result of his method. His Exercises are well fitted for their purpose, and the Duets and Rounds are simple and tuneful. But what can he mean by calling 6-8, 6-4, and 12-8 rhythms *triple*? Surely a compound triple rhythm cannot be derived from a simple double one. But we are still more surprised when we find that in Example 102 the student is told (in 6-8 rhythm) to beat "two in a bar:" can two be beaten in "Triple rhythm?"

R. LIMPUS.

Childish Fancies. Twenty short Pieces, in various keys, for the Pianoforte. Composed by Charlton Templeman Speer, æt. 13.

WE have no hesitation in saying that, for a boy of 13, this is a very remarkable collection of Sketches. There is certainly nothing very startling in any one of the twenty Pieces; but they show a clearness of design, and an individuality of thought which promise well for the future; and not their least recommendation is that they evidently spring from a musical organization which is developing itself in a healthful and natural manner. The only little bit of affectation—if we may call it so—is that in the pieces written 4-8 and 2-4 there is no perceptible difference of rhythm, and therefore we cannot be made to see why 2-4 would not do for all of them. From the various numbers we may select for special commendation No. 3, "A Vintager's Chorus"—No. 5, "A Hunting Song"—No. 8, "Volkslied"—No. 9, "Alla Marcia" (a very original little Piece, in F sharp minor)—No. 11, "Rippling Water"—No. 16, "A Spring Song"—No. 18, "Gigue," and No. 20, "Caprice" (the last a composition of more than the average length) but we may say that there is really not a common-place thought throughout the book. We presume that at bar 16, page 39, a note is omitted in the Bass—probably B—for we can scarcely imagine that the single F is intended. As the composer of these "Childish Fancies" was recently elected to the "Sterndale Bennett Scholarship" at the Royal Academy of Music, he will have every chance of steadily progressing in an art of which—if he be not spoilt by indiscriminate praise—he is no doubt destined to become a bright ornament.

JOSEPH MASTERS.

The Canticles, set to short Chants. By Frederick Helmore.

A NEW form of Chant is here employed, of which we fail to perceive the musical beauty or the practical advantage. It consists of but two, instead of the ordinary three bars, in the first part; and of but three, instead of the ordinary four bars, in the second part. This increases the inevitable monotony that springs from the manifold repetition of any form of chant, and it prevents the possibility of melodic interest, which cannot be conveyed within so small limits. The author or editor has taken the liberty of compressing the favourite Chant in C by Humphrey, within the Venetian boot of his circumscribed limits, and has thus squeezed all the life out of it, and all the beauty; and he coolly prefaces the mangled remains with the words, "From the Grand Chant," which are vague and offer no excuse. The mutilation becomes less "grand," certainly, if not less Humphrey, by being transposed into B flat. In No. 2, the 7th from A remains to be the 8th from G with excellently bad effect. In No. 4, we dislike the sound of the bare 4th—a second inversion without the interval of the 6th. The descent of the leading-note in the final cadence is common if not universal in the series. Many such points as these might be cited, but that the nature of the publication would not warrant the cost of space. There is nothing ecclesiastical in the style of the harmony, which has all the freedom, but little of the beauty of the modern school. The work may gratify the fancies of a particular clique of churchmen, but it can be of no serious service.

WEEKES AND CO.

The Voice of the Waves. Words by Mrs. Hemans. Music by A. Godwin Fowles.

WE feel convinced that the author of this "descriptive song" imagines that he has written a really good composition, for there is so little timidity in the manner of approaching his subject, and so decisive a method of throwing off his harmonies that consciousness of power is apparent throughout. But "consciousness of power" does not always prove the possession of it; and in this case we cannot but believe that the song has been sung at the pianoforte and noted

down in fragments, so strangely does it hang together when criticised as a whole. Commencing with a commonplace recitative in B minor, we are launched at once into a melody which, in the course of eight bars, is in D major, G minor, B♭ major and back again in D major, conveying a restless feeling by no means in sympathy with the words. The harmonies are crude, but the mode of noting them still more so: for instance, the modulation from B♭ to D is made by means of A♯, E♯, D♯, G♯, a chord which we should be frightened to attempt to figure. Does not Mr. Fowles know that this should be B♭, D♯, F♯, G♯, and that is nothing else but what is commonly called the "German sixth," a simple method of effecting this modulation which has been used for years by theorists in every country. The best part of the song is where the moving accompaniment of quavers occurs, on the 4th page; but the whole piece shows that composing music and making music are by no means the same thing.

BERTINI, SEYMOUR AND Co.

I Pifferari, for the Pianoforte. Composed by Walter Spinney.

MR. SPINNEY has given us a tuneful, but not particularly original, theme in B minor, which we think would have been better written in its true time—12-8. The second subject is good; but the feeble sequence of sixths somewhat mars its effect. The fingering is so profuse that the merest tyro cannot go wrong; but even experienced players will be puzzled to know how a slur extending over four bars is to be reconciled with the direction "*Allegro staccato*." The composer would do well to re-consider this matter should his piece reach a second edition; and we may also mention that the eye would be less distressed if the leading fingers only were printed.

WILLIAM H. BONER AND Co., PHILADELPHIA.

Grand Chant Te Deum, in C, compiled from authentic sources, by F. H. Hodges.

THERE is one plausible reason for singing the *Te Deum* to a chant, namely, that an ordinarily dull congregation may learn its top melody by heart from manifold repetition, and so be enabled, before the conclusion of the canticle, to take part in the performance. This reason is superseded in the arrangement before us, for it comprises eight changes of chant, so that the people will no sooner get one tune into their heads than it gives place to another; and these changes are sometimes divided by an organ interlude of the length of a bar or more, so that the unschooled singers will not know where to sing and where to cease. The text is unfit for chanting, of which there is quite sufficient as applied to the daily Psalms; and we deprecate therefore any appropriation of this canticle to the chant form. There is a pleasant relief in a solo passage in triple measure, to the words, "When Thou tookest," &c.; but what is to become of congregational singing while this goes forward? A bad instance of false relation occurs in this solo, where A natural in the bass follows a chord of F minor. In the chant applied to "The glorious company," &c., we object to the reciting note of one strain and the closing note of another being a discord. Otherwise, the compilation is technically correct.

ORIGINAL CORRESPONDENCE.

THE DOUBLED AIR.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Conscious that I have had my say and ought to trouble you no more on this subject, I would yet beg to be allowed a few words of rejoinder to your correspondent, Mr. Vincent. This gentleman has at last discovered a tune that will not bear the double air without "injury to the music." Now, one defective link will render a whole chain worse than worthless; and one little leak may sink

the stateliest ship. So, in admitting that out of *four* tunes he has examined, *one* can never be sung without danger of injury from the double air, your correspondent virtually concedes the whole argument I have advanced.

But then, as Mr. Vincent shows, there is a dilemma. He says, and he says again, that "those who cannot abide the double air . . . ought never to use a stop like the double diapason," since the last named doubles all the parts. Here I may say that I do not think many organists care to use the 16ft. manuals, except for solo-playing; but I cannot thus escape the difficulty. Rarely is an organ sounded without 8ft. and 4ft. stops being used together, and thus is universally perpetrated the offence (if such it be) of doubling all parts. Many a juvenile contrapuntist has been sorely puzzled by this; and I can imagine such a one saying to his teacher, "You strictly enjoin me that I must employ no consecutive 5ths or 8ths; that I must not sound the major 9th below the 3rd, and ever such a lot more; yet, before you have sat down for five minutes at your organ you draw out stops that really produce all the progressions and combinations you forbid!" The *maestro* will probably tell him not to bother his brains with such speculations, but wait till he comes to the study of orchestration. He will then find, that although the rules he has learned are, with good reason, strictly binding when he is writing for voices only, or instruments of one class only; yet, with equally good reason, they permit considerable freedom when voices and instruments of various properties are to be heard together; and that two notes which create the harshest dissonance when clashed together by voices, may nevertheless conduce to an effect quite pleasing when distributed among instruments of differing *timbre*. A correspondent in your May number explained how different sorts of sound fail to render the best written harmony in a manner satisfactory to the ear. He might have added that they equally fail to make the worst dissonances keenly felt. To prove this point, let the tune 331, "Hymns Ancient and Modern" (which will not bear the double air *sung*), be correctly played upon 8ft. and 4ft. stops coupled and in tune. All the parts will then undoubtedly be doubled in the instrument; and yet the hearer will experience no unpleasant effect; the organ-builder having carefully imparted sufficiently different properties to all such stops, each of which is really a distinct instrument.

It is a fallacy then to argue that *because* the organ doubles all the parts, *therefore* the voices may do the same. Otherwise we might infer the desirability of introducing a number of voices, giving vent to a plurality of sounds—5ths, 8ths, 10ths, 12ths, 15ths, &c., above the written notes, simply because certain stops in the organ produce all these parts. This, of course, is the height of absurdity; but it is only the logical outcome of the fallacy I have herein endeavoured to refute.

I am, Sir, your obedient servant,

J. CONWAY BROWN.

Aldershot, June 16, 1874.

P.S.—I should like to know under what circumstances a double air "shows to great advantage in the 7th line, 332, "H. A. & M." It would certainly produce very bad harmony with the alto part. Supposing the latter, however, to have been sung by female voices (like Annie Laurie's) "low and sweet" and the double air to have been rather "robust," there would have been sufficient difference of quality to conceal the faults. I have known such to be the case in the last line of tune 24, "H. A. & M.," where the double air proceeds in 5ths with the alto.

SOLMIZATION OF THE MINOR SCALE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Although I cannot, at the present moment, bring forward any *statistics* to my support, I think I may safely inform Mr. Gill that the great majority of authors of elementary works on Sol-fa-ing, with the moveable Do from the established Notation and most *practical teachers* adopt La as the key-note of the Minor Scale. That some *theorists* have advanced plausible objections to this plan I am aware, but I have never yet seen any of sufficient force to shake

my faith in its great practical superiority. All that it is really necessary for young pupils to know is, that under some circumstances, the La occurs so often, and so prominently, that it has much of the usual effect of Do, and they will then be able to sing at sight as well in the Minor as in the Major mode. The *chromatic* scale, with sharpened sounds, may be conveniently Sol-fa'd with these names (ascending) do, *di*, re, *ri*, mi, fa, *fi*, so, *si*, la, *li*, ti, do; and with flattened sounds (descending) do, ti, *tu*, la, *lu*, so, *su*, fa, mi, *mu*, re, *ru*, do, pronouncing the vowels as in Italian. The Minor Scale *might* thus be Sol-fa'd (in ascending) do, re, *mu*, fa, so, la, ti, do; and (descending) do, *tu*, *lu*, so, fa, *mu*, re, do; but, in practice, the following names would prove much less puzzling (ascending) la, ti, do, re, mi, *fi*, *si*, la; and (descending) la, so, fa, mi, re, do, ti, la.

In the *Tonic-Sol-fa Reporter* for July 15th, 1870, there is a very able and exhaustive paper on this subject, which is worth the perusal of all "moveable do-ists."

I am, Sir, your obedient servant,

A. ORLANDO STEED.

Long Melford, June 13th, 1874.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Your correspondent, Mr. W. H. Gill, cannot, I think, have gone very far into the principle of the Moveable Do system, or he would not ask the question he does in regard to Sol-fa'ing the Minor Scale from the ordinary notation. As a staunch upholder of the "Moveable Do" method, I fail to see the slightest difficulty. The Major Tonic being always "Do," it follows very clearly that the Minor Tonic cannot be any other than La, that Tonic being a Minor 3rd below its relative Major. I will call it, if you like, a Moveable La. Mr. Gill is of course aware that music, in the Minor mode, bears the signature of the Major. Just one example. Take a piece of music in E minor, the signature would imply G major; then G being "Do," the Minor Tonic, E, becomes La, and this principle is identical throughout. Can anything be clearer? Any teacher attempting any other *modus operandi* will sooner or later come to grief. I do not think I need further trespass upon your space; if, however, the subject requires more elucidation, I shall be pleased at any future time to give it, if desired.

Yours truly,

ORPHEUS.

June 8th, 1874.

MR. CLAY'S TREATISE ON HARMONY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In your paper for June there is a review on my Treatise on Harmony, which has recently been published, and whilst I am obliged to the gentleman for his remarks, I regret to say I think he has been too hasty in his perusal of the work; consequently, he has committed two or three errors, which I should be sorry to allow to pass unnoticed, and which therefore I hope you will afford me the opportunity, through the same medium, of correcting.

In the first place, in speaking of "Common Chords," and referring to my remarks thereon in Chapter I., he appears to forget that the prelude to that chapter is that "we shall now consider the *Major* mode;" hence he is oblivious to the fact that what is said there (and indeed in Chapters I. to IX.) refers exclusively to the *Major* mode. He refers to the Example where I have placed a 3rd and 5th over each degree in the Scale of C, and where it is said "although all these appear to the eye, at first sight, to be Common Chords, there will be found, upon examination, to be but three Major Common Chords, according to the foregoing definition, and these are marked with a *; all the others having Minor 3rds are not the chords we speak of now;" and he says, "if the others are not Common Chords, what are they?" Now, I didn't say they were not Common Chords; I said "they are not the chords we speak of now," i.e. *Major* Common Chords.

It was not my purpose to refer to the Minor mode, until I had explained so much of the Major as would lead me to point out where, by Modulation, &c.; the two modes were often intermingled: hence, in Chapter X., the Minor Mode is treated on in a similar manner to the Major in Chapter I., and I considered I was studying "logical arrangement" in so doing.

He further states, "if we understand Mr. Clay rightly, the student is to believe that whenever he uses a Minor Common Chord, he is in a Minor Key." Now, I may not exactly comprehend what he means, but I presume he will agree that Minor Chords belong to the Minor Mode, and if found in music written in a Major Key, it results simply from the frequent intermingling of one mode with another.

Again, after speaking of the Diminished 7th, my reviewer says "in the next chapter" (which would be Chapter XV.) "the Chord of the Added 6th—with the Subdominant given as its root—creeps in without the slightest explanation." Now he is in error here: because the Added 6th is first mentioned in Chapter IX., p. 35, and it appears he does not discover it till Chapter XV.

Again, speaking of the Augmented 6th, he says, he is led, from my remarks, to imply, that it is not a "Chromatic Chord;" whereas, in Chapter XIX., where it is first introduced, I say, "this will be more fully explained hereafter" (see "Chromatic Chords," Chapter XXI.), and the explanation is there given at p. 84.

Apologizing for trespassing on your valuable space to such a length,

I am, Sir, your obliged servant,

SAMUEL J. CLAY.

Stalbridge, Dorset, June 12th, 1874.

[We have printed Mr. Clay's letter precisely as we received it. In the first place, if the assertion that a Common Chord "consists of a note, its Major 3rd and Perfect 5th," does not mean that a note with its Minor 3rd and Perfect 5th is *not* a Common Chord, we think that some such supplementary information as the author has furnished us with is positively called for. In the second place, we say that, according to the book, the student is taught to believe that whenever he writes a Minor Common Chord, he is in a Minor Key; and it appears to us that when Mr. Clay talks of the "frequent intermingling of one mode with another," he merely confirms our statement. In the third place, he complains of our saying that in Chapter XV. the Chord of the Added 6th "creeps in without the slightest explanation," and tells us that it is *first mentioned* in Chapter IX. We knew that before: he there says, that in Example H, "the 5th and 6th in the Subdominant Chord are struck together," and that this combination "is called the Chord of the Added 6th;" if this is an "explanation," we are wrong in saying that it is not explained. Lastly, we could not imagine that a Chromatic Chord would be named and resolved two chapters before the meaning of Chromatic Chords is given; but if this is Mr. Clay's arrangement of his book, he is perfectly justified in telling us so. We can scarcely expect an author to agree with any review which does not contain unqualified praise; but whether we have, in this instance, "committed two or three errors"—as we are accused of having done—our readers may judge for themselves.—THE WRITER OF THE REVIEW.]

PRIZE COMPOSITIONS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Can you or any of your readers kindly give me any particulars respecting the different prizes offered for musical compositions, such as the "Gresham" Prize, &c.

Any information as to the names and values of the different prizes, the proper person to whom application for details should be made and manuscripts sent, the style or class of music required, or any further information which you or your correspondents may be able and willing to give, would much oblige

Yours very truly,

CHARLES E. MILLER.

Croydon, June 25th, 1874.

TO CORRESPONDENTS.

• Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. W. L.—"Jah," as in Jehovah.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

AYLESBURY.—The Church Choral Association celebrated its eighteenth anniversary on Thursday the 11th ult., the members mustering in the morning in the Parish Church, which, as on former occasions, had been tastefully and elaborately decorated. Being the festival of St. Barnabas, the day commenced with a celebration of the Holy Communion at 8 a.m. The service was preceded by a procession of the clergy and surpliced choristers, singing a processional hymn, each choir following its respective parochial banner. The service was intoned by the Rev. Percival S. Ward, senior curate of Aylesbury. The special features in this year's festival were the cathedral form of intonation of service; a new plan of singing in procession, half only singing at a time, thereby securing greater accuracy and the use of a recessional hymn, sung as the choirs left the church, in addition to the processional one as they entered it. The singing of the choirs was excellent, and Mr. Bateman, the choir-master and organist of St. Mary's, Aylesbury, deserves the greatest credit, both for his training of the various choirs, and his skilful management of such a large body of voices. The sermon was preached by the Rev. Lord Alwyne Compton. The afternoon service was also held in St. Mary's. The same plan of intonation was adopted, and the choral portions of the service were as well rendered as those in the morning. The collections in aid of the Association funds, morning and afternoon inclusive, amounted to £18 11s. 10d.

BEDFORD.—The second concert of the season of the Amateur Musical Society took place at the New Corn Exchange on the 16th ult., when an extremely good performance of Mendelssohn's *First Walpurgis night* was given. The solos were well rendered by Mr. Stedman and Mr. Wadmore. The choir, consisting of about 200 voices, sang in a most effective manner; and the band, assisted by Messrs. T. Watson, T. Carrington, J. Zerbin, sen., Quenton, and A. Collins, ably sustained the accompaniments. In the second part of the concert the most noticeable numbers were the chorus, "Oh! the flow'ry month of June" (William Jackson); quartet, "Austrian Hymn" (Haydn); played by Messrs. T. Watson, Carrington, Zerbin, and Quenton; barcarole, "Sulla poppa" (Ricci), by Mr. Wadmore, and a very effective part-song, "Spring," by Mr. P. H. Diemer, the conductor of the Society.

BOLTON.—A deputation from the Philharmonic Society waited upon Mr. Walch on the 9th ult., for the purpose of presenting him with an excellent oil painting of himself, executed by Mr. D. Winder, of this town, also a beautiful silver-mounted ebony bâton, as a memento of the Society's appreciation of his services as conductor for several years. In the unavoidable absence of J. R. Bridson, Esq., President of the Society, Mr. Briscoe made the formal presentation, and assured Mr. Walch that the warmest feelings were entertained for him throughout the Society, and the ready and general manner in which the members had subscribed these testimonials were proof of this. Mr. Walch, in accepting the portrait and bâton, wished the deputation to convey his best thanks to the members for their very handsome presents. He should ever remember with pleasure his connection with the Society, and wished it prosperity. He also hoped the new conductor might have united and hearty support, both from the members and the public.

BRISBANE, QUEENSLAND.—Madame Mallalieu's annual benefit concert took place at the School of Arts on Monday, 10th March, and was a great success. Rossini's Overture to *Elizabetta* and Mendelssohn's "Wedding March" were brilliantly played by a full orchestra. Several vocal and instrumental solos and duets and some glees were well rendered. The *bénéficiaire* performed two pianoforte solos, Chopin's "Polonaise" (Op. 3) evoking special applause. Mr. R. T. Jefferies acted as conductor during the evening.

DEVIZES.—The Choral Society gave its last concert of the season at the Town Hall on the 4th ult., when an excellent performance of Farmer's Mass in B flat was given, under the direction of Mr. J. T. Abraham, and received with much applause by a highly appreciative audience. The programme also included a quartet from the *Woman of Samaria*, an "Ave Verum" of Gounod's, Spohr's duet, "Children, pray this love to cherish," and selections from *Athalie* and the *Creation*. Messrs. Hills and Shane ably led the band, and Messrs. Ply and Price accompanied.

DONCASTER.—The eleventh annual festival in connection with the Doncaster Church Choral Union took place on Thursday, the 28th May, at the Parish Church. The choirs entered the church singing the processional hymn. At the head was the choir-master, Mr. Eyre, and forming part of the procession were the churchwardens, the clergy of the district, and the preachers of the day. The number of choirs present was 28, and the number of voices they comprised, 478. Of these 228 were trebles, 27 altos, 61 tenors, 72 basses, and 90 females. The surpliced choristers numbered 250, and the unsurpliced 228. The processional hymn was taken from the *Appendix to Hymns Ancient and Modern*. The prayers were intoned by the precentor, and the lessons were read by the Rev. F. Pigou, the vicar. The chants in the Morning Service were all Gregorian. The anthem after the third collect was sung to the music of Sir F. Ouseley. The hymn before the sermon was set to an ancient melody taken from the *Hymnarium Saris-buriense*, and harmonised by the precentor. The morning sermon was preached by the Hon. and Very Rev. the Dean of York. The service in the afternoon commenced at four o'clock. The evening prayers were intoned by the Rev. H. F. Sheppard, and the lessons read by the Rev. W. A. Gray, vicar of Arksey. The evening Psalms and Canticles were sung to Anglican chants. The anthem for the afternoon, "O, taste and see," was sung to music by Sir John Goss. The preacher was the Rev. Daniel Moore, vicar of Paddington, and Golden Lecturer. The collections amounted to £33 6s. 10d.

GOUROCK.—A concert was given, in aid of the Ladies' Benevolent Society, on Thursday evening, the 4th ult., in the U.P. Church, in presence of a large and appreciative audience. The Rev. D. Macrae presided. The programme was miscellaneous. The duet from Donizetti's *Belisario*, "Liberi siete addio," by Mr. Methven and Mr. Currie, of Greenock, Sullivan's "Once again" (Mr. Methven), Mozart's "Qui sdegno," Handel's "Honour and arms" (Mr. Currie), and a duet by two young ladies, were rendered very effectively. Mr. Scott gave several solos on the pianoforte, which were much appreciated, and Mr. Lamb and the Rev. Mr. Macrae gave each an excellent reading.

HAGGERSTONE.—On Saint Columba Day (the 9th ult.), a new organ was opened at Saint Columba Church. The instrument contains twenty-six stops, and was built by Allen and Co., Bristol. There were recitals after the services of evensong on the 8th and 9th ult.

LEICESTER.—A performance of the *Messiah* was given on the 19th ult., in aid of the Indian Famine Relief Fund, under the patronage of the Duke of Rutland, the Mayor and the Members for the Borough and County. The band and chorus were selected from the Philharmonic and New Musical Society, under the direction of Mr. Nicholson. The solos were ably sustained by Madame Helena Walker, Miss Marion Severn, Mr. J. H. Robson, and Mr. Orlando Christian, and the choruses were executed with precision and effect. Mr. H. Farmer led the band, and Mr. Löhr officiated at the harmonium.

LIVERPOOL.—The sixth annual festival of the Liverpool Sunday School Union took place in St. George's Hall on the 29th May, before an audience which completely crowded the building. The choir was composed of 1000 children, all of whom were tastefully attired in holiday dress, forming a spectacle from the body of the hall which was at once attractive and imposing. Not the least noticeable feature of the festival was the high degree of discipline attained by the children under their conductor, Mr. J. B. Clarke. The programme was selected by Mr. W. T. Best, organist of St. George's Hall, who presided at the organ. The festival was in every way a success. The children were assisted by tenors and basses, all of whom are members of the Union, and most of them teachers in the various schools. Several encores took place during the evening, amongst which was Gounod's "Bethlehem."

MALVERN.—On Thursday evening, the 4th ult., a musical and literary entertainment was given in aid of the Barnard's Green Institute, to a large audience. In the course of the evening many excellent instrumental and vocal pieces were rendered. Mendelssohn's (G minor) Concerto and a selection from Gounod's *Faust* (both arranged for harmonium and pianoforte), were performed with good effect by Mr. W. D. Wilson and Mr. F. F. Rogers, the latter gentleman officiating as conductor. Mr. Rogers played two pianoforte solos, one a composition of his own, entitled "Marche de Concert," which obtained a hearty encore. The vocalists were Mrs. W. D. Wilson, Miss Sandys, and Mr. J. M. Evans. Too much praise cannot be given to Mr. E. R. C. Hays and Mr. J. Hollis, for the excellent arrangements made for the reunion.

MORETONHAMPTSTEAD.—A Dulciana of fifty-six pipes has been added to the organ here, completing the design. The pipes are made of three-quarters pure tin and one quarter lead; all the other metal pipes in the organ being of the same rich composition. This metal is very light, hard, and bright, and produces a better musical tone than any other. The organ is a remarkably beautiful one, and has few equals anywhere. The builder is Banfield, of Birmingham.

NORWICH.—The second invitation concert of the Norfolk and Norwich Musical Union was given in St. Andrew's Hall on the 28th May. The concert commenced with Schubert's Overture *Rosamunde*, which was well rendered. This was followed by Mr. G. A. Macfarren's Cantata *May Day*, introduced, we believe, for the first time to a Norwich audience. The performance was highly creditable, Mrs. Banham sustaining the principal soprano part with care and finish. Mr. Arthur E. Bunnett made a successful *début* as a pianist in two movements, from Mozart's pianoforte Concerto in D minor. Dr. Bunnett's song, "The Dream," was well sung by Mr. H. Minns. A Trio in E flat for pianoforte, violin, and violoncello, was performed for the first time; also the composition of Dr. Bunnett. The second part of the concert commenced with Mendelssohn's fine setting for male voices of Schiller's *Sons of Art*, the solo parts being sung by Messrs. H. Minns, H. Thousless, J. R. Dutton, Tompson, and Armes. Dr. Bunnett conducted, Mr. Wilkins led the band, and Mr. Lain presided at the organ.

PETERBOROUGH.—On Tuesday evening, the 2nd ult., a concert of vocal and instrumental music was given by the Choral Society, before a large audience in the Drill Hall. The first part consisted of selections from the Oratorios of *Samson* and *Judas Maccabæus*, and the second part of secular music. The principal vocalists were Miss Jessie Jones, R.A.M., and Mr. Jones, Mr. Grundy, and Mr. Swift, of the choir of Peterborough Cathedral. "Let the bright Seraphim" was well and effectively rendered by Miss Jessie Jones, and Mr. Jones was very successful in "Sound an alarm." The choruses in the first part, accompanied by the band, were well sung, as were also several glees in the second part. The overtures to *Samson* and *L'italiana in Algeri* were well played by the band. Two ladies (amateurs) took part in the concert, Miss Jackson and Miss Brooksbank, both of whom were very efficient in the music allotted them. Accompaniments on the pianoforte and harmonium were entrusted to Mr. H. R. Löhr, of Leicester, and Mr. Thacker, organist of Thorney Abbey. The Society has only been recently organised, and gives much promise of future excellence.

PHILADELPHIA.—Mr. Richard Hoffman, from New York, has recently been playing here with great success. Mr. Hoffman was loudly encored in both his solos, Chopin's "Andante Spianato," and "Polonaise" in E flat (Op. 22). In the second part Mr. Hoffman played his new "Caprice de Concert" on themes from *Mignon*, and for the encore his own "Cuban Dance," which created a great sensation, being one of his most popular compositions in America.

PLYMOUTH.—The New Guildhall will be opened during the first week in August by His Royal Highness the Prince of Wales. The pile of buildings, which include the Guildhall, will rank among the finest and most commodious public buildings in the kingdom, and will cost fifty or sixty thousand pounds. The new hall will not only rival the great Birmingham Town Hall but most others in our provincial towns, and will accommodate an audience of probably over three thousand persons. The opening festival will extend over two days, on which occasion the Plymouth Vocal Association will muster a band and chorus of about 360 performers; *Elijah* will be performed on one day, and the *Creation* on the next; and there will be also a miscellaneous concert. Mr. F. N. Löhr (who has brought the Vocal Association to such a state of efficiency) will be the conductor, and will have the direction of the musical arrangements. At the opening festival the band will consist of about eighty instrumentalists, including the soloists of the Royal Marine Band, and the principal orchestral players in the neighbourhood. It is anticipated that the inauguration of the Hall will be attended by a brilliant assemblage; and it will, undoubtedly, be the most important and interesting musical gathering that ever occurred in the West of England.

RAUNDS.—On Monday evening, the 8th ult., a concert was given in the Wesleyan Chapel, in aid of the New Organ Fund, the instrument (consisting of two complete manuals and 20 registers) having been opened on Sunday, the 7th ult., by W. H. Wale, Esq., Mus. Bac., F.C.C.O. The band and chorus numbered about 100 performers. Handel's Oratorio *Samson* was performed in a very efficient manner, the solos being entrusted to Miss Issitt (of the Leicester Oratorio Concerts), Mrs. Pollard (from Nottingham), Messrs. T. Nobles, W. Skinner, Pentelon, W. Nobles, Barrett, and Jamblin. Miss Issitt, in "Let the bright Seraphim," and Mrs. Pollard, in "Return, O God of Hosts," elicited special applause. The choruses were given in a precise and accurate manner. Mr. Sanderson, of Higham, led the band, which consisted of about 20 instruments, the oboe and bassoon being supplied by W. T. Rowlett, Esq., and T. A. Wykes, Esq., of the Anemoic Union; W. H. Wale, Esq., taking his place as before at the organ. Mr. W. J. Lamb, of Higham Ferrers, conducted, and under his direction the concert was a great success.

SLOUGH.—Mr. John Gower's evening concert took place in the hall of the Mechanics' Institution, on Friday, the 5th ult. The artists were Miss Grace Armytage (soprano), Mr. Smith, Mr. Mellor, and Mr. Christian. Mr. Liddle, organist at Clewer Church, contributed two solos on the violin. Mr. Gower accompanied on the pianoforte, and also played two solos, one of which was encored.

WALLINGTON.—Mr. Herbert Green's Ballad Concert on the 16th ult. was a great success, the School-room being filled by a highly fashionable audience. The members of the Choral Society, which, owing to Mr. Green's painstaking labours, has in so short a time been placed on a permanent basis, acquitted themselves admirably, especially in Sullivan's "Echoes" and Mendelssohn's "The Nightingale." The vocalists comprised Miss Louisa George, Mr. Evison, and Mr. Bunker. The instrumental features were Chopin's Waltz in A flat, capably played by Mr. Herbert Green, and loudly applauded; and a Trio for the pianoforte, played by Mr. Green, Miss Ansell, and Miss Robinson, two young pupils of Mr. Green. Mr. Alfred Pusey accompanied the part-songs most efficiently.

WOOLWICH.—On Friday evening, the 5th ult., Miss S. F. Mascall gave her Summer Festival Concert at the Town Hall, which was exceedingly well filled. A piano solo, "Le reveil des oiseaux," was played by Miss Mascall to perfection, and she was warmly applauded; she also accompanied the whole of the vocalists, and contributed a solo on the violin-piano. Mrs. Sallenger sang admirably, Bellini's "Se Romeo," and "One morning, oh so early." Mrs. G. H. Baker was very successful in all her songs. Of the gentlemen who took part in the evening's performance, it is only necessary to say that they acquitted themselves most creditably. The choruses all went steadily, one for ladies' voices only, entitled "Remembrance," composed by Miss S. F. Mascall, being especially well rendered.

WORCESTER.—At the annual meeting of the Worcester Musical Society, held on the 26th May, Mr. J. W. Isaac, the President, and all the officers were unanimously re-elected. The report, which was read by Mr. Spark, the Hon. Sec., showed that the Society is in a highly flourishing condition, and the promoters of the Association have every reason to be proud of the success of their efforts.

YORK.—On the 9th ult. the Amateur Musical Society gave its second annual entertainment in aid of the funds of the York Dispensary in

the Corn Exchange, before a highly influential and numerous audience. The programme comprised overtures, part-songs, readings, &c. A feature in the evening's entertainment was the singing, for the first time, of a new hymn written by Mr. John Brown, and set to a very fine tune by Mr. George Dennis, a member of the Society, which was enthusiastically received and re-demanded. Miss Duffill distinguished herself in her playing of Thalberg's "Home, sweet home," and Mr. Walter Tenniswood was very successful in a Tarantelle by Ascher. Mr. Duffill conducted. It is gratifying to add that there will be a balance of between nine and ten pounds to hand over to the Dispensary.

ORGAN APPOINTMENTS.—Mr. W. Fossey Bradshaw (assistant organist to Mr. Albert Lowe), to the Lock Chapel, Harrow Road. —Mr. Sparrow (organist of Redditch Parish Church, and late of Aston Church, Birmingham), to Ruabon Church, and private organist to Sir Watkin Williams Wynn, Bart., M.P.—Mr. Henry J. Offord to St. Paul's, Tottenham.—Mr. E. Virgo Miles to St. Mark's, Old-street road, E.C.—Mr. W. W. Wainwright to St. Augustine's, Haggerstone.—Mr. Alfred Harry Sugden, organist and choir-master, to St. John the Evangelist, Bronswood-park, South Hornsey.—Mr. W. W. Warne to Ankerley Congregational Church.—Mr. C. Wesley Thackway to St. Matthew's, Scotland-road, Liverpool.—Mr. C. Wesley Evans, organist and director of the choir, to St. Bartholomew's Church, Roby, near Liverpool.—Mr. Frederic Kelton, honorary organist to St. Bridget's, Wavertree, near Liverpool.—Mr. Nicholas M. Day to the Parish Church, Sidlow, Reigate.—Mr. Henry Bowles, organist and choir-master to All Saints' Church, Witham. **CHOIR APPOINTMENT.**—Mr. Charles Fredericks (tenor), to Hereford Cathedral.

DURING THE LAST MONTH.

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THE MASSES OF FRANZ SCHUBERT.*

By JOSEPH BENNETT.

A FULL and accurate life of Schubert has yet to be written, and until it appears we must satisfy ourselves with the ill-digested work of Dr. Kreissle von Hellborn, according to which the master wrote six masses—the five named below, and another (No. 5, in A flat), still unpublished. The catalogue of Schubert's compositions mentions also a "Deutsche Messe," written in 1827; this, however, is no more a mass, strictly speaking, than the "German Requiem" of Brahms is a Requiem, and, it follows, that we have before us, with a single exception, all that Schubert wrote for the most important solemnity of his Church. Every amateur will be glad to see these works brought within easy reach, because, thanks to the justice of Time, Schubert now occupies a position able to command attention for everything bearing his name. His compositions may not be—they are not—of equal merit, and some of them may add little or nothing to his fame, but they increase our knowledge of the man and his genius, even when they fail to enrich the treasures of art. Those amateurs, however, who are already familiar with Schubert's Masses have a special and well-defined reason for hailing their publication in the present form. With regard to the five volumes before us, it is not so much a question of a further revelation of Schubert, though that assumes importance, as of increasing the store of classical and, at the same time, popular music. The Masses differ in point of value not less than of character, but, taking them altogether, they are, as religious music, refined and noble, as music *per se*, healthy and strong. Every effort to spread such works broadcast among the people deserves encouragement, now that well-meaning but misdirected enthusiasm is doing its utmost to establish false canons of taste. One propaganda must be met by another; and a point is scored on the right side when good music becomes accessible to all.

In estimating the works before us, regard should be had to the time and circumstances of their production. In point of date they range from 1814, when Schubert was seventeen years old, to 1828, within five months of his death; covering, therefore, nearly all the active period of the master's too-short life. They may, of course, be presumed to reflect his artistic growth from the unformed, though precocious genius of the boy to the fully-developed, intellectual, and imaginative power of the man; and this they do to a certain extent, but in a fashion which places us, at the outset, face to face with a difficulty. When Schubert wrote his first Mass in 1814, though Beethoven's lovely No. 1 had been seven years published, the prevailing taste in ecclesiastical music was that which Haydn and Mozart so largely illustrated. It is unnecessary to describe the Church compositions of those masters, or to point out the extent to which they sought musical effect, independent of just expression. The genius of the writers has perpetuated the favour of works which, on the ground of fitness

for their intended purpose, have but an inadequate claim, and to know them intimately is a duty incumbent upon every amateur. Looking at the fashion of which the Haydn-Mozart Mass is an example, and the influence of great names upon an ambitious lad, we are entitled to look for the same style in Schubert's early works. It is a remarkable fact, however, that the Mass in F (No. 1) shows no trace at all of the Haydn-Mozart influence, which, nevertheless, largely characterises those in B flat and C, composed respectively, according to Von Hellborn, one and two years later. The first Mass, in point of fact, though full of Schubert's most fascinating individuality, seems to have been inspired by Beethoven's Mass in C, which it emulates in the mingled fervour and chasteness of its religious style, as well as in the beauty and grandeur of its effects. For this reason, and others based upon points of detail, we are entitled to ask whether Schubert's biographers have not made a mistake in numbering the works before us—whether the so-called first Mass did not really follow those in G, B flat, and C, and approach near in point of time to the one in E flat, which may emphatically be called its sister. Kreissle von Hellborn, it is true, enters confidently into particulars about the production of the first Mass, telling us that it was written for the centenary festival of the parish church of Lichtenthal, that Schubert conducted the performance in person, with Mayseder as first violin, and that, at its close Salieri embraced the composer saying, "Franz, you are my pupil, and will do me great honour." Moreover, we are told that the MS. now in the hands of Dr. Schneider, bears date 1814. Due weight should be given to such powerful evidence, but it deserves notice as illustrating the confusion and uncertainty connected with a life which nobody at the time thought would need an historiographer, that a second performance described by Ferdinand Schubert could never be recollected by the lady—Therese Grob—who is said to have taken the principal part in it. We are bound, perhaps, to accept the story of the Mass in F as told by Von Hellborn, but internal evidence points so clearly in another direction that we confess ourselves perplexed. Strange indeed was it, and altogether at variance with the rules that governed Schubert's career, for him to begin in the noble and dignified religious school of Beethoven, passing over to that of Haydn and Mozart; and ending where he commenced. If he did this, we have before us a most eccentric freak of genius, wholly inexplicable by any theory of causation that mind can conceive.

Taking the five Masses without reference to numerical order—as should be done whenever they are subjected to comparative criticism—they arrange themselves in two groups, made up respectively of Nos. 2, 3, and 4, and Nos. 1 and 6. We must not be supposed to suggest by this division that the members of the first group show a family likeness equal in degree to that which undoubtedly exists between those of the second. The arrangement, however, is not wholly arbitrary, because, though the Mass in G (No. 2) is a better work, and more distinctive of the master, than its companions, all three are nearly allied in dimensions and in character, while they are not far from equal in their value relative to those in F and E flat. According to the authority so often named above, these Masses followed each other very closely, the "G" and "B flat" bearing date 1815, the "C" 1816. They may be accepted, therefore, as the outcome of one phase, and no more, in the composer's career; and as they were produced under like

* *Masses in Vocal Score*; composed by Franz Schubert. The Piano-forte Accompaniment arranged from the full score by Berthold Tours. No. 1 in F, No. 2 in G, No. 3 in B flat, No. 4 in C, No. 6 in E flat. London: Novello, Ewer and Co.

conditions in each case, they undoubtedly reflect the influences then governing Schubert's mind. Again, curiously enough, the earliest work is the most independent, the second and third being, by comparison, no better than imitations. A good deal of nonsense has been written about the Mass in G, and in particular does poor Kreissle von Hellborn stumble over it to his extreme damage. Thus, he styles the work "the noblest of Schubert's known Masses," a statement which, in view of Nos. 1 and 6, is simply absurd. But the unfortunate Doctor goes on to demonstrate that he has very little acquaintance indeed with his subject—speaking of a "joyful 'Dona nobis,'" which, as a separate movement, does not exist, and of a "concluding Kyrie" nobody else has yet been able to discover. The truth is, that the Mass in G can only rank foremost in the second class of Schubert's important works. Written for a small orchestra—two trumpets, drums, and organ, in addition to a string quartett—and numbering altogether but 508 bars, its pretensions by no means justify Von Hellborn's enthusiasm. Both the ideas in the work and their treatment are, however, often striking and beautiful. The simplicity and devotional expression of the "Kyrie," with its lovely *reprise* of the first theme, the solemn character of the "Credo," with its unending orchestral counterpoint of crotchets, the beautiful "Benedictus," a canon for soprano, tenor, and bass, and impressive "Agnus Dei," are features of rare interest and attraction.

It is only when we compare the work with the confessedly noblest examples of the master, that we see its inferiority. This, however, should not blind us to the fact that, considering Schubert's age when it was written, and the influences amid which he worked, the Mass in G is a surprising effort—evidencing not only its composer's genius, but also his fine sense of the true and just in art. It is said to have been penned in five days; and this, perhaps, accounts for many slips which would not otherwise have happened, though the fact lies beyond question that Schubert was a careless workman. Even the words of his Masses, which he must have known by heart, are incorrectly transcribed, and the editor of the present edition has had to make important changes, in order to fit the Masses for use in the Catholic Church.

The Mass (No. 3) in B flat was, as already stated, composed immediately after that in G, from which, however, it differs in several important respects. Von Hellborn states that this work is heard in Vienna much more often than its companions, for the reason, perhaps, that the popular style of Haydn and Mozart is almost ostentatiously adopted. Schubert's individuality asserts itself here and there, but the influence of the older masters predominates, and, as a result, we have a good deal of showy and effective, if not very appropriate, music. Indeed, regarding the Mass as an example of the school to which it belongs, we quite agree with a thoughtful critic, who has said that "it is not unworthy to rank with the best of Haydn's and Mozart's works of the same kind." It contains many passages of a purely conventional type—mere "padding," in point of fact; but it also contains much beautiful melody, and, in the case of the "Benedictus," as fine an example of part-writing as any to be found in the range of sacred art. Schubert was always happy in setting the "Benedictus," but, in this instance, the source of his inspiration was obviously the enchanting movement which, whether by Mozart or Süssmayer, gives so much of loveliness to the "Requiem." The "Agnus Dei" may also be referred to in terms of

praise. On the other hand, the "Cum Sancto Spiritu," wherein Schubert ventures upon fugal, or rather imitative, writing, is poor in the extreme, and would, if presented as an exercise in an academy class, entail a "wiggling" upon its unfortunate perpetrator. In his "Dona nobis," moreover, Schubert follows out "to the bitter end" the bad practice of setting solemn and tranquil words to light and vivacious music for the sake of an effective wind-up. Balancing merits and shortcomings the Mass in B flat must be set down as a clever and pleasing example of its particular school, while it has the further advantage of easiness, and a popular character. The work is scored for oboes, bassoons, trumpets, drums, and organ, in addition to the string quartett, and numbers 607 bars.

With the Mass (No. 4) in C before us, and, also, the date (1816) put to it by Schubert's biographer, we are more than ever disposed to give up chronology as a hopeless puzzle. How came it that in two short years our author descended from the height of the beautiful Mass in F to the comparatively low level where we now find him. For, if the No. 3 was an ostentatious copy of the Haydn-Mozart style, that before us may be called a slavish imitation, redeemed only in a slight degree by strokes of genius. Circumstances attendant upon the creation of the work would, perhaps, if we knew them, give us some clue to the reason for so marked a retrogression; but, in their absence, we can only wonder at the fact. After what has been said, a good deal of this Mass may pass without further comment, inasmuch as amateurs cannot go far wrong in calling upon their knowledge of the model for an idea of the copy. They will readily suppose that the work abounds in bold and brilliant passages, that the orchestra is used in a showy manner, and that musical effect is sought without much reference to the purport of the words. Examples of all this may be found in the "Gloria," the "Credo," and the "Dona nobis;" but, on the other hand, there are not wanting passages that give us a momentary glimpse, so to speak, of the composer's genius and individuality. Those readers who know the Mass will at once recur to the "Et incarnatus," an *Adagio* only twenty-one bars long, yet containing beauty enough for one of greater dimensions. Other portions might be cited, but no amount of detail, with regard to such distinctiveness, as exists in the work, could alter the fact, that it is to all intents and purposes, a reflection of other thoughts and other fashions than those natural to the composer. This, however, Schubert himself would hardly have conceded, even towards the close of his life. He had some pride in his 4th Mass, and took the trouble to write a new choral "Benedictus" for it, instead of the original soprano solo, this task, indeed, being one of the latest he accomplished. The edition before us does not contain the second movement, and we think the editor has used a wise discretion in excluding it, if only because great beauty and originality of character put it out of keeping with the rest.

Schubert seems to have written the Mass in C for an orchestra without violas, those instruments not appearing in the score; provision is made, however, for two oboes (or clarionets!), trumpets, drums, and organ. The entire work numbers 549 bars; 41 bars more than the shortest of the five Masses—that in G.

We now come to the second group, going backward in point of time, but forward in all other respects, to reach the Mass (No. 1), in F, some particulars con-

cerning which have already been given. Here we get out of a confined place into one large and open, and see our composer in all his native vigour and beauty, no longer under any influences save those of his own genius, and giving full play to his imagination and skill. Here too, for the first time, we see him with something like a full orchestra at command. In the smaller Masses he makes admirable use of limited means; but now, with larger resources, he comes before us as the veritable Schubert whom every amateur loves with special fervour as a writer for the orchestra. Accepting Von Hellborn's account as to the origin of this Mass, it would appear that extra instruments were engaged for the Festival at Lichtenthal, and hence we now find Schubert dealing with oboes, clarionets, bassoons, horns, trumpets, trombones, and drums, besides the usual strings. What wonder that he felt inspired to employ these resources in the best possible manner, and after his own fashion; conscious that the opportunity had come to reveal the gifts with which Heaven had endowed him. Well did the young master set out by writing a beautiful "Kyrie," wherein dwells the spirit of pure and heartfelt devotion. Putting aside the temptation to orchestral pomp and splendour, Schubert composed music which is itself a prayer, with its plaintive, yearning melodies, and solemn, unaffected harmonies. A soprano solo gives variety and added beauty to the movement, the chorus being in one instance happily used as an accompaniment, while the orchestra lends its most tender and delicate colouring to the whole. We find too, more than one of the touches peculiar to Schubert, that give his later works so great a piquancy. The return of the first theme is beautifully managed, and a new flowing accompaniment for strings bestows a fresh charm upon its repetition. Our composer seems to have thrown himself heart and soul into the "Gloria," breaking loose especially from all restraint as to space, and writing no fewer than five movements, some of them amply developed. The opening *Allegro* is bold and spirited, without being characteristic in more than the use of the orchestra; and the "Gratias agimus" (*Andante con moto*) recalls, without being like, the "Recordare Jesu" (same time and key) of Mozart's "Requiem." An effective change of rhythm and character marks the passage, "Domine Deus, Rex Celestis," and leads to an *Adagio*, "Domine Deus, Agnus Dei," which is in Schubert's most characteristic and beautiful style. The "Quoniam" briefly preludes a largely developed fugue (*Allegro vivace*) "Cum Sancto Spiritu," the working of which is attended nearly throughout by a brisk violin accompaniment. For a lad of seventeen this scholastic exercise may be called clever, but Schubert appears much at ease when he safely reaches his pedal point, and launches out into a *Coda* containing some bold and striking progressions. The "Credo" is set in a single movement, *Andantino*, 227 bars long, and affects, throughout, a subdued character, clarionets, trumpets, and drums being silent. It is, however, one of the best numbers in the work, not only on the score of beauty but of invention, one example of which quality may be seen in a figure of accompaniment for wind instruments, so inexorable throughout as to suggest the very steadfastness of belief. We might dwell long upon every page of this "Credo," but it must suffice to indicate the striking impressiveness of the "Crucifixus" (in which alone the figure just referred to is suspended), and of the bass solo set to "Et iterum venturus est," &c. Taken as a whole, the movement deserves a place among the finest settings of the Creed. The "Sanctus" opens well with *fortissimo* diatonic chords

for the voices, preluded by *tremolo* passages for orchestra, the *crescendo* of which leads up to them with splendid effect. Though the rest of this *Adagio maestoso* is scarcely worthy of the beginning, it is not without merit, nor unfit for its place in the Mass. The "Benedictus" (*Andante con moto*) will always be the favourite movement. It is written as a canon on the unison and octave for two sopranos and two tenors, the second tenor leading, followed in order by the voices above, and it has a melody which, if not original beyond common, is expressive in a high degree. With the entry of each voice the orchestra has a different manner of accompaniment, but nothing interferes with the strict form of the movement in the vocal parts. Passing over the "Agnus Dei" we have only to remark of the "Dona nobis" that it is based upon the theme of the "Kyrie," which dictates its entire character and treatment. Thus, as the Mass began so it ends,—the same subdued and plaintive strains which lifted heavenwards the prayer for mercy, doing a like office for the aspiration after peace. Reviewing the entire work, and taking special note of its orchestration, we must once more express surprise that such evidence of ripeness should be given in a first composition of the kind. The Mass in F contains altogether 940 bars, and is, therefore, by comparison with those of the first group, a large work.

Finis coronat opus. We come now to the splendid composition, important in dimensions as in character, with which Schubert closed his labours for the Church. The circumstances attending the production of the grand Mass in E flat, like most else connected with this master's life, are still obscure, the only known reference to them being met with in a letter from one of Schubert's friends to another, dated July 1828, the last year of his life. "He (Schubert) is still here at present," wrote Herr Jenger "working zealously at a new Mass." This and no more, has come down to us concerning one of the finest examples of sacred art that genius has produced. Composed only a few months before his death, and it may have been, with some presentiment of what was approaching, the Mass embodies Schubert's ripest thoughts, and deepest feelings. We cannot hear it without a consciousness that it came from the heart as well as from the head of the master, who on no previous occasion touched so powerfully the springs of human emotion. Like its predecessor last noticed, the Mass in E flat, is written for a full orchestra; but in dimensions it far exceeds the "F major," containing no fewer than 1687 bars, of which the opening movement has 164. In this "Kyrie" the genius of Schubert is revealed to the full extent of its capacity for expressing deep and tender feeling. How beautifully the work opens for example, with soft sustained wind chords, emphasised by the marked rhythm of the basses, *pizz.* And then, the loveliness of the first vocal phrase, which might well give utterance to all the yearnings of the soul for pardon, how it strikes at once the keynote that governs the entire Mass, and shows us all the power of art chastened and ennobled by religious emotion. But the musician, as well as the musicosentimentalist can revel in this delicious "Kyrie," and did space permit, nothing would be easier than to prove that its beauties are transcendent. The "Gloria" is quite worthy to follow the opening movement, and presents many a trait of Schubert's most charming individuality. Among these are the change on the words "Adoramus te," the treatment of the "Domine Deus" and "Miserere nobis," and especially the magnificent passage with which this part of the "Gloria" ends. "Cum Sancto Spiritu" is set

as a fugue, after a much more elaborate fashion than we find in the Mass No. 1. Its character, however, apart from the contrapuntal skill shown, is affected by a large use of chromatic progressions, and the general result strikes us as more scholastic than pleasing. The "Credo" gives a foretaste of its novelty by the two-bar roll of drums which preludes the entrance of the voices. Beethoven had shown how the tympani should be used, and Schubert here almost betters his instructions, so impressive is the effect. The drum passage more than once reappears, and is an important feature in a movement full of interest. In the "Et incarnatus," our composer resorts to his much-loved canonic form, with a success rarely, if ever, surpassed. The Canon, written for one soprano and two tenor voices, has a melody of extreme beauty; the parts flow with smoothness, and the accompaniment enriches without encumbering. This is undoubtedly the gem of the "Credo," though many subsequent passages call for hearty admiration, both on æsthetic and scientific grounds. The "Sanctus," peculiarly enterprising in its progressions, cannot compete with the "Et incarnatus" for charm, but the "Benedictus" for quartett and chorus, might run that lovely movement very hard for first place. Mere verbal description avails nothing to convey an idea of its character; we may, however, arouse curiosity by speaking of it in the strongest terms as a model of religious music. The solemn "Agnus" and marvellously beautiful "Dona nobis" are worthy of all that has gone before, and, in closing the volume in obedience to the exigencies of space, we can only express a hope that very soon this grand Mass will have the place in public esteem it fairly deserves.

A word must suffice to recognise the general accuracy and completeness of the edition before us, and to state that all the Masses have been ably adapted to the Communion Service of the English Church by the Rev. J. Troutbeck, M.A., and are published in a separate form.

THE ORIGIN OF THE ANGLICAN CHANT.

By J. POWELL METCALFE.

A FEW months ago appeared in the *Musical Times* a paper on "The Musical Remains of the Ancient Church of England." It was there shown that the people's custom of response in uninflected speech—still to be traced in the services of churches in Yorkshire and Lancashire, where the ancient use has not been displaced by more modern fashion—could have had origin nowhere but in the primitive British Church. To the same source, it was shown, alone could be traced those quaint, old common measure tunes, called, apparently as soon as (if not much sooner than) they were gathered out of the people's memories, to aid in the great work of the Reformation, "the Church tunes." As it is proposed in this paper to point out the mode in which this old form was adapted for our Church service, though the unaltered form could never say more for itself than "allowed to be sung in churches," it may be as well, briefly, to recapitulate our reasons for assigning such venerable antiquity to the "Church tune."

About the same time, in France, Germany, and England, were earnest workers in the Reformation movement, busy in setting the Psalms of David in the people's verse. Clement Marôt, Court Poet to Francis the First, assisted by Beza, the Parisian Professor of Hebrew, was the author of the French rhymed version. The earlier of Marôt's versifica-

tions were written in the metre of the loose love ditties of the Court, with the intention that they should be sung to the same tunes, in the hope of weaning the singers to purer and higher thoughts through the strains of a favourite melody. This union of sacred and profane seeming to Calvin unbecoming, he put forth the great choralist, Goudimel, to compose tunes to other of Marôt's rhymed translations, a work—this composing of his fine tunes—that brought on Goudimel's head the fury of the Papists on Black Bartholomew's day; they murdered him, and cast his poor body into the Seine. Luther himself took charge of the tunes of the German metrical sacred music—writing some, adapting others from the Latin service, and fitting the national tunes to the use of the new movement. No such clear history can be given of our own old tunes. It was in 1562 that "the whole Book of Psalms," our old version, first made its appearance. It contained, with the words, "apt notes to sing them withal." Forthwith we find these old tunes called specially "The Church Tunes," a title craving passing notice. Though, singularly enough, we find it claimed for them on title pages, "allowed to be sung in churches," the claim goes no farther than "allowed." And in our Prayer Book itself, with the exception of the translations of the "Veni Creator," all metrical hymns and metrical psalms are utterly ignored. The word "Church," moreover, has certainly nothing to do with the exotic Church of Rome, for nothing at all equivalent to the "common measure" appears in the Latin hymn metres. The old tunes could not possibly have been used to Latin hymns: all this leading to the one conclusion, that the Church of the "Church tunes" was no other than the primal Church of England, that still lived in the memories of the people—if in no other way, at least in the venerable tunes which once had been the vehicle of a primitive metrical translation of the Psalter.

And such time-hallowed origin can alone account for the respect the "Church tunes" met with at the hands of the great composers of the day. The very year after the old version made its appearance with its "apt notes," came out these tunes, with harmonies by seven of the leading musicians of the time, one of these harmonists, let us note, being Thomas Tallis. And every few years appeared a fresh setting of these old tunes, with the addition of other tunes from known and unknown sources—yet still evermore with harmonies by the first pens of the day—all showing in what high esteem these melodies were held, for reasons that certainly their intrinsic musical worth will not always account for.

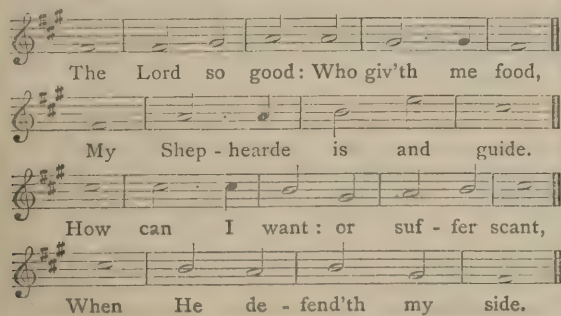
But does it not seem strange that, after all, the venerable "Church tune" should not have been formally and heartily enthroned within our Church walls; that it—the ancient chant form of the primal British Church—kept alive in the people's hearts and memories through the long centuries of the foreign spiritual occupation of our land—should, after all, be only able to plead for itself, "allowed to be sung in churches,"—squeezing in, at the Church doors most probably, under shelter of its duly accredited sister the Anthem? Now, the grand foundation of our Reformed Church is an open Bible, and it would be quite contrary to her whole spirit and principle to put man's writing in the place of God's word, or to adopt a less accurate translation of the Scriptures in the place of the more accurate.

So it is, that while not one word of permission appears in the whole Prayer Book for metrical hymns, there stands the inexorable injunction, "in

choirs and places where they sing (wherever they sing at all) here followeth the anthem"—the anthem being the exposition and quickening by music of the selected text, as the sermon is such exposition and quickening by the sister Art of Oratory. And so it is that, while the metrical psalm does never say for itself more than "allowed to be sung in churches," the Prayer Book's title page evermore bears witness to the will of the Church, that the Psalms shall be "sung in church," if musical ability be lacking for this singing, then at least "said" in the people's monotone.

Now, the two great names that stand forth in all Church matters musical, in those Reformation days, are those of Tallis and Archbishop Parker—Tallis, one of the first seven harmonists of the "Church tunes"—Parker, who, to wile away the weary hours of exile during the Marian persecution, set the whole of the Psalms into what he calls "the people's vulgar verse;" and to this version of Parker's, Tallis set his Eight great tunes, so that we know that these two leading minds were thus, at any rate, brought together over the subject. And dear to the hearts of these two friends—the Church musician and the Archbishop—we may be sure, was the old Church tune, not willingly would they have left it wholly outside the walls of the sanctuary. And we can well imagine the question would rise up before them, "Is there any form into which we can throw the venerable chant form of the 'Church tune,' so that, while we adhere to the closest translation of God's Word—necessarily the prose translation—we may still employ, to some extent, the ancient formula." Let us see how they returned answer to themselves.

Now, the old "Common Measure" was not as we have it now in its looser form, merely 8, 6; 8, 6, with rhyming sixes, but it was really 4, 4, 6; 4, 4, 6—the pairs of four rhyming—and the tune originally exactly corresponded in its phrasing to this division. Let us take an example—a verse from Parker's version of the 23rd Psalm, set to the "Cheshire tune" of Este's Psalter—



The Lord so good: Who giv'th me food,
My Shep - hearde is and guide.
How can I want: or suf - fer scant,
When He de - fend'th my side.

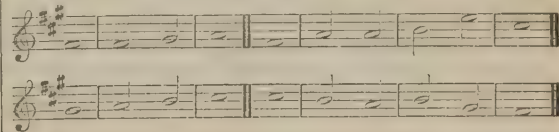
Now, to a 4 that we can begin with of this tune (prolonging the fourth note to two beats) let us add a 6 that we can end with, and let us consider the initial note of each line elastic. Let us take the first 4 and last 6, for example, and we get this—



or the very form that Tallis, doubtless with Parker's full agreement, inaugurated as the Chant of the Reformed Church of England. We cannot for one moment suppose that Tallis stumbled across the 4, 6 form by mere accident. So deeply imbued as he was with the true "Church Tune" form—witness his own tunes—he could not but have recognised the relation between the two, if presented to him by

other hand than his own. Moreover this was an entirely new form. Two other chant-forms are used in our service, the 3, 2, Athanasian Creed Chant, and the 2, 4 Litany Chant. Either of these would have made a useful psalm chant form; indeed, a strong effort, as we know, was made a few years ago to introduce the former under the title of the Free Chant. There was also the Italian recitative-chant, now called the Gregorian. Tallis probably would not have had the opportunity of becoming acquainted with Palestrina's clever arrangements of interchangeable heads and tails, now called "The tones and endings;" but enough of the floating scraps, out of which the great Italian concocted his system, must have been well known to our Tallis, to have enabled him to accept or reject what would now be called "The Gregorian System." No—knowing all these chant-forms, and probably others too, he advisedly inaugurated one more consisting of two lines of the old "church tune." And here, too, we have doubtless the origin of the Anglican double-chant. There is a silly story told, how a pupil of Hine's of Gloucester, through inattention played two single chants of the same key to two consecutive verses of the psalms—how the careless mistake was admired, and was forthwith imitated into a system. The story at once falls through before the recollection, that double chants can be produced of date long anterior to Mr. Hine and his pupil—that they can, in fact, be traced back nearly to the days of Tallis himself. The compactness of the single chant, and its consequent greater similarity to the earlier chant-forms, would doubtless recommend the shorter form to a man of Tallis's stamp of mind. But it could not have escaped his eye, and the eyes of succeeding church-musicians, that what we call the double chant lay hid, so to speak, in the Common Measure church-tune, as well as the shorter single chant.

Taking 4, 6; 4, 6 of the C. M. tune, with elastic initial bars and complete final bars to the 4's when needed, we get the double chant. Applying this to our example tune, for instance, we have—



And so the reverse operation may be performed; repeat the 4's of a double chant, and the result is 8, 6; 8, 6, taking the bar as non-elastic, and adjusting it with the final bars, where needed, we have a C. M. tune.

And thus we see that our little chant-form is English to the very marrow. It is no "barred Gregorian," as the phrase runs; it has no more to do with Gregorians than the old Common Measure "Church-tunes" have to do with the mediæval hymn-tunes. The Gregorian is foreign in all its aspects—foreign in interval, foreign in feeling, founded on the foreign sense of recitative. Most true, indeed, is the constant assertion of the upholders of the Gregorian Chant, that "the People of England have to be educated to it"—as surely educated to it, as to the Latin Psalter, to whose rhythm the foreign chant seems specially cast. On the contrary, all the salient points of the national musical taste seem to be met in the Anglican Chant—first and foremost, that strong sense of melodic rhythm and precise measure. Could but the people of England divest their minds of a lurking suspicion against all chanting, arising from the wholly erroneous idea that there is but one source

from which came all chants—the same source whence came the Gregorian Chant—would they but bear in mind the hallowed sanction conveyed in the words, “And when they had sung a hymn, they went out”—words that tell us the Saviour chanted with His disciples a Pascal psalm, on that ever-memorable night—could they but feel how commended to us, by its history, comes our little English chant—surely, most heartfelt and earnest would become the singing of the only hymnal of the Church of England, *The Prose Psalter*.

Little “educating” would the people find they would want, to recite in a clear bold unison the mother-tongue strains—voices not trained enough to hold the notes of a hymn-tune with the needful firmness, would find no difficulty in clearly speaking out the sacred words in the short little chant formula.

There would be little of the present listless *waiting till the choir have done chanting*—to the hopeless dispersion of concentrated thought—the holy words would be stamped on the minds and memories of the singers, to be an unfailing cruise of comfort in life’s wear and tear, and that truest of worship would be offered to the Almighty—the worship as of one heart and one voice.

THE re-appearance of Mr. Sims Reeves, after his severe and protracted indisposition, is an event upon which not only do we heartily congratulate him, but the many who believe with us that even the temporary absence of so true an artist from our concert-rooms is a national loss. We have no apprehension that a style so perfectly matured as that of Mr. Reeves can be in the slightest degree deteriorated even by an illness of long duration; but his singing at the recent Handel Festival, and also at his own concert, has proved to us that he returns with a voice not only unimpaired, but strengthened in tone by the cessation for a time from any active exertion. His performance at the Crystal Palace in Opera is a sign that he does not intend to remain unemployed now that his health is restored; and we sincerely hope that the public will feel convinced that nothing short of positive incapacity, from indisposition, to fulfil an engagement has ever prevented his appearing before those numerous admirers of his talent whose sympathy with his absence has not always been so obviously demonstrated as their pleasure at his presence.

MR. JOHN HULLAH’s Report of the Examination in Music of Training Schools in Great Britain for 1873 is too voluminous for insertion in our columns; but we may say that we read with much interest his remarks concerning the want of musical training exhibited by the average student; and quite agree with him that so long as pupils are sent into the Colleges with scarcely any preparation, either of voice or ear, there is but small hope of reform. He passes somewhat tenderly over the subject of the “moveable Do” theory; but his remarks are much to the purpose, and scarcely antagonistic enough, we think, to provoke hostility in the camp of the “Tonic Solfa-ists.” Speaking of the difficulties inherent to combined musical instruction, he says “The business of the teacher in a Training College is not (save incidentally) to form a pleasing choir, but a body of vocal musicians, every individual member of which shall be able to teach vocal music.” This is quite true; but we much doubt whether the truth is universally acted upon.

OUR petted Queens of Song do so little for real art that any exception to the rule deserves to be recorded. Madame Adelina Patti having heard during her visit to Vienna that Musical Entertainments were to be given in several of the principal cities of Europe in aid of the funds of the “Mozart Institution” at Salzburg (the birth-place of the composer), immediately proffered her services in organising and assisting at a Festival in London; and Mr. Gye, the Lessee of the Royal Italian Opera, with the principal artists of his establishment, having also lent their valuable aid in the good cause, a concert was given at Covent Garden Theatre on the 16th ult., the programme of which was entirely devoted to the compositions of Mozart. That the performance was a great success, and that a large sum was realised on the occasion may be inferred, considering the excellence of the music and the talent of the vocalists; and should the example of Madame Patti be followed by artists of equally commanding position, other Institutions which we could mention of a similar character, might be largely benefited by their exertions.

THERE can be no doubt that the “London Gregorian Choral Association” is thoroughly in earnest. The recent Festival of the Society at St. Paul’s has been reported in our columns, and we have now received a pamphlet containing papers read at the Annual Meeting of the Association, held in the Hall of Sion College, London Wall, on Thursday, November 27th, 1873. Amongst these Essays that on the Construction of the Gregorian Tones, by C. Warwick Jordan, Mus. Bac., Oxon., will we imagine be the most interesting to the general public, for there is unquestionably much popular misapprehension on the subject. The pamphlet is accompanied with a paper headed “Reasons for becoming a member of the London Gregorian Choral Association,” by E. H. B., and one of the reasons is that the music performed by the Society is “Congregational.” As an important work given at the late Festival was an eight-part Anthem by Jacobus Händl, we presume that even at Gregorian gatherings the “Congregation” must be content occasionally to become listeners.

OUR readers will, we are sure, be glad to find that at the recent banquet given by the Lord Mayor to the representatives of literature and art, so many persons of the highest eminence in music were present. It can scarcely perhaps be expected that the great civic host should know much of the subject upon which he was talking when proposing “music” as one of the toasts of the evening; and therefore we may excuse him for believing that the art is represented by the two lyrical establishments of the metropolis; but it is a matter of much regret that, with Madlle. Titens and Madame Christine Nilsson sitting at the table, he should have selected Madame Adelina Patti to receive the title of the “Queen of Song,” and to respond (through her husband) for an honour which she should have shared with her gifted sisters in art. No doubt the Marquis de Caux might have smoothed the difficulty by refusing to accept so exclusive a compliment; but the Lord Mayor was himself responsible for the wording of the toast; and if he could not trust himself to put it in the right form, he should have been content to be instructed by those competent to “coach” him up for the occasion.

CRYSTAL PALACE.

THE illustrations of National Music, which have been continued during the past month, have proved perhaps somewhat too exclusive to achieve unqualified success. This was more especially observable when the programme was limited to the works of Russian and Polish composers, and also when the concert was strictly devoted to quaint and humorous works, most of the audience feeling, on the latter occasion, that a few bars of serious music would have been a positive relief. The experiment, however, has been an exceedingly interesting one; and although it may not be repeated, praise must be given for the originality of the idea. The concerts have been invariably well attended.

ROYAL ITALIAN OPERA.

THE production of Verdi's feeble Opera, "*Luisa Miller*," with Madame Patti as the heroine, is the solitary event worth recording since our last notice. We need scarcely say how the part was sung by a vocalist so thoroughly accomplished, and can only express our regret that such brilliant powers should be exercised upon music which can merely be galvanised into a temporary vitality whilst singers so gifted as Madame Patti and audiences so insensible to the charm of real art as those who form the main support of our lyrical establishments can be found united in the desire to maintain it. The "*Mozart Festival*"—a concert chiefly consisting of scraps from the composer's Operas—realised a good sum for the Educational Institution at Salzburg, in aid of which it was given; and Madame Patti and the many other artists who contributed their services on the occasion, deserve the warmest commendation. The season terminated on the 18th ult. with a performance of Meyerbeer's Opera, "*L'Etoile du Nord*."

HER MAJESTY'S OPERA.

MADAME CHRISTINE NILSSON has created a very decided success in the character of *Leonora*, in "*Il Trovatore*," both her singing and acting having the very highest order of merit; and she has also added another character to those already associated with her name by her excellent assumption of the part of *Valentina*, in "*Les Huguenots*" on the occasion of her benefit. Madlle. Titens deserves every praise for selecting the character of *Leonora*, in Beethoven's "*Fidelio*," for her benefit night; and we have much pleasure in recording that the house was filled to overflowing. At the end of the performance, being called on the stage, Madlle. Titens received a perfect ovation, and in addition to the usual floral offerings, many gifts of the most costly description were handed to her. The last night of the season was Saturday the 18th ult., but an extra night, for the benefit of Mr. Mapleson, was given on the following Monday, when "*Don Giovanni*" was performed. Madlle. Titens as *Donna Anna*, and Madame Nilsson as *Donna Elvira* were of course everything that could be desired; but Madlle. Singelli was scarcely the ideal *Zerlina*, and Herr Behrens was a somewhat heavy *Leporello*. Signor De Reschi, too, although singing much of the music extremely well, lacked the vitality inseparable from Mozart's *Don Giovanni*; but Signor Gillandi's *Don Ottavio* and Mr. Perkins's *Commendatore* were thoroughly satisfactory performances.

PHILHARMONIC SOCIETY.

AN interesting feature in the programme of the seventh concert, on the 29th June, was Brahms's Serenade in A, "for small orchestra," a remarkable peculiarity in the score being the absence of violins. Whether this may be regarded as a little bit of affectation on the part of the composer it is impossible to say; but certain it is, that in many portions of the work the somewhat sombre tone of the stringed instruments employed seems to detract from the general effect of the composition. The Scherzo and Trio (forming the second movement) pleased so much as to be encored; but the third movement, in A minor, in our opinion, contains the best writing in the Serenade, and, indeed, is full—almost to overflowing—of the most charmingly melodious phrases, the only objection being

the want of that continuity of idea which arrests the attention, and compels the mind of the listener rather to follow the composer in his development of one theme than to be constantly startled by the appearance of new ones. The last movement, which is decidedly pastoral in character, contains many excellent points, the second subject, especially, being exceedingly happy, and the instrumentation throughout showing that the composer has deeply studied orchestral effect. The work was listened to with profound attention, and elicited enthusiastic applause. Arthur Sullivan's MS. Overture to "*Marmion*"—remodelled and much improved since its first performance at this Society—was well received, and, although not one of his best works, will, no doubt, be occasionally heard at these concerts, as it was originally written for the Society. The rendering of Mendelssohn's Concerto in G minor, by Madame Essipoff, could scarcely be surpassed for delicacy of touch, decision of phrasing, and perfection of execution; and if occasionally we missed that tenderness so essential to the music of this composer, it is rather perhaps because we linger over those old associations, which seem dismissed by the majority of the audience as belonging to a past school of executive art. The eighth, and final concert of the season, on the 13th ult., contained a programme of well-worn works, concluding, as usual, with Weber's "*Jubilee Overture*." Beethoven's Concerto in G scarcely received full justice from M. Saint-Saëns, who made but a small impression upon the audience; and Stradella's rather tiresome Cantata, "*Il Nerone*," although sung by Mr. Santley, and scored for the occasion by Sir Michael Costa, was rather tamely received. Mr. W. G. Cousins conducted both the concerts under notice with his usual ability, and received, as he deserved, the warmest applause.

ROYAL ACADEMY OF MUSIC.

THE annual public concert of this Institution was given at the Hanover Square Rooms on Saturday, the 25th ult., under the able conductorship of Mr. Walter Macfarren. As an exhibition of the progress of the pupils in this national establishment, both in the executive and creative departments of the art, the performance was perhaps the most thoroughly satisfactory of that at any previous Academy concert; and the interest evinced upon the occasion was sufficiently proved by the fact of the room being so densely packed that many persons were compelled to stand. Amongst the most remarkable compositions of the students, special commendation must be given to the selection from a Motett by Oliveria Prescott—in which Mr. Walter Fitton played the organ part, and Miss Jessie Jones sang the soprano solo—and an Andante from a Symphony in B minor, by Florence Marshall, both of which evidence the possession not only of musical feeling and knowledge of effect, but of an originality of thought which may, if carefully directed, place their composers at the head of the small list of ladies who have created a name in this important branch of the art. Mr. A. H. Jackson's Overture, "*Dans les bois*," is also a highly creditable work, and Mr. Corder's sacred song, "*Who shall ascend*," (well sung by Miss Marian Williams) has considerable merit. The pianoforte playing was, as usual a conspicuous feature in the selection, the average talent represented being of a very high class. Miss McCarty in Mendelssohn's Rondo in B minor, Mr. Eaton Fanning, in the Rondo from Sir Julius Benedict's Concerto in E flat, Miss Martin in the first movements of Beethoven's "*Emperor*" Concerto, Miss Troup in the last two movements of Mendelssohn's Concerto in D minor, Miss Whitaker in the first movement of Sir Sterndale Bennett's Concerto in F minor, and Miss Ludovici in the Pianoforte part of Hummel's Septet in D minor (first movement), fully sustained the reputation of the Institution, and reflected the utmost credit both upon themselves and their teachers; and we must also mention the intelligent—if somewhat affected—performance of two of Chopin's pieces by Mr. Boutenof. The rendering of Sainton's Violin Concerto in A, by Madlle. Gabrielle Vaillant elicited, as it deserved, a storm of applause; and Mr. Palmer's performance of the last movement of Spohr's

Concerto was so remarkable as to make us wonder that so excellent a violinist should be still a student. Master Spear was the only organist exhibited, but his playing of Mendelssohn's Sonata in D, No. 5, showed that the instrument is carefully cultivated in the Academy. Miss Nessie Goode (in "Voi che sapete," Miss Beasley in Mr. G. A. Macfarren's expressive song, "When I remember," Miss Mary Davies and Miss Mahé Duval in Mendelssohn's Duet, with chorus, "I waited for the Lord," and Mr. Wadmore in Handel's "Honour and arms," won the good opinion of all competent judges, by their careful singing. After a few words from the Principal, Sir Sterndale Bennett, in which he warmly thanked the Professors for having, by their unwearied exertions, brought the Academy to its present high state of efficiency, the prizes were distributed by Madame Sainton-Dolby. The awards were as follows—

FEMALE DEPARTMENT—Silver Medals: Misses Llewellyn Bagnall (Singing), Emma Beasley (Singing), Beata Francis (Singing), Eliza J. Hopkins (Pianoforte), Annie J. Martin, (Pianoforte), Isabella McCarty (pianoforte). Bronze Medals: Misses Edith Brand, Mary E. Boole, Margaret Bucknall, Clara Buley, Janie Burrough, Clara Daniel, Mary Davies, Julia De Nolte, Ellen Edridge, Ellen Hancock, Helen Pamphilon, Gabrielle Vaillant. Books: Misses Catherine Beaumont, Alice Borton, Grace Bolton, Fanny Boxell, Mary E. Butterworth, Julia Chute, Alice Chapman, Maria Combs, Annie Doorty, Marie Duval, Emily M. Edger, Lita Farrar, Marion Green, Constance Harper, Catherine Kaupp, Alice Newall, Anna Maria Osborne, Harriet Robeson, Elizabeth L. Rothwell, Mary E. Webb, Marian Williams, Mary Jane Williams, Jane Whitaker. Letters of Commendation: Miss Clara Cooper, Lucy Ellam, Mary Jane Franklin, Julia Kirk, Clara E. Lilwall, Kate Lyons, Aurelia Oertling, Maria Pascoe Pearce, Anna M. Roby, Julia Searle, Maria Tate. Sterndale Bennett Prize (Purse, containing Ten Guineas): Miss Alice Mary Curtis. Parepa-Rosa Scholarship (Two Years' Free Education in the Institution), awarded to Miss Anne Elizabeth Bolingbroke. Parepa-Rosa Gold Medal: Miss Nessie Goode. Westmorland Scholarship (Ten Pounds towards the cost of a Year's Instruction): Miss Emma L. Beasley (re-elected in December last).

MALE DEPARTMENT—Silver Medal: Mr. George Palmer (Violin). Bronze Medals: Messrs. William W. Bampfylde, Eugene W. Boutenof, Joseph A. Breeden, Arthur H. Jackson, Charlton Spear, Dudley Thomas. A Prize Violin Bow (kindly given to the Institution by Mr. James Tubbs, of Wardour Street): Mr. Ladislas Szczepanowski. Books: Messrs. Haydon Aldersey, Arthur Jackson, Alexander G. Jopp, Henry W. Little, Thomas Silver. Sterndale Bennett Scholarship (Two Years' Free Education in the Institution), awarded to Master Charlton Spear. Potter Exhibition (Twelve Pounds towards the cost of a Year's Instruction), awarded to Mr. Walter Fitton. The Examiners were, Composition and Harmony—The Principal (Sir Sterndale Bennett), Mr. H. C. Lunn, and Dr. C. Steggall. Pianoforte—Mr. W. G. Cusins, Mr. W. Dorrell, Mr. H. R. Eyers, Mr. F. B. Jewson, Mr. Walter Macfarren, Mr. Arthur O'Leary, and Mr. Westlake. Singing—Mr. F. R. Cox, Signor Ettore Fiori, Signor Garcia, Signor Gilardoni, and Signor A. Randegger. Orchestral Instruments—Mr. F. R. Folkes, Mr. H. Weist Hill, Mr. Walter Pettit, M. Sainton, and Mr. Watson. Organ—Sir John Goss and Mr. G. A. Macfarren.

On the 23rd ult., the organ in the St. George's Wesleyan Chapel, St. George's-in-the-East, was re-opened, after being rebuilt and considerably enlarged. Organ performances were given by Mr. J. Grout of All Saints', Poplar, Mr. J. Young, of St. Ann's, Limehouse, and Mr. J. S. Nimkey, the chapel organist. Amongst the music performed, may be mentioned, as particularly worthy of praise, Wely's Offertoire in G, by Mr. Grout; Mendelssohn's 4th Organ Sonata, by Mr. Young; and Beethoven's "Hallelujah to the Father," by Mr. Nimkey. The choir assisted with anthems, &c.

THE vocalists already engaged at the forthcoming Liverpool Festival are Madame Adelina Patti, Mdle.

Albani, Miss Edith Wynne, Madame Patey, Mr. Sims Reeves, Mr. Bentham, Mr. Edward Lloyd, Mr. Santley, and Herr Conrad Behrens, the new German bass. The Festival will commence in the Philharmonic Hall on Tuesday, the 29th September, with a performance of Mendelssohn's "St. Paul"—a work which Liverpool had the honour of first introducing to this country. A miscellaneous concert will take place the same evening, at which Mr. G. A. Macfarren's new Overture, specially composed for the Festival, Mendelssohn's Italian Symphony, and the Overture to Wagner's "Tannhäuser," will be played. The first and second parts of Haydn's "Creation;" selections from Handel's "Messiah," "Israel in Egypt," &c.; Gounod's new Mass, "Angeli Custodes," and Cantata, "Joan of Arc;" Beethoven's Choral Symphony, No. 9, and the Overture to Rossini's "William Tell," will be performed as the chief features of morning and evening concerts on Wednesday the 30th. M. Gounod will direct the Mass and Cantata, and Mrs. Weldon will assist at the performance of the latter. On Thursday morning, October 1, Mr. Arthur Sullivan's Oratorio, "The Light of the World," will be given for the first time in Liverpool, the composer conducting the performance. The programme of the evening concert on that day will comprise Mozart's Jupiter Symphony, a pianoforte Concerto by Chopin, and Mr. J. F. Barnett's "Suite de Pieces" for orchestra, entitled "The Lay of the Last Minstrel," which has been specially composed for the Festival. Mr. Barnett will direct the execution of his work. The date of the production of Sir Julius Benedict's promised Symphony has not been decided upon. The choir, which will be freely selected, according to all accounts, will be the finest ever heard in Liverpool, and the orchestra will consist of one hundred executants, one-half of whom are metropolitan, and the other provincial.

MR. ALFRED GILBERT, on his retirement from the office of organist at St. Mark's Church, Hamilton Terrace, has been presented by the members of the Choir with an elegant time-piece, bearing a suitable inscription, as an acknowledgment of his services in connection with the music of the Church for the space of thirteen years.

MR. WILLIAM HENRY MONK, on the resignation of Mr. John Hullah, has been appointed Professor of Vocal Music in King's College, London, an institution in which he has long and most ably fulfilled the duties of Organist and Director of the Choir.

The result of the Society of Arts' Examination in Music, just issued, shows that 102 persons have received certificates from the examiner, Mr. J. Hullah. Mr. Curwen informs us that 62 of these, including the first prizeman, are Tonic Sol-faists.

MR. JOHN THOMAS gave a "Grand Harp Concert" at the Hanover Square Rooms, on the 27th June, before a large audience. The performance of the *bénéficiaire* was of course the principal event of the morning; and we may say that, in two pieces by Parish Alvars, in one of his own "Illustrations of the Seasons," and also in his Duet in E flat minor (in which he was ably assisted by Madlle. Esmeralda Cervantes, a wonderfully clever girl, only thirteen years of age), he was eminently successful, and elicited the most enthusiastic applause. There was also a band of harps; and the vocalists—Miss Edith Wynne, Madlle. Enriquez, Signor Gardoni, and Mr. Santley—contributed several vocal pieces to a highly attractive concert.

A SUCCESSFUL concert was given at the Store Street Rooms (in aid of the Organ Fund of Christ Church, Bloomsbury), by Mr. H. Walmsley Little, the Organist, on Monday, June 22nd. Miss Emma Beasley, Miss Gertrude Bradwyn, Mr. W. A. Howells, and the Church Choir, were the vocalists; and the instrumentalists were Madlle. Vaillant (violin), Miss Augusta Aptommas (harp), and Mr. H. Walmsley Little (pianoforte), Mr. A. Jarratt acting as accompanist. Miss Emma Beasley and Miss Bradwyn were encored in their songs, as was also Miss Aptommas in her harp solo; Madlle. Vaillant played with much effect Ernst's "Elegie," and joined Mr. H. Walms-

Lake and Waterfall.

PART SONG.

Words from "All the Year Round."

E. H. THORNE.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.). New York: J. L. PETERS, 599, Broadway.

Andante sostenuto.

TREBLE. *mf* The steep and rugged cliffs, The lake, the dark wood sigh-ing, Like

ALTO. *mf* The steep and rugged cliffs, The lake, the dark wood sigh-ing, Like

TENOR (See lower). *mf* The steep and rugged cliffs, The lake, the dark wood sigh-ing, Like

BASS. *mf* The steep and rugged cliffs, the lake, . . . the dark wood sigh-ing, Like

ACCOMP. *mf* *p*

pp poco rit.

deep re-flec-tion seem Pro-found and calm-ly ly-ing, Pro-found and calm-ly

pp poco rit.

deep re-flec-tion seem Pro-found and calm-ly ly-ing, Pro-found and calm-ly

pp poco rit.

deep re-flec-tion seem Pro-found and calm-ly ly-ing, Pro-found and calm-ly

pp poco rit.

deep re-flec-tion seem Pro-found and calm-ly ly-ing, Pro-found and calm-ly

a tempo.
mf ly - ing, The steep and rugged cliffs, *p* The lake, the dark wood sigh-ing, Like *pp* *sos.*
a tempo.
mf ly - ing, The steep and rugged cliffs, *p* The lake, the dark wood sigh-ing, Like *pp* *sos.*
a tempo.
mf ly - ing, The steep and rugged cliffs, *p* The lake, the dark wood sigh-ing, Like *pp* *sos.*
a tempo.
mf ly - ing, The steep and rugged cliffs, The lake, . . the dark wood sigh-ing, Like *pp* *sos.*

deep re - flec - tion seem - ing, Pro - found and calm - ly ly -
 deep re - flec - tion seem - ing, Pro - found and calm - ly ly -
 deep re - flec - tion seem - ing, Pro - found and calm - ly ly -
 deep re - flec - tion seem - ing, Pro - found and calm - ly ly -

- ing, And there, with thund'ring roar, Be - tween the rocks wild gush - ing,
 - ing, And there, with thund'ring roar, Be - tween the rocks wild gush - ing,
 - ing, And there, with thund'ring roar, Be - tween the rocks wild gush - ing,
 - ing, And there, with thund'ring roar, Be - tween the rocks wild gush - ing,

Like to the har-dy act, The wa-ter-fall is rush-ing.

Like to the har-dy act, The wa-ter-fall is rush-ing.

Like to the har-dy act, The wa-ter-fall is rush-ing. Thou

Like to the har-dy act, The wa-ter-fall is rush-ing. Thou shouldst, . .

dim. *al pp*
Thou shouldst, . . . like yon-der lake Re -

dim. *al pp*
Thou shouldst, . . . Thou shouldst, like yon-der lake Re -

dim. *al pp*
shouldst, . . . like yon-der lake Re -

dim. *al pp*
like yon-der lake Re-flect-ing,

- flect-ing, stay, deep thinking, Thou shouldst, like yon-der lake Re-flect-ing, stay, deep

- flect-ing, stay, deep thinking, Thou shouldst, like yon-der lake Re-flect-ing, stay, deep

- flect-ing, stay, deep thinking, Thou shouldst, like yon-der lake Re-flect-ing, stay, deep

stay, . . . deep thinking, Thou shouldst, like yon-der lake Re-flect-ing, stay, deep

pp *ral* - len - tan - do. *a tempo.*
 think - ing, Re - flect - ing, stay, deep think - ing.
pp *ral* - len - tan - do. *a tempo.*
 think - ing, Re - flect - ing, stay, deep think - ing.
pp *ral* - len - tan - do. *a tempo. ff*
 think - ing, Re - flect - ing, stay, deep think - ing. Then bold - ly,
pp *ral* - len - tan - do. *a tempo. ff*
 think - ing, Re - flect - ing, stay, deep think - ing, Then bold - ly,
pp *ral* - len - tan - do. *a tempo. ff*
 Then bold - ly, Then bold - ly, like the stream, Rush
 Then bold - ly, Then bold - ly, like the stream, Rush
 Then bold - ly, Then bold - ly, like the stream, Rush
 Then bold - ly, Then bold - ly, like the stream, Rush
 Then bold - ly, Then bold - ly, like the stream, Rush on to
 on to act un - flinch - ing, Then bold - ly, like the stream, Rush on to act unflinching.
 on to act un - flinch - ing, Then bold - ly, like the stream, Rush on to act unflinching.
 on to act un - flinch - ing, Then bold - ly, like the stream, Rush on to act unflinching.
 on to act un - flinch - ing, Then bold - ly, like the stream, Rush on to act unflinching.
 act . . un - flinch - ing, Then bold - ly, like the stream, Rush on to act . . unflinching.

allargando. *più mosso.*
allargando. *più mosso.*
allargando. *più mosso.*
allargando. *più mosso.*
allargando. *più mosso.*

ley Little in Dussek's Sonata for violin and pianoforte; and Mr. W. A. Howells was highly successful in his rendering of Blumenthal's "Message." There was a large audience.

A YOUNG Spanish harpist, *Senorita Esmeralda Cervantes*, gave a concert at the Hanover Square Rooms, on the 13th ult., when she displayed a power remarkable for a girl of only thirteen years of age. In two solos, a brilliant duet, for harp and violin, from "Masaniello" (with Madlle. Castellan); and also in John Thomas's duet for two harps, in E flat minor (in which she was assisted by the composer), her performance was characterised by extreme delicacy of phrasing and highly-finished execution, and she was most warmly and deservedly applauded. Several instrumental and vocal artists lent their assistance, and the concert was a decided success.

THE members of the Choir of St. Mary, West Brompton, went for their annual excursion on Monday, the 13th ult., to Cookham, on the Thames, and permission having been kindly given by His Grace the Duke of Westminster, his grounds at Cliveden were thrown open to them. At the dinner, which took place at the inn at Cookham, the gentlemen of the Choir took the opportunity of presenting Mr. Horace Buttery, organist and director of the choir, with a handsome and massive gold lapid signet-ring, with suitable inscription. Mr. Radcliffe, secretary of the Choir, in presenting it, spoke in highly complimentary terms of Mr. Buttery, who replied in a few, but most appropriate words. At the close of the day a full choral service was performed by the Choir, in Cookham Church (by kind consent of the Vicar of Cookham); and it should be mentioned that the service was almost entirely sung from memory; the Rev. G. Moor, curate of St. Mary's, officiating, and Mr. Buttery presiding at the organ.

THE Concerts of the Welsh Choral Union, under the direction of Mr. John Thomas, the last of which was given on the 20th ult., have thoroughly sustained the reputation which the Society has gained during the comparatively short time it has been established. The singing of the Choir shows a steady improvement; and there can be little doubt that it has done much towards winning the sympathies of London audiences for those genuine specimens of Welsh melodies which it is the natural desire of the natives of the Principality to preserve. We cordially wish the Association all the success it has so studiously and conscientiously endeavoured to acquire.

MR. HENRY LESLIE gave the last concert of the present season on the 25th June, the programme, although presenting no novelty, being excellently selected to display the capabilities of the choir. Miss Edith Wynne elicited much applause by her artistic rendering of the solo part in Mendelssohn's "Hear my prayer," and Miss Bolingbroke, who has been elected to the Parepa-Rosa Scholarship at the Royal Academy of Music, sang with much taste and expression, and was warmly received. Mr. J. G. Callcott was the accompanist, and Mr. John C. Ward organist.

A RECORD of the decease of Herr Paul Mendelssohn Bartholdy, which occurred recently at Berlin, should have place in a musical journal, not only because he was a brother of Felix Mendelssohn, but because it is to him we owe the publication of the composer's letters. Herr Paul was himself a performer on the violoncello, and we believe that more than one of his brother's pieces was written for him.

MR. SIMS REEVES'S Benefit Concert at the Royal Albert Hall, on the 29th June, was one of the most brilliant events of the musical season. Apart from the attraction offered by an excellent programme interpreted by first-rate artists, there was the pleasure of welcoming the return of our great tenor after his long indisposition; and so overwhelming was the enthusiasm of the audience on his appearance, that, accustomed as he is to an exceptionally cordial reception, it was some time before he could recover himself sufficiently to sing. In Blumenthal's "Message" (accompanied by the composer), the "Rose Song," from "Il Talismano" (which in the brighter days of English Opera

was written expressly for him), and "Tom Bowling" (a song he has now made so thoroughly his own, that nobody else dare attempt it), he created even more than his usual effect; and, in the duet with Madame Nilsson, "Ah Morir," from "Ernani," both vocalists sang so finely that they were compelled to yield to the unanimous demand for its repetition. Besides Madame Nilsson, several eminent artists contributed vocal pieces; and instrumental solos were given by Madame Norman-Néruda (violin) and Mr. W. Coenen (pianoforte), Dr. Stainer presiding at the organ. An interesting item in the programme was the excellent singing of some part-music by the Royal Albert Hall Choral Society, under the direction of Mr. Barnby. The Hall was densely crowded in every part.

THE July Concert of the St. George's Glee Union was given on the 3rd ult., when the programme included, "In these delightful pleasant groves," "The Echo," "Sweet and low," "O my love's like a red, red rose," and "In a wood" (the latter being exceptionally well rendered); and, for male voices, "Bright sword," and "Strike the lyre." Miss Bessie Stroud sang most effectively Cowen's new song, "It was a dream;" Miss Clara Buley gave O'Leary's "Listening" very tastefully; and Mr. Williams and Mr. Thurley Beale contributed songs with marked success. Miss Denison played "Wayside Sketch" (O'Leary), and a Rondo by Sir S. Bennett with much brilliancy, and also joined Miss Buley in a duet, for two pianos, by G. A. Osborne.

THE second trial of new compositions by the recently formed "Musical Artists' Society" took place on Wednesday evening, the 22nd ult., at the Fine Arts Gallery, Conduit Street. Amongst the works performed may be especially mentioned a very clever Sonata in F minor, for pianoforte alone, played by the composer, Mr. H. C. Banister; an excellently written Trio in C minor, by Mr. J. F. Barnett, for pianoforte, violin, and violoncello, finely rendered by Miss Emma Barnett, Mr. Palmer, and Herr Lidel, and an effective and musician-like Duet for the pianoforte, by Mr. C. E. Stephens, the merits of which were fully revealed by Miss Ellen Day and the composer, both of whom were called forward at the conclusion of the performance. Three Hungarian Dances by Brahms were also well played, as pianoforte Duets, by Miss Clara Daniel and Miss Turner-Burnett, and several vocal pieces—especially two by Oliveria Prescott—elicited the warmest applause.

MRS. SCOTT SIDDONS'S *Matinée*, at the Hanover Square Rooms on the 29th June, introduced Master Harry Walker, the young pianist, of whom we have frequently made favourable mention, for the first time since his return from America. The careful training this boy was receiving at the Royal Academy of Music has been sadly checked by his being pushed forward as a travelling "infant prodigy;" and assuredly the change of name from Walker to "Seraphaël" will not raise him in the estimation of those who have helped him to his position in the world of art. Much of the music he is now performing is by no means suitable either for his age or his capacity; but the applause with which he was greeted proved that the majority of the audience did not agree with us. We still hope that Master Walker may be induced to drop the affected *sobriquet* he has assumed, and work more in the study than the concert-room.

WE record with much regret the death of Mr. William John Fielding, at the age of 48. Mr. Fielding was well known as an excellent alto singer, and was for many years one of the Vicars Choral of St. Paul's.

At the recent Church Choral Society's examination, the following gentlemen duly satisfied the examiners:—Senior Choral Fellows: J. A. Alloway, Ch.F., Draper's College, Tottenham; W. J. Jennings, Ch.F., B.A., Queen's College, Cambridge; H. J. Stark (by competition) New College, Oxford; D. Thackeray, Mus.B., Oxon., Mus.D., Trinity College, Dublin. Choral Fellows: J. T. Field, St. Germain's, Blackheath; Ernest C. Winchester, Holy Trinity, Wimbledon; Llewellyn H. Winter, St. John's, Kingston. Examiners: Messrs. E. Dearle, Mus. D.,

Cantab.; H. G. Bonavia Hunt, S.C.F. (Warden); W. H. Sangster, Mus.B., Oxon.; and J. Gordon Saunders, S.C.F., Mus. B., Oxon.

We are informed that Mr. H. G. Trembath, Mus. Bac., Oxon, Truro, has been awarded the 5-guinea prize offered by the College of Organists for the best Evening Service (Cantate and Deus), with *obligato* organ.

THE Vicar and several members of the congregation at Christ Church, Hampstead, have presented their organist, Miss Cooper (daughter of Mr. J. T. Cooper), with a handsome and valuable diamond ring, in recognition of their appreciation of her musical ability and assiduity in the fulfilment of her church duties. This is the second present Miss Cooper has received from the congregation.

A VERY excellent musical performance was given by the pupils of the London Society for Teaching the Blind to Read, at the Institution, Upper Avenue Road, Regent's Park, on the 17th ult., the Rev. T. J. Rowsell, M.A., in the chair. An interesting feature in the programme was a selection from Mr. G. A. Macfarren's Oratorio "St. John the Baptist," which was so well rendered as to call forth unqualified praise from the composer himself, who also expressed his satisfaction at the zeal and energy displayed by the Society's Conductor, Mr. Edwin Barnes.

THE West London and Kilburn Musical Society gave a concert on Monday evening, the 6th ult., before a large audience. The programme included the first and second parts of the "Creation," the solos being allotted to Miss Georgina Maudsley, Mr. Greenhill, and Mr. Kilbey. Miss Maudsley received the warmest applause for her rendering of "With verdure clad," and "On mighty pens;" Mr. Greenhill was encored in the air, "In native worth," and Mr. Kilbey was also highly successful. The choir sang steadily, and was well supported by the band. Mr. W. Beavan was, as usual, the conductor. A miscellaneous selection followed, in which Miss Warwick (who received an encore for both her songs), Mr. Greenhill, Mr. Norton, Miss Taylor, and others contributed several vocal pieces. Messrs. John and William Beavan accompanied.

REVIEWS.

NOVELLO, EWER AND CO.

Israel, in Adversity and in Deliverance. A Sacred Cantata, in Two Parts. Composed by C. G. Verrinder, Mus. Doc.

THAT the great works in art are not—we might almost say professedly—mere imitations of those which have preceded them may be stated as a generally admitted truth; and yet constantly are we called upon to criticise Symphonies, Cantatas, Oratorios and other compositions of the highest school of writing, every thought in which is clearly traceable to the models bequeathed to us by those who have thrown the individuality of their genius into their work, and thus dared to lead, instead of being content to follow. True it is that, were the creations of skilled and accredited artists, who are satisfied to work by line and rule, completely ignored, and only those of original thinkers accepted, our repertory of works would become somewhat limited, but would the progress of real art be impeded? Certainly excellence, rather than novelty, would then be the attraction offered at our public performances; but we cannot be made to see that this would be a disadvantage: recent revivals of musical masterpieces have sufficiently proved to us that, whilst we have spent our time in endeavouring to discover isolated beauties in many modern compositions, perfect gems have for years been allowed to remain uncared for; and it is an indisputable fact that numerous works by the greatest composers are still known but to the few who—although the art itself, in its highest sense, is comparatively young—are, strangely enough, termed musical "antiquarians." We wish it to be distinctly understood that we have not been led to make these remarks solely from a perusal of Dr. Verrinder's Cantata: it is unquestionably the composition of a trained and well-

qualified musician, and the writing throughout proves that it is also the production of one well versed in what may be termed "the history of his art;" but it is the type of a class; and if such types are worth multiplying, then do we say that Dr. Verrinder has as much right to be heard as many others who have worked as truthfully and as zealously according to the patterns which they have a right to respect. The Overture, beginning with a stately *Andante*, in D minor, and followed by an *Allegro*, in the tonic major, would do well as a "Study after the manner of Handel;" but, as an abstract composition, it has little value. The opening Chorus is the best in the work, the wailing effect of the commencing phrases, in B minor, being well-contrasted with the long holding notes with which it concludes. We like also the Tenor Solo, which, although it does not strike the ear as original, is tuneful and sympathetic with the words. The Semi-chorus, "Wash you, make you clean," contains many good points, but is wearisome from its length, and the monotonous triplet accompaniment. The short contralto solo, which follows a Tenor recitative, reminds us of Mendelssohn, without our being able to assert that the notes are the same that occur in any composition of his with which we are acquainted. All we can say is that Dr. Verrinder had this composer in his mind when he wrote it. Some really good effects occur in the Chorus of Prophets and People, the subject of which has been previously heard as a solo for the Soprano, and the Semi-chorus which concludes the first Part is skillfully harmonised, and well-written for the voices. An Instrumental Prelude commences the second Part, the character of which is in good keeping with the subject which it illustrates, although it seems to want the orchestra for the full realisation of the composer's intention. Two soprano solos now occur, in the same key, but sufficiently varied in character, the second—in 9-8 rhythm, and with a harp accompaniment—well-expressing the words, and perhaps being one of the most tuneful songs in the Cantata. We like the Chorus for two Choirs, "Sing unto the Lord," better than the inevitable Fugue which follows, although of course the first is merely introductory. The subject of the Fugue is one that will "work" rather than one that will "please;" and the workmanship is, in consequence, the principal feature in the composition. As an exercise, however, it deserves much praise, for it shows throughout that the composer has studied in a good school, and knows how to make the best use of his materials. There is much boldness in many of the fugal points, and the voice parts are written most effectively. The final movement again introduces the double choir, reminding us—we presume intentionally—of the theme of the Prelude to the second Part. This forms a fitting termination to the Cantata, which, as we have already said, shows much scholastic learning and an intimate acquaintance with the best works of the best masters.

Break forth into joy. Composed by T. Ridley Prentice.

HERE is a composition of great spirit with sufficient variety. It opens with a Solo for tenor or soprano, which well befits the jubilant nature of the subject. Then comes a Quartett, "The Lord hath comforted," in which the voice parts flow harmoniously and rhythmically; its effect is most agreeable. Lastly, there is a Chorus, "The Lord hath made bare," wherein the exultant character is resumed that marked the opening of the piece, which is capably sustained. We cannot reconcile with rule, and we do not wish that rule should be widened to admit of piece-making on the subject, the curious progression from the chord of $\frac{9}{5}$, where the 9th rises a 3rd to the root of the next chord, that occurs on page 155, score 1, bars 2 and 3, and score 3, bars 2 and 3, and elsewhere. Another indiscretion is the anticipation of D sharp over C bass in approaching a half-close on B, page 157, score 2, bar 2, and page 159, score 1, bar 3. All freshness is taken from the modulation into E minor by the foretaste of its leading-note, and we suggest—it is always easier to suggest than to originate—the substitution of E in the prior harmony, and the reservation of D sharp till the chord of B in both places. The

general effect of a piece depends not on single notes, however, and there is stuff in this composition that will command a welcome wherever the anthem is heard.

Te Deum laudamus. Set to Music in the key of D by W. G. Willmore.

THIS is one more to the countless number of musical compositions for the Church, that betoken more feeling than ideas, and more of both than of knowledge. It shows that the writer has heard the elder ecclesiastical music, and is in the habit of hearing and perhaps playing the secular as well as sacred works of latest musicians; but it shows also that he cannot discriminate styles, and he consequently produces an incongruous confusion of ancient and modern, diatonic and chromatic. He tires us with repeated starts and closes in the key of D; now, this is a common practice of the old worthies, but it is not tiresome with them, because the simplicity of their plan leads us to look for nothing other than a perfect cadence at the end of every sentence, and the paramount prevalence of one tonic; whereas, in the piece under notice, their conciseness of phrasing is by no means universal, and the occasional modulations into remote, if not extraneous keys, prompts one to look for greater relief in the structure of the whole. The sensitive character of the leading note was not discovered until within little more than a century, and composers were wont to make this note descend to the 5th of the tonic chord. Modern ears are differently educated, and we long for the upward progression of the most delicate, but most imperious note in the scale; we bear the old practice, because it is in keeping with other peculiarities of the ancient style; but we are shocked by its misapplication in modern writing, where it contradicts peculiarities of modern practice. We forbear to name the technical irregularities that disfigure this *Te Deum*, but they are numerous enough to assure us that the composer has no vocation for that class of music, which should be the highest test of artistry. The accessories to worship are not trifling: and the power to pick out upon the keyboard more or less faithful recollections is not a sufficient qualification to entitle a musical writer to tread on such most sacred ground.

The 24th Psalm, "The earth is the Lord's." Composed by Louis Spohr. Adapted to the English version from the original German MSS. by W. T. Freemantle, and revised by Dr. S. S. Wesley.

IT is as though one of the great and gone came back into life, when we receive a new work from a master's hand fifteen years after himself has passed out of the world of action, and we welcome this entirely unknown work by Spohr with all the reverence due to the hero of his many successes, and rejoice to find that even death did not exhaust the riches of his genius. To what extent Dr. Wesley's revision makes him responsible for the purity of the publication, there is no means of guessing; but his avowed partiality for the author must have rendered the task congenial to him, and we read his name as a guarantee that the music has not been tampered with in changing its original for its English garb. Mr. Freemantle, the organist of St. Andrew's, Sharrow, Sheffield, has done his task so dexterously that he has preserved every word of the Bible version of the Psalm, with the exception of verse 6, which of course must have been omitted by the composer. This will make the publication far more acceptable than it could else have been for ecclesiastical and even for private use; since, with a natural inclination to the familiar, everybody would rather sing or hear the words he knows, than have their sense represented by any others. It is an unlucky consequence of this literary fidelity, however, that the words "gates" and "doors" are each set to two crotchets, which require detachment in performance, and which must have been written by Spohr to dissyllables. It is remarkable, how well, otherwise, the words and the notes agree. The universal popularity of the Messiah Chorus to the last four verses of the present text, "Lift up your heads," unhappily must interfere with the effect of their treatment by the later musician; but this inevitable obstacle is in some sort counterbalanced by the fact, that the portion of Spohr's work set to these words

is by far the most spirited part of the whole, and as unlike to Handel as any music can be. The piece consists of but one movement, an admirable plan for sustaining its interest. Its opening is for chorus; it has then a strain for a solo alto, another for a soprano, one next for four voices, and finally the triumphal passage to which we have alluded for the full choir. It would be vain to speak of this as one of the best of its author's works, but it abounds in the progressions which, when Spohr himself was new among us, were the delight of all hearers, and which have by no means lost their charm with the loss of their novelty. The passage of quavers towards the end, given first to the trebles and inverted afterwards for the tenors, is full of vigour. It is a significant proof of the editor's care, that, in two places, he leaves a progression of 5ths between the outside parts, which one with less respect for his subject, and less discrimination between what is objectionable in rule and effect, might have attempted to alter, but could not have improved. The very long list of subscribers shows the wide interest the work has excited, and people must have formed strange expectations whose interest will not be fully satisfied by the music.

March for the Organ, by J. E. Richardson.

THE organist of Salisbury Cathedral may be credited with having written a March which, if not strikingly original, offers many points of undoubted interest. It is reserved to few, and those only of the highest genius, to produce a work of this nature which shall exhibit originality of conception and general attractiveness in combination. If, therefore, Mr. Richardson may be considered to have failed in one of these two particulars, it will be some consolation to him to feel that he has done so in company with many eminent composers. On the other hand, it is but fair to say that he has added to the repertory of organ music a composition which will be found easy and effective, fairly conceived, and thoughtfully carried out.

Sonata in G, for Pianoforte. Composed by M. E. Doorly.

ASPIRING writers who insist upon trying their "prentice hand" upon a classical form of composition must expect to be judged by a somewhat high standard of art. Graceful and unpretending little pianoforte pieces, testing only the power of writing melodious phrases and brilliant passages, may be allowed to pass with but slight comment, but a Sonata demands the faculty of construction as well as the facility of invention; and the fact that but few modern composers have been successful in the production of such works is a proof of the difficulties to be surmounted. Mr. Doorly's opening subject—consisting mainly of key-note and dominant *arpeggios*, repeated in the left hand, with a scale accompaniment—has not sufficient solidity to fix the attention of the listener; and although we have afterwards some very good writing, especially in the second theme, the nature of the principal motive prevents the possibility of avoiding monotony in the passages. There is some novelty in the accompaniment to the subject of the "Largo," but the movement as it advances wants interest, and the descending chromatic passage of thirds is feeble. The *arpeggios* for the right hand, which accompany the subject of the "Scherzo," are effective; and we like the imitations after the double bar; but the "Trio" is weak, and the two bars of silence seem to indicate that the composer scarcely knows what to do. The "Rondo" is merely a string of rambling passages, skill however being shown in the harmonies, which prove throughout that they are written by a musician. The concluding portion of the movement—after the double bar—is little else than a succession of scales, with octaves in contrary motion for the left hand. Mr. Doorly should study the Sonatas of the great masters before essaying a work of this proportion; but in pieces of smaller magnitude we see no reason why he should not be successful.

Hunting Song. (Hie away! Hie away!) Four-part Song. Words by Sir W. Scott. Music by G. Newcombe.

THE composer of this Part-song is resolved that his accompanist, as well as his choir, shall have something to do, for he not only gives us twenty bars of symphony before the voices commence, but the instrument has also

an independent part occasionally throughout the choral portion. As a general rule, we consider this a mistake; for the best Part-songs are those in which the effects are produced by the voices alone. The composition is melodious, but the part-writing is extremely crude—as instances of which, we may mention the octaves B, E, between sopranos and basses (bar 5, page 7), and the C sharp (bar 3, page 6), which, although omitted in the accompaniment, is taken by the tenors, first as an augmented 5th on the triad of F, and afterwards as a leading note in the dominant harmony of D minor. We also object to the triplets on the words "Where the," which do not seem in character with the rest of the song.

Flowers. Four-part Song. Words from the German of Wilmsen, by the Rev. J. Troutbeck, M.A. Music by J. Frederick Bridge, Mus. Bac., Oxon.

MR. BRIDGE has the credit of having written a charming Part-song to some charming words: indeed, we do not know when a more musician-like and purely-voiced composition has come before us. The melody is sympathetic with the poetry throughout; and all the effects are obtained by the most legitimate means. We especially like the unison phrase in the relative minor, with the close on the dominant; the return to the key, on the words "Till when storms are past," being particularly effective. We shall be glad again to welcome this composer.

Where Wavelets rippled gaily. (Aux bords de la Durance.) Quartett, or Chorus *ad lib.* The English words by Henry Dulcken, Ph.D.

We'll gaily sing and play. (Cantiam, cantiam, danziam.) Quartett for four solo voices, or Chorus *ad lib.* The words translated from the Italian of M. Maggioni, by Henry Dulcken, Ph.D.

The music composed and arranged by Ciro Pinsuti.

SIGNOR PINSUTI'S name stands so high as a composer of part-music, that it may perhaps cause some surprise to see that portions of these two vocal pieces are "arranged" by him. The fact is, that in the course of these compositions he has woven in two popular melodies, but so naturally and ingeniously has he effected this that the songs cannot fail to delight even a critical audience. It may be imagined that the intrinsic merit of the original parts of these Quartetts is sufficient to interest the listeners; so that, unlike most works of this class, their attraction will not rest alone upon the beauty of the introduced airs. In No. 1, we have the "Blue Bells of Scotland;" and in No. 2, the "Last Rose of Summer." The treatment of these two subjects is the same in both. After an Introduction for the four voices, the melody is sung as a solo, and afterwards in full harmony, the opening portion re-appearing to divide the two verses of the song. The first air seems to form part of the composition, and is given to the tenor voice; but the "Last Rose of Summer" is introduced by the treble as a song "from Erin's Isle," the chorus, before joining in the harmony, being supposed to listen to the solo. We should very much like to hear these compositions sung by a Choral Society: the novelty of their form, and their musician-like treatment, would, we are certain, ensure for them a decided success.

LAMBORN COCK.

Former days. Song. The words by Marwood Tucker (from the French of Philippe Théolien.) Music by John Hullah.

It is quite refreshing, amongst the mass of commonplace effusions daily forwarded for notice, to find so original and thoroughly unconventional a song as the one before us. The melody, although most attractive and catching even to untutored ears, is by no means the only merit in this composition, for the accentuation of the words—a qualification too rare in modern vocal works to pass without acknowledgment—shows that the composer has been earnest in his work throughout. As an example of this—although we might cite many others—let us take the syncopation on the two words "Sitting to-day," which is a perfect specimen of vocal accent; and we should

mention that in the other verses, where such syncopation is not demanded, the passage is appropriately altered. Amongst the many points in this song which call for unqualified praise we may refer to the sympathetic treatment of the accompaniment in the first four bars of the voice part, the unexpected modulation into F minor, on the words "dost ever sigh," and the whole of the following phrase marked "Cres. e accel." We know full well how the attention of public vocalists in the present day is drawn away from the consideration of the abstract worth of vocal works by other matters which need not here be mentioned; but the task of the reviewer would be much more pleasurable could he believe that his earnest recommendation of a really good composition like the one under notice, would influence those who have the talent and power to ensure its popularity.

CHAPPELL AND CO.

Concert Fantasia. No. 1 of Original Compositions for the Organ, by William Spark, Mus. Doc.

THIS is a fruit of the author's long experience and complete knowledge of his instrument. It displays effectively the wide resources of the organ; and it is so well fitted to the mechanical means of the player, that it will be received with pleasure by those who have mastered technical difficulties, and who wish for music wherein they may show their acquirements. It is in the unwonted key of B, and needs, therefore, an instrument tuned according to equal temperament—a condition against which some of the best judges have argued, but in vain. An introductory Adagio opens the Fantasia in a majestic manner. The Moderato that follows this has a most pleasing theme, and the modulations through which it is developed, though certainly extreme, and perhaps diffuse, are highly effective. An Andante, in G, presents a capital relief in its change of measure, as well as of key, in its employment of a different set of stops from the foregoing, and in its graceful melody. A Fugue follows, in which the key of B is resumed, and which is perhaps the best portion of the piece. It is curiously misnamed "Finale"—miscalled, for a Moderato succeeds to it, and constitutes the true conclusion. This last is a resumption of the previous movement with the same title, and it gives agreeable unity to the whole, to come back for the finish to an idea that has left a good impression.

DUFF AND STEWART.

The Vocal Music in Balfe's Grand Opera, "Il Talismano." Libretto by Arthur Matthison. The Italian translation by Signor Zaffira.

OUR opinion of Balfe's posthumous work has been already freely expressed, upon its production at Her Majesty's Opera; and a closer examination of the principal vocal pieces than is possible on a first hearing has in no respect altered our estimate of their merit. There is *tune* in many of them, but this is often of the most commonplace kind; indeed, the songs "Radiant Splendours" (the Rondeau so brilliantly sung by Madame Nilsson), "Oh! who shall sing the rapture," "On balmy wing," and even the "Rose Song"—destined, no doubt, to achieve a drawing-room popularity—would be simply passed over as unworthy of serious attention, were they sent for review as new publications by an unknown composer. The Ladies' Chorus, "Weary hours" (here appearing as a duet), commences so exactly like the well-known "Ten little niggers," as to suggest the banjo accompaniment; and "A song to Merrie England" (arranged as a glee for male voices) is a mere piece of smooth and innocent vocal harmony. Decidedly the best song in the Opera is "The Ladie Eveline," pure melody and musician-like treatment distinguishing this unpretending little composition throughout. The commencement, in A minor, and the happy changes of time and key, prove that the composer has endeavoured to express the words like a true artist; and the song, not being so intimately connected with the incidents of the Opera as

some others, will be found in every respect admirably adapted for amateurs. Edith's prayer, too, "Placida notte," has an elegant, flowing subject, in 12-8 rhythm, which, if not strikingly original, is at least thoroughly sympathetic with the verses; and the Romance (sung with so much effect by Madlle. Marie Roze), "Beneath a portal," although merely a melodious dance-tune, will be a real boon to vocalists who can master with ease the constant changes of key. The duet, "Keep the ring," is full of true dramatic effect, and never fails to excite the audience on each representation of the work; but whether it might prove a success with smaller singers than Madame Nilsson and Signor Campanini we cannot say; certain, however, it is that the voice-parts are well written, and the duet contains much spontaneous melody of the true Balfe type. We may say, however, that the published version of this composition is considerably abridged from the original, which would certainly be too long for private performance.

STANLEY LUCAS, WEBER AND CO.

Forsake me not. Anthem composed by Ernst Helmer.

The formality, but not the impressiveness, of a psalm-tune marks the first movement of this piece. The treble solo that follows is disfigured, firstly, by the 7th and 8th of C both descending to the fifth of D, in bars 2 and 3 of the voice part, an ill effect, against which writers should for ever be careful; and secondly, by the extension of the first vocal phrase to nine bars, there being no parallel phrase of like length; and it has little charm to atone for these irregularities. The consecutive 4ths between bass and treble, in bars 3 and 4, score three, page 8, are a specimen of the unmusicianship that distinguishes the last Chorus. We are warned, in all books on musical theory, against the abomination of two 5ths in succession, and two 8ths are as commonly forbidden; some works, however, say nothing of the impropriety of successive 7ths or 2nds, or 4ths with the bass, but their effect is not less objectionable because it is less forbidden. The whole of this composition seems to have been calculated rather than inspired, save where it has been miscalculated in such places as we have cited.

SCHOTT AND CO.

O Salutaris, pour Voix de Basse ou de Baryton, avec Accompagnement d'Orgue, par Alex. Guilmant, Op. 37.

This is admirably effective for the voice, and the organ accompaniment adds much to its interest. It is far from charmless as music, and is well worth the attention of any singer who may have the opportunity to introduce it.

R. LIMPUS.

I will always give thanks. Anthem by Haydn Keeton.

This work gained the prize of the College of Organists, in 1873, and we are happy to endorse the opinion of the umpires. It evinces a strong musical feeling, and a fluency of production, that, if well cultivated, should lead the possessor to high distinction. The first Allegro is spontaneous, frank, and hearty. One passage in it is open to objection, and we state this with the kindest intention, aiming to show the author that, with all his strong natural talent, he has still something to learn, and owning the while that the incident in question is but a blemish on a fair surface. It is on page 3, where the phrase, beginning in C, modulates first into G, then into E minor, and returns into G in the very same bar; then, this key of G being clearly confirmed, there is a chord of the dominant 7th upon B, which is resolved upon a chord of C—a progression that would be beyond question were E minor the prevailing key, but that is out of the question in the key of G. We are aware that this progression may be defended on the ground of precedent, but the repetition of a bad thing does not make it into a good one, and like employment to this of the chord of the dominant of E in the midst of a phrase that is in the key of G, has been so often made, that it is now time to protest against it. The key of E minor having occurred in the phrase, makes this use of its most

characteristic harmony still more ambiguous than it would else be, and suggests the thought that the author could not determine in which of the two keys, G or E, his phrase really was. The passage for the voices in unison with harmony for the organ, to the words beginning "O praise the Lord with me," contrasts well with what surrounds it. The middle movement, "O taste and see," for soprano solo is, without reserve, beautiful. A well-sustained melody, lying effectively for the voice, and accompanied with harmony that is most sweet, and never mawkish, captivates the attention at once, and holds it till the charming song is closed. The expression is faithful to the words, meek and tender, and almost irresistibly persuasive. The final Chorus repeats a greater portion of the first, and towards the end it branches out with some brilliancy into a strange key, returning whence by powerful but natural progressions, it closes with an expansion of that earnest, joyful spirit with which the composition opens. Mr. Keeton, be it known to his honour, and that of those who elected him to his important office, is organist of Peterborough Cathedral, and it is well that such an artist holds such a responsibility.

COOPER, PLYMOUTH.

"O God, my heart is ready" (The 108th Psalm.) A Sacred Cantata. Composed by John Hele, Mus. Bac., Oxon. Op. 2.

THIS is a work of important pretension, and has strongly the air of having been written as an exercise for the Bachelor's degree, of which, the two choral numbers for five voices, and the general emulation of fugalism, are indications. It comprises an instrumental Introduction and Fugue; a Chorus, "O God, my heart is ready;" a soprano Air, "Awake thou;" a Chorus in fugal form, for four voices, "I will give thanks;" a bass Air, "Set up Thyself;" a tenor Recitative, "Hast Thou forgotten me;" a Solo for the same voice, intermixed with Chorus, "O, help us;" and a final Chorus, "Through God we shall do great acts." Thus we have the whole of the 108th Psalm, except that passage only which refers circumstantially to the history of Judah, and names the nations with which the Hebrews were in contention. It is a weakness in the outline of the whole, that the several pieces, after the first three, follow according to the order of flats—in the keys of C, of F, of B flat, and of E flat—namely, the flats are then withdrawn in the verse succession—by three, by two, and by one, from movement to movement. They who wish to learn the order of keys, look rather into an instruction book than into a cantata; and they who have no desire to combine instruction with amusement, become wearied by this purely technical exposition. It is a poverty in the plan of the fugues, that there is in each a full-close in the key of the dominant, instead of a half-close in the key of the tonic, preceding a dominant pedal. It is far away from the purpose which best precedent has established, to have anything so conclusive as the points to which we refer, prior to the termination of a piece in this form; and the efficacy of the rule is strongly illustrated in the cases under notice, where the effect of the fresh start upon the pedal bass is in a high degree prolix. The composer has not done himself justice in his published copy, for it abounds with engraver's errors, such as it should have been his care to correct; and some of these (in page 2, bars 4 and 5, for instance) are of such a nature as to obscure the sense. The work was written for the orchestra, and the accompaniment is effectively arranged for the pianoforte. It is dedicated to the Bishop of Exeter, and is graced with an extraordinarily long list of distinguished subscribers.

ORIGINAL CORRESPONDENCE.

THE OFFERTORY AND THE ORGANISTS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Perhaps it may not be wise for me to make the complaint contained in this letter to a musical journal, but as those of whom I complain probably number many

amongst your readers, I may (if you do not object) get a hearing from them through your columns. What I desire to call attention to is an abuse of long standing, which seems to me to be rather on the increase than otherwise. I refer to the light and trifling style of music performed by many organists during the offertory in divine service. Surely it is not seemly or becoming upon such an occasion, when a Christian congregation is assembled in the house of God for His worship on the Lord's day, that an organist should seize the opportunity to show himself off upon the instrument provided for the purposes of public worship. Is there not an abundance of beautiful sacred music, much of it associated with devotional words, which might be played on such occasions, without having all solemnity and good taste outraged by the performance of such pieces as a young lady might play on the piano at an evening party, or a towering fantasia with roudades and extravagances that startle the congregation by their singularity? The truth is that voluntaries at all during the offertory are a breach of the rubric, which has prescribed certain words from Scripture to be read during that period; but if people will not endure these sound words, let us have some music of a devotional or solemn character, and not trifling musical flippancies that are only fit for a concert-room. The clergy are often so ignorant of musical matters that they do not notice these things, but I think some one ought to have control over the self-assertion of certain organists, who would make the house of God a stage on which to exhibit their powers of performance. How different to the feelings elicited by such music are those raised by hearing compositions like "If with all your hearts," "He shall feed His flock," or "Rest in the Lord," played in Church, when the sweet promises of the Scripture are brought to the recollection of the hearer and sung into his ear as it were. Hoping you will allow this remonstrance to reach, through your columns, some of those of whom I complain,

I remain, Sir, your obedient servant,
MUSICUS.

DR. DYKES'S ANTHEM, "THE LORD IS MY SHEPHERD."

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I am far too conscious of the use of honest criticism, however unfavourable, ever to object to be exposed to its ordeal. We all of us learn by our mistakes: and I trust I shall never be foolish enough not to be thankful to any critic who will take the trouble to point out my own. But I object to captious criticism, and to fault-finding for its own sake. I trust, therefore, you will kindly allow me to offer a few words in reply to the critic who did me the honour to review my Anthem, "The Lord is my Shepherd," last month. Although I must thank him for his flattering words concerning myself personally, he yet plainly considers that because I am a parson I have no business to write music; and that, if I do, I must be true to my cloth and make a suitable number of "clerical errors." He sets himself therefore to detect and point out these.

Had he satisfied himself with mere generalities, I should have had nothing to say. But as he has entered into particulars and adduced *instances* of my want of "artistry," I hope I may without impropriety refer to these instances. One of them I cannot discover as he does not furnish the reference. But as regards the others, I confidently appeal to any sound musician, I care not whom, even to my critic himself, in his normal state, whether there is *one single* point really deserving of reprehension in all that he has adduced, and whether the objections themselves do not rather indicate a determination to find fault somewhere. I ask him if he honestly thinks that I should improve my composition by *altering* it in any of the passages against which he has taken exception? Let me with the utmost brevity glance at these.

(i) What thoughtful composer, *e.g.*, would for a moment be scared by fear of "false relation" into altering the alto E (page 3, score 2, bar 2), because the bass, immediately

afterwards, taking up a subject which is repeated in sequence has an E♭?

(2) As for the alleged error at page 8, score 1, bar 1, I can only express my amazement at an intelligent critic seriously drawing attention to it as an error. I invite examination.

(3) My critic objects to the word "Righteousness" being sung in G; but he does not tell us why.

(4) He complains of the "extraordinary length" of the composition. Well, there is a vast amount of short scrappy writing for the Church now-a-days. The Psalm is one of singular devotional and poetical beauty. Why should I not treat it somewhat fully?

(5) He complains that the voice-part in the bass solo, No. 3, lies low for the voice. Surely he must see that there is a meaning in this. After the "green pastures" and "still waters" of the tenor solo, No. 2, we come to the "Valley of the Shadow of Death." Does not the poetic contrast seem to demand that the sense of gloom should find expression in the range and character of the music? As the song progresses the feeling of confidence in the Heavenly Guide overcomes the first sense of horror, and the voice-part rises to a pitch quite high enough for any bass singer to render with comfort and effect.

(6) My watchful critic proceeds to remark on the "strangely extraneous" key of the next movement (the quintett and chorus, No. 4.) Let me explain. The pastoral chorus and tenor solo, Nos. 1 and 2, are in F. Then we come to the "Dark Valley," in F minor; the song ending in the relative major A♭. Suddenly this A♭ becomes G♯; and we find ourselves *out of the Valley*. We are in the bright key of E. I do think my worthy censor must be strangely insensible to musical effect not to feel the effect of the return to light and fresh air produced by this transition of key. But he *does* feel it; for, spite of himself, he lays aside for a moment his severe aspect and begins to smile. This is the only movement in which he has condescended to bestow a word of commendation.

(7) He soon becomes grim again; for he now objects, that there is "little skill in the development" of the Eucharistic melody, "Adoro Te devote," which I here introduce. I merely answer, that it formed no part of my purpose to "develope" it. I simply introduced it (to borrow a word from my own profession) for *exegetical* purposes, and in order to suggest the Eucharistic association of the words, "Thou shalt prepare a Table," &c., which, from the earliest times, has been recognised. I should add that the joyous and mirthful character of the music is suggested by the "*Calix inebrians*" of the Vulgate.

(8) As for the "violent transition" into the key of F, "*which has no warrant in the words*," I have simply to reply that the transition in question *does not require* "warrant from the words," inasmuch it is *not associated with any words at all*. The case is merely this, that the movement in E concludes with a short postlude or symphony, returning, by a modulation very familiar to all lovers of Spohr, to the original key of F, the key of the final chorus.

(9) This last movement, he says, is "long and laboured." Well, it is rather long. The words are doubly associated with the idea of *length*: they tell of earthly perpetuity, and heavenly perpetuity. We have first, "Thy loving kindness and tender mercy shall follow me *all the days of my life*." Then we have, "And I will dwell in the House of the Lord *for ever*." But I do not consider the chorus "laboured," except in so far that it was a labour of love to write it.

But my critic has not let me off yet. We have got to the concluding fugue, "And I will dwell," &c.

(10) In the first place he will only condescend to describe this as a "fugue, so to speak."

(11) In the next place, he says that it is wrongly constructed. Here I must join issue with him. He pronounces that the fugue "*must*" follow the course of a *tonal* fugue. I have chosen to treat its three subjects strictly after the manner of a *real* fugue. If he does not like it, I am sorry: I do.

(12) Then he says that "the further conduct of the fugue is unskilful." I reply, that a fugue may be treated in an infinite variety of ways. My one object was to treat it in the way best calculated to do justice to the beautiful words, without caring to introduce into it the entire family of regulation puzzles, by way of showing off my own ingenuity. I simply endeavoured so to construct this final chorus as to give due emphasis and expression to its two noble themes—the unfailing Mercy which is to follow us (1) in this life, and (2) in the Life to come; and then to conclude all by a return to the original theme—the care of the Good Shepherd, to whose loving guidance we owe all.

I leave my Anthem to its fate. Experience has taught me that if music is good and genuine, and written from the heart, no amount of adverse criticism will, in the long run, injure it; and that if it is worthless, no amount of puffing will make it live. I wrote a long Anthem some years ago, "These are they which came out of great tribulation," the only critique of which I ever saw was of a most contemptuous character. The Anthem has survived the criticism, and I am not without hopes that the disparaging remarks of my present and more generous censor will not prove the death of "The Lord is my Shepherd."

I am, Sir, your most obedient servant,

JOHN B. DYKES.

S. Oswald's Vicarage, Durham,
July 17, 1874.

[It would evince the captiousness and fault-finding for its own sake, of which the above complains, to animadvert on the twelve objections Dr. Dykes makes to the criticism, each of which may suggest, to impartial readers, its own reply. If, in the article in question, no instances had been adduced and the remarks had been confined to generalities, the unkindly feeling might have been inferred which Dr. Dykes assumes to have prompted them. Let him be assured that the opinion those instances justify has been formed in good faith, and expressed with the intention of courtesy to the composer and respect for the talent he has proved in other musical productions.—THE WRITER OF THE REVIEW.]

DR. VERRINDER'S RUSSIAN HYMN.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—My Russian Hymn, with variations for the organ, is not a thing of yesterday: it has been received with favour by our most distinguished organists, and has been played on some of the largest instruments in America. The late Mr. Chorley spoke of the melody as "The Grand Russian tune." I took not such high ground, but thought it sufficiently good for my purpose. I am not frightened at your bogie of two consecutive 4ths. I differ from you, with all respect, both as regards the use of *full* harmony, and also *lines* to indicate the progression of parts in organ music; they assist the eye if not the ear, and are intended to serve no other purpose. Wholesome criticism is good, but when Doctors differ both sides ought in fairness to be heard, and I might quote from letters received from the most eminent musicians of our day, whose views are entirely at variance with your opinions. In the end you become pathetic. I will be more practical, and express a hope that you may shortly have leisure to make a further acquaintance with my organ-piece than merely the introduction, 4th variation, and finale, or else write something better on the same theme.

Faithfully yours,

July 10th, 1874.

C. G. VERRINDER, Mus. Doc.

TO CORRESPONDENTS.

•• Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

GILLINGHAM.—The Parish Church organ, which was re-opened on Thursday, June 25, was built by Messrs. Robson in 1847. It was celebrated for its diapasons throughout the district, but on account of alterations made in the church choir, it was deemed expedient to enlarge it. The work was entrusted to Messrs. Bevington and Sons, Soho, London, who have preserved the mellow tone of the old instrument and added an effective pedal-organ of open 16 feet pipes, and a wald-flute in the swell, besides carrying the swell organ down to C.C. The music of the opening services was conducted by Mr. James Ley, the newly appointed organist of Gillingham. Mr. Harper Kearton (Vicar Choral of Wells Cathedral) played the voluntaries before and after each service, and effectively displayed the capabilities of the instrument. Offertories were made after both services.

MANCHESTER.—On the 18th ult., at the Cathedral School, Todd Street, two gratifying presentations were made to Mr. J. F. Bridge, Mus. Doc. of Oxford University, and organist of Manchester Cathedral, in the presence of a large audience. The first consisted of a hood of a Doctor of Music, given by the choir and others connected with the Cathedral, together with a handsomely-framed illuminated address. The second was a handsomely bound edition of Dr. Burney's *History of Music*, in four volumes, given by the Bishop, Dean, and Canons of the Cathedral, the inscription on the fly-leaf being signed by the donor. The chair was occupied by Alderman Lamb, and the gifts were presented in fitting terms by the Bishop of Manchester and the Rev. S. Smith, precentor. Dr. Bridge suitably acknowledged the presentations, and a musical entertainment followed.

PLYMOUTH.—The opening of the new Guildhall, which is fixed for the 13th inst., will be signalled not only by an interesting ceremony during that day, but by a musical Festival on the mornings and evenings of the two following days. His Royal Highness the Prince of Wales has consented formally to open the building, after which there will be a *déjeuner* in the Great Hall, followed in the evening by illuminations and fireworks. The music to be performed at the Festival will include Mendelssohn's *Elijah* and Haydn's *Creation*, the band and chorus being composed of the members of the Plymouth Vocal Association, under the able direction of Mr. F. N. Lohr.

WINCHESTER.—On Thursday, the 16th ult., two services were held at the Cathedral in aid of the Choir Benevolent Fund, by permission of the Very Rev. the Dean, and the Rev. the Chapter. The singers were selected from the choirs of the Chapel Royal, the Royal Chapel of St. George, Windsor, St. Paul's Cathedral, Westminster Abbey, the Cathedrals of Winchester, Chichester, Lincoln, Salisbury, and the Colleges of Eton and Winchester. Dr. G. B. Arnold was organist, and played in his well-known masterly manner; and after each service, a collection was made in aid of the funds of the Society. The morning service commenced at eleven o'clock, the service being from Tallis and Elvey, and the *Te Deum* and *Benedictus*, Gibbons in F. The anthem, Goss's "Praise the Lord," was exceedingly well given. The quartet, "O pray for the peace of Jerusalem," was beautifully sung by Alldridge (New College), Frost (St. Paul's), Hunt (Windsor), and Horscroft (St. Paul's). In the evening, the opening anthem, Purcell's "O sing unto the Lord," went exceedingly well, the quartet being taken by Cooke (Westminster), Barnby (St. Paul's), Carter (Westminster), and Distin (Lincoln); the duet for treble and alto was taken by Cooke and Barnby, and the concluding bass solo and chorus was more than usually well sung by Distin. Certainly one of the most successful anthems of the service was that by Dr. Arnold, "Let the righteous be glad." In the bass solo, Mr. Briggs, of Windsor, fairly delighted the congregation, and nothing could exceed the pureness of delivery of Mr. Whitehouse (Windsor) in the treble solo, "The Lord was ready to save me." After the sermon came Mendelssohn's "My God, my God," opening with a tenor recitative, sung by Dyson (Windsor) and chorus. The bass solo was successfully rendered by Briggs, and the quartet, "I will declare Thy Name," was taken by Cooke, Adams (Windsor), Dyson and Distin. The treble and tenor solos, "The meek shall eat," &c., by Messrs. Cooke and Dyson, went exceedingly well. Byrd's anthem, "Bow down Thine ear," followed, and was succeeded by Wesley's well-known "Ascribe unto the Lord," in which the recit. for alto, tenor, and bass was well given by Messrs. Cooke, Whitehouse, and Alldridge. The chorus, "As for the gods of the heathen," was excellently sung. The trio, "They that make them," was most artistically rendered by Messrs. Large, Carter, and Beckett (Windsor); and the chorus, "The Lord hath been mindful of us," was also highly successful. The collections amounted to £74 15s. 1rd.

ORGAN APPOINTMENTS.—Mr. G. F. Tendall, Mus. Bac., Oxon., organist to the Duke of Buccleuch, K.G.—Mr. Edward Cook, organist and choirmaster to St. Stephen's, Bristol.—Mr. K. G. Westley to St. Michael's, Southampton.—Mr. J. A. Hudlam, to Oak-street Chapel, Heeley, Sheffield.—Mr. T. J. Greaves, to the New Wesleyan Church, Highbury New Park.

CHOIR APPOINTMENTS.—Mr. Harvey Day, lay vicar of Salisbury Cathedral, principal Bass to Trinity College, Cambridge.—Mr. S. Houston Flint (Bass), assistant vicar choral to Hereford Cathedral.—Mr. J. Hughes (Bass), to St. Botolph's, Bishopsgate.

DURING THE LAST MONTH.

Published by NOVELLO, EWER & CO. SCHUMANN, ROBERT.—The Pilgrimage of the Rose. Cantata. The English adaptation by Miss Louisa Vance. The music composed for solo voices, chorus, and orchestra. Octavo, paper cover, 1s. 6d., scarlet cloth, 3s.

HANDEL.—Esther. An Oratorio in Vocal Score, composed in the year 1720. Edited and the pianoforte accompaniment arranged by Charles Lucas. Octavo, paper cover, 3s.; scarlet cloth, 5s.

ARDLEY, WILLIAM.—Magnificat, as sung at St. Paul's Cathedral May 7, 1874, by the London Gregorian Choral Association, reprinted from the Festival Book; to which is added a setting of the Nunc dimittis by the Rev. J. W. Doran and Spenser Nottingham. Octavo, price 4d.

HAVERGAL, Rev. H. E.—Benedicite. A chant service. Octavo, 2d.

HOGAN, Rev. F. W.—Te Deum Laudamus in unison, for use on special occasions. Octavo, 2d.

SMITH, Dr. JOHN (Dublin).—A Morning and Evening Service in B♭. Octavo, 3s.; or singly: No. 1, Te Deum, 6d.; No. 2, Benedictus, 6d.; No. 3, Jubilate, 4d.; No. 4, Sanctus, No. 5, Kyrie Eleison, No. 6, Nicene Creed, 4d.; No. 7, Magnificat, 6d.; No. 8, Nunc dimittis, 4d.; No. 9, Cantate Domino, 6d.; No. 10, Deus misereatur, 6d.

THORNE, E. H.—A Morning, Communion, and Evening Service, chiefly in Chant form, 1s. 6d.; or singly: No. 1, Te Deum, 3d.; No. 2, Benedictus, 3d.; No. 3, Kyrie, Nos. 4 and 5, Before and After the Gospel, No. 6, Nicene Creed, No. 7, Sursum Corda, No. 8, Ter Sanctus, No. 9, Sanctus, No. 10, Gloria in Excelsis, 9d.; No. 11, Magnificat, No. 12, Nunc dimittis, 3d.

YOUNG, JOHN M. W.—A Festival Service in F, consisting of Te Deum, (6d.; ditto, festival size, 1½d.), and Jubilate, (4d.)

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LEEDS MUSICAL FESTIVAL.—The PLAN of the HALL may be seen on and after September 1st, at the Committee Rooms, Pease's-buildings, 5, South-parade, Leeds, where Reserved Seats may be selected daily between the hours of 10 a.m. and 6 p.m.; Saturdays to a.m. to 1 p.m. Applications by letter may be made on and after Thursday, August 27th, and the Committee will select seats for such applicants in the order in which their letters are received.

ROYAL POMONA PALACE, Manchester.—The FIRST ANNUAL COMPETITION of CHOIRS, CHORAL SOCIETIES, &c., open to all England, will take place on Monday, September 28, 1874, when £140 will be awarded in money prizes, viz. First prize, £80; Second prize, £40; Third prize, £20.

SINGING REGULATIONS.—Each Choir will be required to sing—1. A piece of their own selection, of moderate length. 2. Two of the following, the choice of which is left to the Choirs (a), "Thyrsis, sleepest thou?" a Madrigal, by J. Benet (published in Novello's Glee Hive, No. 72); (b), "When Flow'ry Meadows," Madrigal, by Palestrina (published in Novello's Glee Hive, No. 75); (c), "Who shall win my Lady fair," Part-song by R. L. De Pearsall (No. 287 of Novello's Part-Song Book). 3. A Part-Song (specially composed for the occasion by Dr. Bridge), to be read at sight, copies of which will be supplied on the day of contest.

The following Gentlemen have consented to act as Judges—Dr. J. F. BRIDGE, Organist, Manchester Cathedral, and Lecturer on Harmony at Owens College; B. ST. J. B. JOULE, Esq., J.P., Honorary Organist of St. Peter's, Manchester; R. S. BURTON, Esq., Organist of Leeds Parish Church. Entries close September 14. Lists of rules, &c., on application to the Secretary, Mr. OLIVER GAGGS.

CHURCH CHORAL SOCIETY AND COLLEGE of CHURCH MUSIC, London.—Michaelmas Examinations for Choral Fellowships and Associateships, 22nd and 23rd inst.—NOTICE. Names and Entrance Fees to be sent in Sept. 9; previous compositions Sept. 16.—W. J. Jennings, B.A., S.C.F., Registrar, Blurton-road, Clapton, London.

WANTED for the Church of St. Peter, East Dulwich, six TREBLE VOICES (Boys). Apply next Wednesday evening at the Temporary Iron Church, East Dulwich, at 8 o'clock. Liberal remuneration.

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5.	Fairy Voices	T. G. B. Halley.
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10.	Bonny May	J. H. L. Glover.
11.	Spring Song	J. L. Hatton.
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THE MUSICAL TIMES,

AND SINGING-CLASS CIRCULAR.

SEPTEMBER 1, 1874.

THE LONDON MUSICAL SEASON.

BY HENRY C. LUNN.

IN reviewing the principal events of a London musical season, it would of course be impossible to ignore the claims of the two Italian Opera-houses to a large share of our attention were we merely to be guided by the position assigned to them by the fashionable world. But to those who watch year by year their deteriorating influence upon the taste of the public; who see a few petted vocalists gradually, but surely, sapping the foundations of real art, and who believe that until a musical Cromwell can be found to pull down the tyrannical power of these self-willed monarchs, there will be but small hope for the lyric stage, it can matter but little what round of well-worn works has been gone through during the season, what triumphs have been achieved by the gifted but pampered favourites of the occupants of boxes and stalls, or what *quasi* failures and successes have been made by the new aspirants for public patronage, whose only desire is that they may acquire a sufficiently high position to enable them to imitate the aimless frivolity of the "Queens of Song" who have preceded them. That we especially direct our observations to the *prime donne* of an Operatic company by no means proves that we are not alive to the pretensions of the principal male vocalists; but facts are stubborn things; and, recurring to the past season at Her Majesty's Opera, we may reasonably ask how it is that, without any public announcement of such a step on the part of the management, the price of stalls is invariably raised, "when Madame Christine Nilsson sings;" and that if such a policy is to be pursued, why a sliding-scale is not adopted when the other great vocalists exhibit their talents. Could not something, for instance, be added to the usual tariff to hear Madlle. Titiens (unquestionably the greatest artist in the establishment) and would not the singing of Madame Trebelli-Bettini or of Signor Campanini command a few shillings extra? Again, why are such Operas as "Il Talismano" and others we could name, pushed forward night after night, whilst "Don Giovanni" is played but once, and that on an extra night, for the benefit of the Lessee? It could not be because Mozart's work does not attract, for the house was crowded in every part; but Madame Nilsson—be it known—"created" the character of *Edith Plantagenet*, in Balfe's Opera, and to throw it aside after such an act of condescension might be considered a confession of weakness in her powers of judgment, and therefore the work must be kept in the bills, although to the subscribers it may have seemed too much like the monster "created" by Frankenstein. At the Royal Italian Opera "Il Guarany," "Luisa Miller," and "Crispino e la Comare" can scarcely be considered Operas to "draw," and yet we find them in the *répertoire* of the season. We are told that the Lessees of Opera-houses must consult the taste of their subscribers, but we have endeavoured to prove that in reality they consult the taste of their singers. If the supporters of these establishments please to be thus ruled, we have nothing to say; but whilst fanatics are nightly bowing before their idols in the fashionable temples, the worship of the true art will unquestion-

ably grow up outside their walls; and though toleration of creeds is one great proof of civilization, there are few persons, we think, who do not long for the time when a belief in the real mission of music shall universally prevail.

Our task of recapitulating the principal features of the past Operatic season will this year be unusually light. At Her Majesty's Opera Madame Nilsson has reigned almost supreme, even "Ernani" and "Roberto Devereux," in both which Operas Madlle. Titiens was, according to the prospectus, to sustain the principal characters, having been set aside in order that the favoured *prima donna* might be heard in such parts as *Leonora*, in "Il Trovatore," and *Valentina*, in "Les Huguenots." Of Madlle. Lodi, who was unfortunately compelled, by illness, to quit the establishment, we must speak in most favourable terms, and cannot dismiss her name without expressing a hope that she may return to us with renewed health and strength next season. Madlle. Singelli may be said to have achieved a decided success, her pure soprano voice and facile execution, in spite of a certain coldness of manner, securing for her a large circle of admirers. From the new tenors, Signor Gillandi and M. Achard must be selected as having obtained a high, but not the highest position; and Signor De Reschi, Signor Galassi, Herr Behrens, and Signor Perkins (the last named gentleman having done as much as he can to Italianise his name, according to our Operatic requirements) have added much strength to the department of baritones and basses. The merits of Balfe's Opera "Il Talismano" have already been fully discussed in these columns; and we have little doubt that Time will endorse the justice of the verdict we have pronounced. In his opening prospectus the Lessee says "He trusts that neither the lovers of 'classical' nor of 'popular' works will have cause to complain of the result." We know not whether the upholders of the "popular" school have reason to be satisfied; but as lovers of the "classical," we desire to place upon record that we do complain.

The season at the Royal Italian Opera has been even more barren than that at the rival establishment; for, with the exception of the production of Verdi's "Luisa Miller," we have had nothing beyond the usual works, of which any person not belonging to the class of "Operatic subscribers" would have been weary years ago. The Lord Mayor's "Queen of Song," Madame Patti, has however been as prominently put forward as she was at the civic banquet to the representatives of "literature and art;" and, as the majority of people go to hear singers and not Operas, the maxim of administering to the "greatest happiness of the greatest number" has been steadily adhered to. We may speak in high terms of Madame Vilda, although both this lady and the tenor, Signor Marini (who may yet live to discover that shouting is not singing), have been heard in this country some years ago. Signor Bolis and Signor Piazza have also succeeded in establishing a *fame* as reliable tenors, a department which has been occupied for whole seasons by far worse singers. Madlle. Albani has materially increased her reputation this year, and Madlle. Marimon has at least sustained the position she occupied at Her Majesty's Opera. The subject of "pitch," which has recently been so extensively discussed, appears to have unsettled the minds of our Operatic Conductors, without bringing them to any definite conclusion on the matter. Meantime some singers have decided the question by singing at the pitch most convenient to them; and,

although at Covent Garden a recognised standard has prevailed during the season, at Drury Lane the poor chorus-singers have been so at the mercy of the principal vocalists that they were compelled to enquire what was to be the pitch for the evening; and if disastrous results followed, we should hardly, therefore, throw the blame on them. Surely some definite system should obtain, for it can scarcely be expected that an Opera can be sung in tune whilst the pitch is to be settled by the *prima donna* for the night.

Giving precedence, by virtue of its age, to the Philharmonic Society, we must express a hope that it will not rely too securely upon its former position in the world of art. True it is that it has done much for the progress of the highest class music in this country; but to maintain a reputation is as hard a task as to acquire one; and all who have the interest of this Institution at heart must see that it is too apt to ignore the necessity of any reform in its management. To take solid ground in the present day it must lead, instead of follow, public taste; and we are only echoing a widely spread opinion when we say that the orchestra needs renovation if the Society would compete successfully with others that are growing up around it. Mr. Cusins, the Conductor, is too good a musician not to be aware of this fact; and although he has satisfactorily led his forces to the end of the session, it behoves him, like an efficient General, to make the best use of the time which must elapse before they are again called into active service.

The Crystal Palace has been unusually active during the year, and Mr. Manns deserves the utmost credit for his unwearied exertions in the cause of good music. To Sydenham, indeed, we are now accustomed to look for novelty in orchestral and choral works; and foreign artists of reputation seem to consider an appearance at the now celebrated Saturday concerts a positive necessity before quitting our shores. The illustrations of National music were a severe test; for, like all public exhibitions of the progress of various countries, they must show weakness as well as strength: a mere display of wealth may blind us to the presence of poverty, but when both have to be dragged forward into the light of day, the result is at least hazardous. What was done, however, was well done; and if more attention were paid to the solo vocal music; or, better still perhaps, if the choir were placed under vigorous training, and only pieces requiring chorus and orchestra given, the concerts would be everything that could be desired. The Handel Festival, too, must not be forgotten in the record of important musical events. Upon the tampering with the scores of a composer, who unquestionably knew best what he meant, we have already spoken freely in our report upon the performance. We hold our opinion even upon the question of "additional accompaniments;" but, passing over this matter, we cannot admit that putting a few bars of symphony where Handel has purposely commenced with the voices, and altering his own treatment of various instruments can be justified, especially when such innovation is not previously submitted to a competent jury of musicians. The success of the Festival, however, is a proof of the steady worship of the great master's works in England; and we sincerely hope that we may look forward with confidence to the periodical recurrence of a musical demonstration which reflects so much credit upon the Sacred Harmonic Society, and its talented and indefatigable Conductor.

The steady improvement of the Royal Albert Hall Choral Society, under the systematic training of Mr. Barnby, has been sufficiently evinced by the execution of the works given during the past season. Handel's "Theodora," and Bach's "Christmas Oratorio," are compositions demanding not only the faculty of singing the right notes, and a blind obedience to the Conductor, but a loyalty to the cause of high class music which, with so large a body of executants, is not always to be relied upon; and the thanks of all, therefore, are due for so efficient a presentation of two specimens of their composers' genius hitherto almost unknown in this country. The Oratorios in Holy week, too, have been again given, Bach's "St. Matthew Passion Music" once more asserting the supremacy of its power to move the hearts of thousands to a due appreciation of the solemnity of the occasion, and increasing our wonder that such a work should for years have slumbered in obscurity.

The Sacred Harmonic Society, by the production of Mr. G. A. Macfarren's Oratorio, "St. John the Baptist," for the first time in London, has proved that it has at least its moments of wakefulness; and we believe that we speak the feelings of the subscribers when we say that a performance of this work next season will be anxiously looked for. May we also hint that if a little of that spirit which prompted the resuscitation of "Israel in Egypt" many years ago should be still left in the Society, it may be exercised in making the public acquainted with several sacred compositions the excessive beauties of which have long been the admiration of students.

Of the objects of the "British Orchestral Society" we have before spoken; and see no reason, from the experience of the past season, to modify our opinion. If better concerts are given by this Association than can be found elsewhere, there will be no occasion to complain of want of patronage; but that the public cares one bit where the members of the orchestra were born we take leave to doubt, and indeed should be extremely sorry if it could be proved that such a feeling existed. The "Monday Popular Concerts" are fast justifying the title assumed when the compositions performed were by no means "popular;" and the growth of the public taste for chamber-music is still further shown by the patronage accorded to those excellent concerts given at St. George's Hall, under the name of "Musical Evenings." The "Wagner Society" has succeeded in intensifying the desire of the admirers of this composer to hear his works on the Operatic stage; but we cannot believe that the yearly presentation of the same pieces can further serve the cause. All praise, however, is due to Herr Dannreuther for the zeal and energy he has invariably displayed in conducting the concerts of the Society. The performances of Mr. Henry Leslie's Choir must be mentioned as having a distinctive feature, which has this year been more than usually kept in view; and special praise should be given to Mr. Willem Coenen, whose "Chamber Concerts of Modern Music" have been steadily persevered in, to the great delight of the chosen few who favoured him with their patronage.

A great deal of virtuous indignation has been publicly expressed respecting, as it appears to us, the right of delivering an opinion upon pianists as they severally appear before a London audience; and we are told that we should admire both the conception and execution of certain works by artists who have made their fame, because their departure from a preconceived ideal of perfection is a proof of their "individuality." Now this appears to us a repetition

of the very injustice complained of; for although a variety of readings of a composition may be freely admitted, surely a particular reading may offend, more especially when the effect is that the individuality of the performer is infinitely more prominent than that of the composer. No person who has heard Mendelssohn would deny that there was an "individuality" in his playing; but the charm exercised over his listeners by this very peculiarity was due to the fact of his placing himself *en rapport* with his author, and earnestly endeavouring to expound his meaning, irrespective of any desire to exhibit himself. We have no wish to disturb the equanimity of those who can listen with pleasure to wrong notes, eccentric alterations of *tempo*, and passages tortured from the original to show the dexterity of the player, but we claim the like indulgence to ourselves if we cannot do so; and when we express dissatisfaction at the apparent victory of the "wonderful" over the "beautiful," it is only because we see that the progress of truth is temporarily impeded. We have too much faith to doubt the result, and therefore can afford to wait patiently, convinced that if a "higher development" of pianoforte playing should ever permanently obtain, it will be by raising the artist to the level of the art, and not by pulling down the art to the level of the artist. After these few preliminary observations, we may perhaps be credited with sincerity when we say that Dr. Hans von Bülow, Madlle. Krebs, Madame Essipoff, and M. Duvernoy should receive a cordial welcome as artists of the highest rank. Their various readings of the standard works ought to command our earnest attention, because they are all the result of profound study; but if the impression produced upon the hearer by their several styles is not to be honestly recorded, the duty of the critic will sink to that of an artistic court-newsman, whose employment it will be merely to chronicle the doings of those who rule for the hour, accompanied by as much flattery as loyal subjects usually demand from such an official.

The formation of the "Musical Artists' Society," for the trial of new works, and of a Society for the study of the art and science of Music, where Papers are to be read by the members, must be mentioned amongst the events of the year, especially as the constitution of both these Associations seems of a sufficiently solid character to lead us to anticipate good results. We may also say that the Festivals given during the last autumn at Bristol and Glasgow, and those which are to take place this year at Gloucester, Leeds, and Liverpool, afford abundant evidence that the demand for good music is now widely spread; for there can be no question that, although Charity is a powerful incentive to action, those who promote these gatherings would be loth to undertake the task were they not confident that they could rely upon a pecuniary as well as an artistic success.

Mr. Bellasis, by the publication of his interesting book on Cherubini, has recently reminded us that, whilst forming a Society for the performance of the music of the future, we are ignoring much excellent music of the past; and we may reasonably hope that so able an advocate may produce some good result. The chronological list of Cherubini's works, included in the volume alluded to, must astonish persons who know this author only by the few specimens ever heard in this country; and we believe that those who arrange the programmes of our greatest musical performances might consult their own interest by presenting some works by a composer who has

earned the enthusiastic admiration of such men as Mendelssohn and Spohr. We sincerely hope that the narrow policy of excluding any but universally accredited compositions, pursued year after year at the two Italian Opera-houses, will be rigidly confined to the Lessees of these establishments; and that the Directors of our numerous Societies will see that with them alone rests the responsibility of either aiding or retarding the healthful progress of music in England.

At the approaching Festival of the Three Choirs, at Gloucester, commencing on the 8th inst., two features will be introduced which may materially influence the success of the gathering. In the first place, the ball at the Shire Hall will be abolished; and in the second place, after a full service in the nave of the Cathedral, on Friday evening (the final day of the Festival) the usual sermon will be preached by the Rev. Canon Barry, D.D., Principal of King's College. We have always been opposed to the custom of concluding a Festival of this character with a ball; and there can be no question that much inconvenience was caused by the sermon being delivered after the early service on the first morning of the Festival. Of the gratifying result of the meeting (a detailed notice of which will appear in our next number) there can be little doubt, seeing that the sale of tickets has already been almost unprecedented, and that 114 gentlemen have signified their intention of acting as stewards.

THE fact of the "Promenade Concerts" at Covent Garden Theatre being "under the direction of Messrs. A. and S. Gatti," will, we imagine, inspire the public with more confidence in the quality of the ices than of the music offered during the season. At all events, if we may judge from the programme of M. Hervé's "Heroic Symphony," given on the opening night, entitled "The Ashantee War," the promoters of the undertaking seem resolved to drive the intelligent portion of their audience to the "Refreshment department" as soon as possible. We quote a portion of the "argument" of M. Hervé's grand descriptive piece: "State of things at Cape Coast Castle—Efforts of the Governor to maintain peace and good relations with the Africans—Impossibility to obtain from the Ashantees the respect and fulfilment of Treaties—The Fantees, themselves victims of their treachery and cruelty, appeal to England for help and protection—The Governor convokes their Chiefs to a palaver." The embodiment of all these incidents in suitable music, would, we think, tax the inventive powers of the composer who, in a "Commercial Symphony," described the return of the City man to a late dinner, on the Dominant seventh; and resolved the chord of the thirteenth before sitting down to table, in deference to the superstitious feeling of those who believed this an unlucky number to meet at the social board.

WE are glad to find that our remarks upon the constitution of the recently formed "British and Dramatic Institute" have been received in the right spirit, and that new rules and new engagements have been made, in accordance with our suggestions. We must, however, reiterate our assertion that the programmes of the public concerts are not such as should emanate from an educational establishment. We may also say that some revision of the wording of the rules is absolutely necessary, in proof of which

it will be sufficient, we think, to quote No. 10—"Choral Members must be able to read at sight, and have a fair knowledge of music; and attend on Tuesday after Rehearsal to be tried previous to their admission."

THE following, from an American advertisement of a series of "Characteristic musical stories," is an attempt to describe *Pompon (the Chamberlain)*. "The first two measures contain the motive. The character to be portrayed is a plausible, crafty, uncertain one; so if the student well versed in sequent forms and harmonies intuitively reaches ahead by the customary avenues, he need not be surprised to find the crafty old chamberlain has doubled on him and dodged over and around harmonies in quite an unexpected manner." The observations upon No. 13—*Blunose (the Steward)*—are curt but expressive—"Drunk all the way through." Who shall say that this music has no "poetic basis?"

COVENT GARDEN THEATRE.

ON Saturday the 8th ult., a series of Promenade Concerts, under the direction of M. Hervé, was inaugurated at this establishment with every prospect of a success which must be infinitely more gratifying to the proprietors than to the lovers of art. M. Hervé's Symphony, "The Ashantee War," appeals not to the criticism of a musical journal, and we leave it therefore to the tender mercy of those for whom it was manufactured. The violinist, M. Wieniawski, created a decided effect by his performance of Bach's Prelude to his violin Sonata in E major, but the patchwork nature of the concert may be imagined when we state that for the encore of this piece, he substituted a *Caprice* on "Willie, we have missed you." Another feature in the programme was the trombone playing of Mr. J. Harvey, which created genuine and deserved applause. Madlle. Benati, Madlle. Bianchi, Mr. Pearson, Mr. Carlton, and Mr. Lewis Thomas have been the principal vocalists. The fact of the *Allegretto* from Beethoven's Symphony in F (No. 8) and the Overtures to "Guillaume Tell" and "Masaniello" being taken out of the bills after the first evening will sufficiently indicate the taste of the new Conductor. We may say, however, that "Classical nights" are included in the programme of the season.

THE opening of the magnificent new Guildhall at Plymouth, by His Royal Highness the Prince of Wales, which took place on the 13th ult., was followed by a Musical Festival, which reflected the utmost credit upon Mr. F. N. Löhr and the members of the Plymouth Vocal Association under his direction, upon whom the success of the undertaking mainly depended. On the first day, Mendelssohn's "Elijah" was selected for performance, the principal parts being sustained by Mdlle. Corani, Mdlle. Mathilde Enequist, Miss Julia Elton, Miss Helen D'Alton, Mr. E. Lloyd, Mr. Kerr Gedge, Mr. W. Drayton and Signor Agnesi. Mdlle. Enequist in the trying air, "Hear ye Israel," was highly effective, Mdlle. Corani created a decided impression by her singing in the duet of the *Widow* with *Elijah*, Miss D'Alton was successful in the air, "Woe unto him," and Miss Julia Elton's rendering of "O rest in the Lord" was so excellent as to cause an evident desire on the part of the audience to hear it once more. Mr. Lloyd's two tenor solos were delivered with true musical expression, and the part of the Prophet was sung by Signor Agnesi with such a reverential feeling for the excessive beauty of the music as to convince us that he will take a foremost rank as an Oratorio singer. The choruses were given with much precision, and with such judicious alternations of light and shade as to evidence the care with which the work had been prepared. His Royal Highness the Prince of Wales was present during a portion of the concert, and expressed himself much pleased with the performance. At the

miscellaneous concert in the evening, a Festal March, composed for the occasion by the hon. conductor, Mr. F. N. Löhr, and dedicated, by permission, to the Prince of Wales, was played with marked success, and repeated, by general desire. All the solo vocalists engaged in the performance of "Elijah" in the morning, contributed songs of a highly popular character, and the encores were numerous. On the next evening Haydn's "Creation" was given, with Mdlle. Enequist, Mr. Kerr Gedge, Mr. Drayton and Signor Agnesi as the principal singers. The Oratorio was excellently rendered throughout, the Choir again displaying the effect of systematic training and careful conductorship. At the Mechanics' Institution, before the rehearsal for the Oratorios, a presentation, in the form of a silver epergne, accompanied by an illuminated address, was made by the members of the Plymouth Vocal Association to their indefatigable conductor Mr. F. N. Löhr. The presentation was entrusted to Mr. J. Brooking Rowe, and Mr. Löhr, in acknowledging the gift, spoke most feelingly of his connection with the Association, and expressed a hope that for many years to come they should work as harmoniously together as they had hitherto done. The epergne bears the following inscription: "Presented by the Members of the Plymouth Vocal Association to their conductor, F. N. Löhr, Esqre., on the occasion of the musical festival in connection with the opening of the new Guildhall, by H.R.H. the Prince of Wales, August 13th, 1874."

DR. PRIESTLEY, the celebrated chemist and dissenting minister, to whose memory a statue has just been erected in Birmingham, makes some sapient reflections on music in his autobiography. He says: "Being boarded with Mr. Eddowes, a very sociable and sensible man, and at the same time the person of the greatest property in the congregation, and who was fond of music, I was induced to learn to play a little on the English flute, as the easiest instrument: and though I was never a proficient in it, my playing contributed more or less to my amusement many years of my life. I would recommend the knowledge and practice of music to all studious persons; and it will be better for them if, like myself, they should have no very fine ear or exquisite taste, as by this means they will be more easily pleased, and be less apt to be offended when the performances they hear are but indifferent."

THE Second Quarterly Musical Service, on behalf of the Choir Fund, was held in St. Mary's, Haggerston, on Wednesday the 29th July, when a Selection from "Judas Maccabæus" was efficiently rendered by the St. Mary's Choir. Mr. W. R. Coventry presided at the organ with his usual ability, and played a variety of solos in a manner well calculated to display the capabilities of Father Smith's fine instrument.

THE St. George's Glee Union gave its usual monthly concert on the 7th ult., when A. Sullivan's Cantata, entitled "On Shore and Sea" was performed with great success. The solo parts were efficiently sustained by Miss Janet King and Mr. Jekyll. The Duet "Here on thy heart" and the Chorus "Sink and scatter" being especially well received. The second part was miscellaneous, the most notable features being the excellent singing of Mr. G. T. Carter, the fine rendering of Mendelssohn's "Nightingale" by the Choir, and Thalberg's "Masaniello," admirably played by Miss Julie Augarde. Mr. Garside conducted with his usual care.

REVIEWS.

NOVELLO, EWER AND CO.

Ernani. A Tragic Opera, in Four Acts. Composed by Giuseppe Verdi. Edited by Berthold Tours, and translated into English by Natalia Macfarren.

No less than twenty-three of the most popular Operas having appeared in this octavo edition, and others being in preparation, there can be no question that the public has already sufficiently appreciated the soundness of the idea which originally prompted their publication—that of pro-

viding as reliable a hand-book of standard Operas as had already been issued, by the same publishers, of standard Oratorios. No doubt the care with which the music has invariably been printed, and the excellence of the English translation, have had much to do with the success of the experiment; but any change from the bald (and yet expensive) so-called translations of the Italian text with which opera-goers have been for so many years supplied must be for the better; and even supposing, therefore, that the intrinsic worth of these editions, in a musical point of view, may be lost upon the general reader, when the choice lies between the new and the old versions, few persons will be found to prefer the latter. The dramatic situations in "Ernani," and the effectiveness of much of the music, will always make it a favourite with vocalists; and there can be little doubt, therefore, that a season will rarely be allowed to pass over without its being frequently given. The indications of the score in the edition before us give an excellent idea of the instrumentation of the most important portions of the Opera; the translation is exceedingly good, and it is needless to say that in every respect the work is issued with all the completeness which has distinguished its predecessors.

Supplication and Praise. A Sacred Cantata. The words selected from the Holy Scriptures. Composed by Robert Sloman, Mus. Doc., Oxon.

THE faculty of making—if not of composing—sacred music appears so rapidly developing itself in this country, that we are beginning to dread the arrival of a time when an accredited musician—especially if he be a "Mus Bac." or "Mus. Doc."—will be looked on with contempt unless he has written and produced an Oratorio, or at least a Sacred Cantata or two. No doubt this plethora of religious works has in a great measure been caused by the growth of Choral Societies throughout the kingdom; for as every choir must have a Conductor, it is exceedingly unlikely that a person placed in so powerful a position will rest satisfied until he conducts his own music; and thus we find that a composition which might have remained for years upon the publishers' shelves almost unnoticed only a short time ago, will now be executed by a choral body, assisted by a competent band, and applauded with a vehemence which—although it deceives no one but the composer—has at least the effect of temporarily withdrawing the attention both of executants and audience from the study of the great works in art. Were the majority of these compositions worthless, it would be the duty of all who dare to speak the truth at once to condemn them; but this is not the case; on the contrary, very many of them are really excellent specimens of accomplished workmanship—the productions indeed of men who have earned for themselves a firm place in the profession, and fully proved by former writings that they possess the power of expressing themselves in clear and forcible musical language. This it is which makes it difficult to review a Cantata like the one before us strictly according to the magnitude of its claims, without seeming to think worse of it than we really do. Dr. Sloman has evidently approached his task with a due reverence for the subject; and throughout his composition we have some really admirable examples of choral writing. His double choruses are bold and effective—especially No. 11, "Magnify the Lord," which has several fine points—most of the solos are sympathetically written for the singers, and there is a good Trio for three female voices—of course, according to the "Lift thine eyes" model, without accompaniment—which, if well sung, would we doubt not ensure the usual encore. The opening chorus, "Bow down Thine ear," we like as well as any in the work, the treatment of the words, "I am poor and in misery" being particularly happy. The Cantata has already been given at the Albert Hall; but we cannot think that performing the instrumental portions of Mendelssohn's "Hymn of Praise" before it was a judicious step.

The Office of Holy Communion, set to original music by William Henry Monk.

He is a daring man who, in these days of similitude, will profess his music to be "original," and it might have

been more graceful in the accomplished and experienced author, to leave us, namely, the world at large, to find out the unlikeness of his work to others, than to have declared it. Taking it at his own showing, however, the Service is, with the exception of one appropriation of the opening phrase of "O, rest in the Lord," as much his own as is any good musical work the property of him that produces it; and it has ample merit to supersede all question, beyond this one, of its intrinsic interest and aptitude for its purpose, which we are about to answer in the affirmative. There are four settings of the Kyrie, besides that for the Tenth Commandment, which are all pleasantly melodious. There is a point in the music for the last time, which many musicians may count as trifling, but which demands notice, as bearing on a principle that may have more important application elsewhere. This is the succession of consecutive 7ths, $\begin{smallmatrix} G & F \\ A & G \end{smallmatrix}$ over the bass D G, which may have arisen from a false view of the source of the prior chord, but has an unquestionably ill effect. The Credo is written with a free hand, and with a capital aim at declamation. Occasional passages in harmony admirably relieve the more prevalent employment of eighths and unisons for the voices. It is a little surprising to find one with such long and constant habit of voices, as makes Mr. W. H. Monk famous, writing for tenors down to G on the first bass line; but so he does, for the end of the Passion sentence. The treatment is unusual, but eminently thoughtful, of the sentence beginning "And He shall come again," which opens but moderately loud, and fades into a whisper at "to judge both the quick and the dead," as implying awe in the belief in the tremendous moment, rather than jubilation "in the glory" of the second Advent. The Sursum Corda is set emphatically, because concisely, the priest having here, as in some other numbers, an ancient Church phrase for the Intonation. The Sanctus is well conceived, beginning most softly, to represent the lowliest reverence, and breaking forth in loudest acclaim in the repetition of the first words, as if in emulation of the hosts of heaven. Extra to the Office in the Prayer Book, the Benedictus follows, of which, the merit of the music is our composer's justification; let who will, justify the interpolation of the words. Another insertion in the English Communion Service is the Agnus Dei, the appropriation of which, in this place, from a Prayer Book of Edward VI., is for others to discuss; we like the music greatly, and esteem it the best portion of Mr. Monk's interesting work. The Gloria is the concluding number. One passage in this is reprehensible, namely, on the words "O Lord God," in page 12, score 2, bars 3 and 4, where there is false relation between the A for the soprano and the A flat for the bass, and, still more vexatious, a progression of 4ths between bass and tenor. How curious is it that musicians, who would shrink from a consecution of 5ths as from anything that was vilest, scruple not to write far uglier progressions as if they believe they do so with impunity! We wonder, considering how words are repeated, at the curtness with which, "For Thou only," &c., is set; it is, we think, out of proportion to the relative importance of the text, and it gives abruptness to the conclusion. The candour of our objections will, we hope, attest the sincerity of our admiration, which has been freely expressed; the work will be of real value in many choirs.

"I looked, and beheld a door was opened in Heaven." Verse Anthem for All Saints' Day. Composed by S. Parkman Tuckerman, Mus. Doc., Cantuar.

It is a matter as much of pleasure as of surprise to discover a composer of such merit as is evinced in the works that we have now to notice, whose name is as yet unfamiliar to the world; and we admire as much the reticence, which has enabled him to hold back the manifestation of his musicianship until he could put forth such a collection of works as should at once command respect, no less than we acknowledge the good qualities whereby these works are signalized. So much may be said of each, that in justice they must be noticed singly; but we offer these preliminary words to introduce Dr. Tuckerman

to the reader. He is, we learn, an American, some years resident in England, who has graduated here—would that it had been under a musician rather than under an Archbishop—and has spent some pains in making himself familiar with the musical doings in most of our large ecclesiastical establishments. To those fellow-artists who have not yet met him, his music will ensure him a welcome, and this it is our task to describe.

"I looked, and behold," the work now before us, might better be called a Cantata, or even a small Oratorio, than an Anthem—so great is its length and so varied its character. It comprises no less than thirteen numbers, consisting of Choruses, concerted and other solo pieces, and Recitatives—and there are some of them subdivided into several movements. This last is what is least to be admired in the composition, for it gives an air of fragmentariness. The fact of its unusual extent necessarily limits the occasions for its Church performance, but it takes not from its interest nor from its merit. The first section is an organ Introduction that is grand in character, has some striking modulations, and displays the instrument with admirable effect. The Recitative for tenor, like several others in the course of the work, declaims the words well, and is so accompanied as to give distinct prominence to the voice and clearness to the enunciation. No. 3, "And they rest not," is a short Chorus including the Sanctus, the reading of which is lowly and reverential, swelling and dying away to diversify the tone, but never breaking the sense of meek devotion. Another Recitative tells of the earthquake and the hiding of the mighty men among the mountains. Their cry, "Fall on us and hide us," is embodied in a very dramatic Chorus for two Choirs, the voices being divided for the sake of response more than for multiplication of parts; the agitated and very animated character of this contrasts capably with the foregoing, and makes a well-timed relief. The Recitative "After this, I beheld" leads into the Chorus No. 7, "Worthy is the Lamb" which fills well enough its place in the entire composition, and avoids comparison with Handel's stupendous setting of the same text, by aiming successfully at an entirely different style. Yet another tenor Recitative leads into a Quartett, "These are they," which flows smoothly. No. 10 is a Chorus with passages for Soprano and Tenor solo, "Therefore are they," which materially suffers from the uncongeniality of its key F with that of the preceding piece, G. It is true there is a momentary interlude to lead from the one key into the other, but it is always a weakness to have an instrumental link which contributes nothing to the expression of what goes before or after, and which seemingly takes up the hearer's time only to accomplish a modulation; and again, an interlude of four bars is quite insufficient to annul the impression of one tonality, and leave us free for the acceptance of another so remote as that here chosen. One of the most striking incidents in the work is the Quartett for Treble and Alto voices, "Their sun shall no more go down." The Recitative that follows prepares the way for the final Chorus, which is a resetting of the words of No. 7. Was it that the composer sought to justify his appropriation of the text, by showing not only that Handel had not exhausted it, but that so neither had he, and he repeated it therefore with entirely different music from what he wrote before? A fugal point gives some animation to this movement, but leads us to expect a further development of the subject than the composer has made.

Six Short Anthems for Cathedral or Parish Choirs.
Music composed by S. P. Tuckerman.

AMONG these are two pieces from the foregoing works, "And they rest not," and "Their sun shall no go down," neither of which suffers from its isolation. Curiously, all the six, save the last, are in triple measure. This greatly prevails, too, in the long work noticed above; whence one may infer that the composer's thoughts flow most naturally by three in a bar, or else that he had some regard for the antique definition of "Perfect Time," which referred to a note that was divisible into three, and therefore typical of the Trinity, in comparison with "Imperfect Time," wherein a note could be divided but into two, and the former was

supposed to be the fitter for sacred music. The other four anthems are "Thou shalt show me," for alto solo with chorus; "Come unto Him," which will not supersede the lovely Messiah pastoral to the same words; "God so loved the world," which is agreeably flowing; and "Lighten our darkness," in which a startling employment of the Frenchified chromatic common chord of the minor 6th of the key, is somewhat out of keeping with the placid character of the whole. The anthems are all extremely short, and, where this is a desideratum, their musical merit will be another inducement for their adoption.

A Morning Service in C. Composed by S. P. Tuckerman.

THIS is by much the least interesting of the publications now before us by the same author, which may be accounted for by the lapse of twenty-four years since its composition and his artistic progress in the interim. It was written for the English Church in Florence, and it indicates at least that the establishment has the means of performing a Choral Service, which is satisfactory as to the state of the Reformed Church in Italy. The *Te Deum* emulates the manner of the elder worthies of Church music, in respect of their irregularity of rhythm. The Jubilate is more attractive; a pretty effect is attained by the employment of the quartett of trebles and altos on the words "Serve the Lord with gladness"—a favourite device of the composer, which is here happily applied. The Kyrie is the best piece in the service, and its low position in the register of each voice will give it a very subdued and supplicating effect. The Sanctus has also a tone of humility, which seems to be the reading of the text best approved by the writer, for in all his settings of it and analogous passages he employs this treatment. These appear to have been all the pieces that were open to musical treatment in the Tuscan capital, in 1850.

"*I was glad when they said unto me.*" A Festival Anthem, for Solo, Quartett and Chorus. Music composed by S. P. Tuckerman.

FAR more feeling and far more skill are displayed in this, than in the work last described. It is written with due regard for the copious resources of the modern organ, and for their legitimate availability as a means of heightening, and varying, and alternating the vocal effect. This piece opens, for instance, with an organ prelude of considerable extent, which contains some pleasing harmony, but we may not thus define the upward progression of the inverted 7th of C, to the inverted 5th of F, while a higher melody descends from C to A. We have foreborne from citing other exceptional points of harmony in the course of these several compositions, but we name this one, because we know there are some persons who would defend it, and we think its effect should secure its condemnation. A very spirited Chorus is happily diversified by a passage for solo voices, "For thither the tribes go up;" and, on the resumption of the full power, the words "Give thanks" are admirably brought out in opposition to some florid passages for the accompanying instrument. An entirely separable movement for soprano solo, quartett, and chorus, "O pray for the peace," is sweet and tranquil in character, and there are many occasions when this may be given apart from the rest of the work. An excellent effect is produced by a single phrase of Adagio, "Peace be within thy walls," which is resumed and extended at the close of the work, where it is cleverly distributed to a double choir. The animation of the opening movement is resumed between these two exhortations for tranquillity, to express "plenteousness within thy palaces;" and here the composer shows himself at his best. The anthem is well worthy of note, and we should be glad to hear it where it might receive justice in performance.

"*I will sing a new song.*" Composed by Philip Armes.

THIS is an anthem of broad applicability, being designed for use on Rogation Days, or at Harvest Festivals, in spring-tide or in autumn; and its merit should command for it a hearing, as it will ensure for it a liking, both before and after the reign of flowers. The first movement is

a graceful Andante, in the somewhat rare measure, for Church use, of $\frac{3}{4}$, which is melodious throughout, and full of smooth and fresh harmonies. A tenor solo follows, "Save me and deliver me," which is in the key of F sharp minor, the preceding movement being in A. Its speciality consists in the constant motion of quavers, for the right and left hands of the organist in alternate bars, that accompanies the vocal cantilena, and the effect of this is rich, and quite unhackneyed. It is succeeded by an Allegro in B, which is the cleverest portion of the whole, beginning with the words "That our sons may grow up." It is written for eight voices, mostly used by four and four in alternation, but occasionally brought altogether. The responses are not of mere phrases, but are complete strains; and they are not always assigned to the opposite sides of the choir, but sometimes the four upper voices are answered by the four lower, with admirable contrast and agreeable variety. It is most fortunate for the good effect of a long piece, if its character can be diversified by a movement of such structure as the present; and, in this instance, it is so with great advantage. We return to four parts for the conclusion, which is a spirited Chorus in E, "Happy are the people." After a broad opening in full harmony, this assumes a fugal character, but it would be injustice to more carefully elaborated writing to call it a fugue, for the answer is free (replying to the dominant with the super-tonic instead of with the tonic), and so is the entire nature of the development. The successive entry of the parts, however, and the frequent reappearance of the subject, help greatly in the animation of the whole, and the interest is sustained unceasingly to the end. We would liefer that the termination were in the key of the commencement; if it be a prejudice that a work should end in the key of its opening, it is one we cannot shake off; and we own that to finish in the key of the dominant, makes the impression that there is still something to come, something to bring us home to our starting point, for which the longing ear listens in vain. On the whole, here is a capital composition, and more of it would be welcome, even if it began in E or closed in A; and Durham Cathedral is well off in having an organist who could write it.

I love the Lord. Sacred Song. Words from Psalm cxvi., verses 1, 2, 3, 4, 7 and 8. Music by J. Miles Bennett.

THE words of the Psalm selected by Mr. Bennett demand a somewhat more fervent setting than he has given us; but the melody is at least vocal, and the harmonies are smooth and appropriate throughout. The answer to the first phrase in the symphony, commencing upon a bare fourth, somewhat distresses us; and unfortunately it is not only repeated, but the passage again occurs in the relative minor, after the double bar, so that the harshness of this effect evidently does not strike the composer. The best part of the song is the "Allegro," commencing on the words "Return unto thy rest, O! my soul," the theme of which, with the detached quaver accompaniment, well expresses the feeling of the verses. In listening to the entire composition, however, we cannot but feel that it is fragmentary, although many of the fragments have abstract merit: indeed so musicianlike and earnest a work as this strengthens us in the conviction that to write a really good sacred song is a very much more difficult task than young composers imagine.

Palaces in air. Song. Words by E. A. Beck, M.A.

Love will last. Song. Words by C. M.

Composed by George Garrett.

THE verses of the first of these songs have been rather against the composer, we own, but we scarcely think that he has made the best of them, although there is much musical feeling shown throughout both the melody and accompaniments. The words "Castles that hope's sunrise gilded" do not certainly very readily lend themselves to a musical setting; but Dr. Garrett has not smoothed the difficulty by putting a crotchet to each syllable in two bars of common time. We are also of opinion that for the simplicity of the subject, there is somewhat too much

modulation. An effective point is the short Recitative, which, after a close on the dominant of E minor, leads unexpectedly to an eloquent phrase in G major, and afterwards to the original key and subject. We infinitely prefer the second song, "Love will last," the anonymous author of which has supplied the composer with what Herr Wagner calls a "poetic basis" for his music. The melody is extremely pleasing, and the unceasing triplet accompaniment, divided between the two hands, gives an effect of lightness to the voice part in excellent sympathy with the poetry. Admirable, too, is the change to the tonic minor on the words "Wild and bleak the night wind blusters"—the triplets in the accompaniment being still continued—and the major stealing in for the final phrases gives a feeling of unity to the song which stamps it as the composition of a thinker as well as a worker. Although a most unpretending little vocal piece, both singers and listeners will we are certain agree with us that everything attempted is well done, and we confidently, therefore, recommend "Love will last" as much to the attention of professional as amateur vocalists.

That smile of thine, can I forget? (Mine and thine). Song. Words by Richard Yates Sturges. Music by Stephen S. Stratton.

THE name of this composer is new to us, but his graceful and musicianlike song should ensure him a welcome from all who desire to escape from the vocal platitudes of the day. The style of the composition—especially the opening symphony, which is used as a figure throughout the song—reminds us strongly of Mendelssohn; but we willingly pardon this, perhaps unintentional, reminiscence in consideration of the unity of design with which the author has evidently worked. The theme is extremely melodious, and the occasional change in the character of the accompaniment gives much effect to the words. One point we particularly admire is the somewhat unexpected phrase in the tonic minor, on the words "But summer's glow is oft delayed;" and the conclusion of the song, after the pause, is exceedingly happy. So carefully considered and sympathetic a setting of these musical verses will sufficiently justify Mr. Stratton in endeavouring still further to advance his claim to be accepted amongst the recognised song-writers of the time.

J. B. CRAMER AND CO.

The Voice the Music of Language and the Soul of Song. A short Essay on the art of Singing. By Wilbye Cooper.

IN the preface to this well-considered little essay the author says, that his aim is "to induce his readers to think—before they sing, while they sing, and when they listen." It seems, indeed, at first, strange that it should be necessary to enforce so obvious a method of proceeding upon persons who practise an art, even as amateurs; but experience has proved to most of us, that the majority of those who display even a well-trained voice have given but little attention to the principles of vocalisation. Mr. Cooper very properly commences by urging upon the student the absolute necessity of acquiring the power of sustaining any vowel sound upon any given note. "Consonants," he truly says, "form *no part* in a vowel sound; therefore, there must be no attempt to mix them up together, but each must perform its own part in every word, syllable, or part of a word. The vowel must give the *sound*, the consonant the *articulation*, in moving from one word or syllable to another." And further on, after distinctly proving that the attempt to produce a sound upon a consonant is a simple absurdity, and recommending the vowels to be spoken, and then sung in practice, he states that "the consonants beginning and ending a word must take up *no portion* of the time allotted to the musical note," a rule the importance of which cannot be overstated. We have also some extremely valuable directions for producing the voice in the most natural manner, and also for the proper management of the breath; for, as our author rightly observes, "without proper attention to phrasing, language, accent, and breathing, a tune may be executed in such a manner that the composer shall not be

able to recognise his own melody." He also devotes some portion of his essay to the consideration of the "portamento," and endeavours to separate this from that fatal habit of crawling up to a note, so often heard in the psalm-singing of a mixed congregation, and even (as he gently hints) occasionally in our public concert-rooms, from some of our recognized solo vocalists. The amateur will derive much benefit from reading attentively what Mr. Cooper says about the necessity of fully understanding the intention of the composer in every work to be performed; for facility in reading notes too often leads to the habit of considering that mere accuracy in time and tune is all that is demanded. "Why is it," writes our author, "that Joachim delights us more than any other violin player? Not because he produces greater tone, but because he displays greater refinement of feeling and conception of melodic form and phrasing; so that, whether we listen to his playing either a quaint melody of Bach, or one of the grand compositions of Beethoven, he leaves nothing to desire." This observation is as applicable to vocal as to instrumental music; and, indeed, perhaps even more so, for the human voice, if properly trained, exercises a more potent spell over the listener than any artificial instrument, and Herr Joachim himself is but a singer on the violin.

— AUGENER AND CO.

Marcha para el Piano. Compuesta por Annie Mercedes Quevedo.

FEEBLENESS is apparent throughout this March, but the subjects are bold, and the theme after the double bar is melodious. Inexperienced composers always rely upon their recollection rather than their invention, and here therefore we have the conventional moving accompaniment in octaves to the latter part of the March. This kind of bass is not, however, so easy to write as it appears; and as instances of the truth of this we may mention the two F sharps occurring in similar motion, in Bar 10, page 3, and the two fifths, D A, C G, in Bar 14, page 7. These are certainly minor defects, but they prove that even to write a good March it is necessary to have studied counterpoint.

Am See; Im Wald; Frühlingslied. Three Musical Sketches for the Pianoforte. Composed by Charles Henry Shepherd, Associate of the Royal Academy of Music.

AN artist who has received his education in our National Musical Institution, should not give German titles to his compositions, especially when he tacks to one of them a descriptive piece of poetry in English. Passing over this little bit of affectation, we have much praise for Mr. Shepherd's Sketches. "Am See" is a characteristic little piece, melodious and well written, with some good practice for varieties of touch. We think it a pity in simple music like this to tax the performer with such extensions as we find in the 27th and following two bars, but the composer only falls in with the fashion of the hour, which appears to favour the writing of many passages to be taken in with the eye rather than with the ear. "Im Wald" has a very original theme, which is as much developed as the length of the piece requires. The cadence seems somewhat out of place, and has the effect of prolonging the dominant harmony beyond the time suited for a sketch of such small dimensions, but this of course is a mere matter of opinion. The "Frühlingslied" is a bright little piece, and we think is likely to be the favourite of the three. But what is the meaning of the double sharp before the F in the 14th bar?

— LAMBORN COCK.

Two Gavottes, for the Pianoforte. Composed by John Gledhill.

IN the interest of music publishers who are constantly pouring upon us a shower of Bourrées, Gavottes, Sarabands and other dances of a past period, we hope that the demand keeps pace with the supply. Certain it is that those players who have made themselves well acquainted with the compositions of this character by the old writers have now before them some very excellent imitations by

modern composers, which if not quite equal to the original, would deceive the majority of those to whose judgment they are submitted. Mr. Gledhill is a very apt worker in this school; and his music proves that he has well studied the models upon which his compositions are based. His first Gavotte, in A minor, is melodious and effective, a good contrast being obtained by the theme in the tonic major. No. 2, in G minor, has a highly attractive subject, and both hands are well employed throughout. It would be good, however, for Mr. Gledhill to look more carefully at his proofs in any future publication, for inaccuracies occur which might remain uncorrected by many amateurs; as instances of which we may mention the omission of the ♯ before the G in the last chord, bar 4, page 6; and also before the final A in the treble part of bar 12, in the same page.

Thy Spirit's low replies. Song. Words by Thomas K. Hervey. Composed by Rosetta O'Leary Vinning.

WE are glad to find that the accomplished composer of this song has at length resolved to publish under her own name, for the real musical eloquence which distinguishes the composition before us—as well as some others which we have noticed by the same writer—must eventually receive due appreciation, and we are always sorry when a true artist seeks to veil his or her personality from the public. Those who follow our reviews must remember that a short time ago we spoke in the highest terms of two of Mrs. O'Leary's songs—"In the Pyramid's shadow," and "That dear song I loved the best"—which were published under the assumed name of "Allan Hyde;" and all the praise we bestowed upon these is fully merited by this later one: indeed we think it the best she has yet composed. The poetry, by the late T. K. Hervey, is certainly most suggestive, but a common-place setting of it would have utterly marred its beauty, for the author was a musician at heart, and felt, if he could not write, the notes which sympathised with his verses. The composer has thoroughly caught the spirit of the words; and both theme and accompaniments—if so we may separate what are in fact inseparable—show a keen appreciation of legitimate musical expression. The placid opening in F major, and, after the close on the dominant, the unexpected change to A flat, are points highly to be commended. We may also mention the excellent effect of the *arpeggio* accompaniment, which occurs for the first time on the words "There comes a voice from far off streams," and is suddenly broken off, leaving the voice alone for the final phrase. A contralto singer who can fully enter into the feeling both of the poet and musician, may make this composition highly effective; but those who love the "pretty songs" of the day will neither like it nor understand it.

— EVANS AND CO.

I waited for the Lord. Duet from Mendelssohn's Hymn of Praise.

Spohr's "As pants the hart."

Andantino Grazioso, from Haydn's String Quartett in C.

Transcribed for the Piano by Berthold Tours.

THE general fault in "Transcriptions" is that they so distort the originals that their composers would scarcely recognise them. It is true that such distortions are *not* Transcriptions, but then they are called so; and it is with the full knowledge of this fact that we feel it a duty to guard young pupils from making their first acquaintance with classical works by the aid of these caricatures. Mr. Tours is doing good service to the art by the publication of such arrangements as those now before us, for it is impossible to imagine more faithful adaptations of the composer's original design to our household instrument. The subjects he has selected, too, are extremely happy. Mendelssohn's beautiful Duet will be certain to delight young players; and Spohr's well-known "As pants the hart," although perhaps not quite so familiar, is melodious enough to make the practice of the piece a pleasure, instead of a task. The voice parts in the Duet are clearly brought out, and the arrangement is by no means difficult.

The strain upraise of joy and praise.

HYMN.

Rev. J. M. NEALE, D.D.

ARTHUR S. SULLIVAN.*

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 599, Broadway.

Allegro moderato, e con brio.

TREBLE.
ALTO.
TENOR.
BASS.

ORGAN.
♩ = 104.

Full. ff

The strain up-raise of joy and praise, Al - le - lu - - - ia. To the

mf *ff* *mf*

glo - ry of their King Shall the ran-som'd peo - ple sing, Al - le - lu - -

ff
Ped.

* Originally composed for the "Supplemental Hymn and Tune Book," edited by the Rev. R. Brown-Borthwick.

- - ia. And the choirs that dwell on high Shall re - e - cho thro' the sky, Al - le -
 lu - ia. They thro' the fields of Pa - ra - dise that roam, The blessed ones re -
 - peat thro' that bright home, Al - le - lu - ia; The pla - nets, glitt'ring
 on their heav'nly way, The shining constel - la - tions join and say Al - le - lu -
 - - - - -

Musical notation includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Right and Left Hand). Dynamics include *mf* (mezzo-forte), *ff* (fortissimo), and *rall.* (rallentando). Pedal points are indicated by "Ped." at the end of several piano sections.

1a.

♩ a tempo.

TREBLES.

Ye clouds that onward sweep! } light, { Ye thunders echoing loud } wild - ly bright,
 Ye winds on pinions and deep, Ye lightnings,

p Choir Organ.

Ped.

In sweet consent unite your A - - le - lu - ia! { Ye floods and ocean billows! } snow!
 Ye storms and winter

Ye days of cloudless } sum-mer glow, { Ye groves that wave in spring, } Al - le - lu - ia!
 beauty! Hoar frost and And glorious forests sing,

First let the birds with } gay, { Exalt their great Creator's } Al - le - lu - ia!
 painted plumage } praise and say }

Gt. Diap. Gt.
without Pedal.

Then let the beasts of earth } strain, { Join in Creation's Hymn, } Al - le - lu - ia!
 with varying } and cry again, }

Here let the mountains } no - rous Al - le - lu - ia! { Here let the valleys } cho - rus
 thunder forth so - } sing in gentler }

f *mf* *Sw.* *p*

Al - le - lu - ia! Thou jubilant abyss of o - cean, cry Al - le - lu - ia! { Ye tracts of earth
 and continents re-

Ped.

- ply, . . Al-le-lu-ia! To God Who all creation made. { The frequent hymn be duly paid, } Al-le-lu-ia!

This is the strain, the eternal strain, } loves, Al - le - lu - ia! { This is the song, the heavenly song that Christ himself ap-

- proves, Al - le - lu - ia! { Wherefore we sing, both heart and voice a - } wa - king, Al - le - lu - ia!

And childrens' voices } ma - king, Al - le - lu - ia! Now from all men be out -
 echo, answer

Full Sw.

f a tempo lmo.

crescendo.

f a tempo lmo.

The musical score is written for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in the key of D major (two sharps) and 4/4 time. The score consists of several systems of staves. The vocal parts are written in treble and bass clefs, while the piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "pour'd Al - le - lu - ia to the Lord, With Al - le - lu - ia e - vermore, The Son and Spi - rit we a - dore, Praise be done to the Three in One, Praise be done to the Three in One, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia!" The score includes various musical notations such as notes, rests, bar lines, and dynamic markings like "rall." (rallentando) and "fine." (fine). The piano accompaniment features chords and arpeggiated figures that support the vocal melody.

pour'd Al - le - lu - ia to the Lord, With Al - le - lu - ia e - vermore, The

Son and Spi - rit we a - dore, Praise be done to the Three in One, Praise be

done to the Three in One, Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia,

Al - le - lu - ia, Al - le - lu - ia!

rall. al fine.

The "Andantino Grazioso" will call up an agreeable reminiscence of the Quartett from which it is taken; and the part-writing is so distinct that but a moderate amount of attention will enable the performer fully to realise the composer's meaning. Mr. Tours may multiply his arrangements of standard works with benefit both to students and teachers.

ORIGINAL CORRESPONDENCE.

SECULAR MUSIC IN CHURCHES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—“Musicus” will do the world good service if he can succeed in putting down the foolish custom of playing pianoforte music in churches, which he has called attention to in your August number.

This evil would not be endured, if all who are supposed to “learn music” were taught that music is a language, and that certain combinations of musical sound express certain feelings, sentiments and passions to all ears that are trained to understand the phrases which belong to the musical tongue. Without acquiring a knowledge, first of the vocabulary of musical sound, next of musical sentences and grammar, and lastly of the works of great composers, it is impossible for listeners to understand what music says to those who hear it with cultivated ear. Conceive some classical scholar, also a fine speaker, reciting, say, a tragedy of Æschylus to an audience ignorant of the Greek tongue, and not even acquainted, by means of translations, with the subject recited. What pleasure would such an audience get from the recital? Yet this is precisely the state of things (if you except one out of every hundred among the listeners) in many a concert-room, especially in provincial towns, when great artists play the works of great composers. It is this lamentable ignorance of musical language, so common among us, that enables performers of small knowledge and bad taste to exhibit their mechanical skill (such as it is) with success in concert-rooms, and, worse still, in places of public worship. There are certain churches and chapels frequented by worshippers who are possessed with the idea that the service is not “hearty” unless the congregation, no matter how ignorant of the vocal art, takes part in the “singing.” Well, if these congregations are persuaded that they cannot worship their Maker without shouting forth sacred words out of tune and time, by all means let them have their way. Even if their rude service should resemble the sounds made by a pack of hounds or a wild-beast show, I’ve nothing to say against it, farther than that I should be very sorry to be forced to listen to it. For if these ignorant folk do their best, simply, it will no doubt be accepted as other mean offerings are accepted, when offered by warm hearts. But that sort of noise is altogether another thing from the performance, by persons who ought to know better, of music written for a totally different purpose to the one they are putting it to. There is a certain large and popular Roman Catholic Church in London where the organist thinks it fitting to perform, by way of an offertory piece, at weddings, one of Chopin’s Nocturnes,—a sweet sentimental piece, ending with a cadenza, which is charming on the pianoforte in a drawing-room, but simply ridiculous played on an organ. I never hear runs and roulades on a great organ without fancying I see an elephant dance. Indeed, the fiddle passages in Masses which require an orchestra are absurd when executed on an organ. But setting that aside, and supposing even that the Nocturne did *not* end with a cadenza, what can be more indecorous or in worse taste than performing a sentimental Nocturne in a church during the Marriage Service? The church is not the place for giving expression to sentiment and earthly affection. Feelings that are lawful and innocent in other places must be suppressed in a place of worship. To play the “Wedding March” when the service is over, and the wedding party leaving the church, is no more objectionable than ringing the bells. It is quite a different thing to playing a bit of tender sentiment while the bride and bridegroom are kneeling

at the altar. I give this merely as one specimen of the bad taste and *ignorance of musical language* common among us.

The Masses of Mozart, though exquisite as music, contain much that is utterly unfit for the church. There is material for more than one Opera to be found in Mozart’s Masses. There are plenty of love-songs, of gay songs, of trios and quartetts, expressing the joys, sorrows and perplexities which belong to the Opera. “What!” some will say, “do you venture to accuse Mozart of not knowing what he was writing about?” A thousand times, No. But Mozart was not a free agent. From his childhood he was trained and incited to write for the Church what would please the princely and imperial patrons who were charmed by his marvellous gift, but insisted on his using it to minister to their pleasure and fancy. Society was in a frivolous state. The higher classes were tired of religious music of the noblest kind. The music of Palestrina and Marcello and their schools was appreciated only by ecclesiastical bodies rich enough to have it cultivated and performed with care. Light music entered the sanctuary, and Haydn and Mozart, carried away by the current of popular feeling, wrote what was demanded of them, and produced religious music which charmed the ear and intoxicated the fancy, instead of that which raises the mind heavenwards. Here and there, in their divine music, we meet with bits of true devotional character; but before long the solemnity and majesty of music worthy to be sung by angelic choirs is interrupted by strains fit only for the stage. In fact, the Emperor Joseph urges Mozart to compose for the Imperial Chapel music closely resembling what he admired at the theatre.

There are persons who imagine that orchestral accompaniments are enough to render music irreligious. Such persons are insensible to the devotional power of the music of Handel and Bach. These worthy persons are shocked by the sight of fiddlers in a church. Considering that the strings resemble the human voice, this is a strange prejudice. It must come from some early associations of fiddles and dancing. If an orchestra were to play Offenbach’s or Lecocq’s music in a church, it would be indecent and profane no doubt; but are matters mended when an organ plays theatrical music? And pianoforte music of a like kind is no better. When Rowland Hill said, “It was hard the devil should have all the good tunes,” and so set his pious congregation to sing hymns to vulgar, popular song-tunes, he was led wrong through being profoundly ignorant of musical language. A good many pious people in the present day are making the same blunder.

But I am trespassing too much upon your space, and must come to an end.

M. H.

Cheltenham, Aug. 17, 1874.

THE PEOPLE’S PLAIN SONG.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I see it announced that “the Festal and Ferial Responses will shortly be issued by the same Editors as the Cathedral Psalter,” and that “the People’s Plain Song will be clearly indicated in a line by itself.” I suppose this means that the Plain Song will *not* be coincident with the Treble part of the harmony. As this edition of the Responses will be issued with the sanction of great names, and will probably come into very general use, I wish with all deference to say a word or two against what I consider to be a grievous mistake, assuming my supposition to be correct. I have had many years experience of choirs and congregations in one of the most musical districts of England, viz., the West Riding of Yorkshire, and the fact is the Plain Song may be printed as clearly and largely and separately as you please upon paper; when the Service comes to be sung, the “people” will sing the Treble part, and nothing will persuade them to do otherwise, especially if the Treble part runs higher than the Plain Song, and has somewhat more of a melodious phrase in it. As a consequence, wherever Boyce’s, or any similar arrangement of Tallis is used, the untrained voices of the people are shouting to a pretty tripping melody prayers which ought to be

sung *p*, if not *pp*, to the ancient Plain Song of the Church. I believe it to be as utterly impracticable (except for a trained choir alone) to sing Tallis's Responses as they were sung in Tallis's day, as to sing the 100th Psalm, or French, or Dundee, as they were originally written. For good or for evil the Tenor part, as the Melody for the people, is gone for ever, and, as I conceive, the sooner the innumerable so-called Tallis's Responses are discontinued, and arrangements edited in Tallis's spirit, and such as Tallis himself would have sanctioned were he living now, viz., with the Plain Song as the Treble part, the better in every respect for the Choral Responses of the Church. I have assumed throughout my letter the use of harmonized Responses. I know that unison singing is much affected in the south; let me record my conviction that it will never be accomplished in the north.

I am, Sir, yours faithfully,

J. A. SEATON.

Cleckheaton, Normanton, Yorkshire.

MR. J. G. CALLCOTT'S MOTETT.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I have no intention of questioning the opinion of your review of my Motett "O Deus! ego amo te" in your last number, but I do think that a reviewer ought to know that the original Hymn was written by Francisco de Xavier, the friend and companion of Loyola the Jesuit, and also that the English translation is partly by Longfellow and partly by one of the compilers of "Hymns Ancient and Modern."

I am, Sir, yours obediently,

J. G. CALLCOTT.

Richmond, July 27th, 1874.

[The Reviewer thanks Mr. Callcott for his information, but still thinks that, whoever the Author, the word "ignominious" is not good for musical use, though it might have great power were the translation to be spoken. The fame of St. Francis Xavier, the great missionary to Portuguese India, will suffer little from the non-recognition of his hand in the original Latin Hymn.]

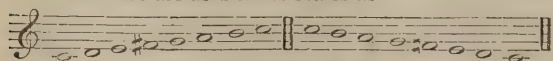
THE MINOR SCALE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Of late several interesting notes regarding the minor scale have appeared in the *Musical Times*. There is a belief with many that there is only one minor scale, and it is derived from the major scale, while some others of a more recent school assert that there is no minor scale, but just the major commencing on *La*. This latter idea supposes a note of repose or kind of a keynote on *La*. Now if the fact of a scale commencing on *La* has a different mental effect from the scale commencing on *Do*, there must be some distinction under whatever name it goes, and if one calls it *La* and another names it minor, both mean one thing, and so the matter ends. That the minor is derived from the major is a generally adopted theory. It never seems to have entered the thoughts of writers on the subject, that it might just be possible that the major is derived from the minor. There is only one major scale, but of minors there is a variety of modes, and theories that are brought forth to make minors derivatives of the major, bear as strongly that the major may be derived from the minors. The usual example in the minor scale is to ascend one way and descend another:



Now these two are as distinct scales as:

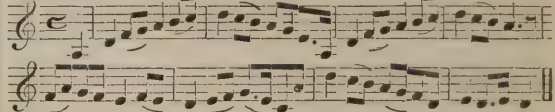


Saying that these scales are derived from the same major scale is something different from proving it. Another minor which must on the same principle be derived from the same major scale is sometimes called the *Dorian* scale:



This is a scale in which very few favourite melodies are written; some appear in Scottish collections but the following beautiful air, once very popular in Scotland, though not found, so far as I am aware, in any printed Collection, and sung to the song "Burns and his dear Highland Mary," shows that a good melody can be written in this much neglected scale. Properly speaking the scale is seated on *D*, the second note of the scale of *C*, as follows:

Moderato.



The oft quoted saying that one minor scale represents all minors cannot hold, seeing that the introduction of any extraneous note must of necessity alter a scale, and to say that these diversified minors are each and all taken from one major scale must be equally untenable.

Yours, &c.

D. KIPPEN.

Crieff, Aug. 10th, 1874.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

C. W.—As an "accidental" is any note which alters the fixed order of tones and semitones in the diatonic scale, the question of our correspondent is meaningless.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ABERYSTWYTH.—On Tuesday evening, the 4th ult., the Temperance Hall was crowded with an enthusiastic audience, on the occasion of Mr. Brinley Richards's concert. "There is a green hill far away," sung by Miss Lizzie Evans, was encored, but her great success and undoubtedly the gem of the evening, was "Tell me, my heart." The duet, "Autumn evening," was admirably sung and heartily applauded. Miss M. J. Williams was encored in "I'm a merry Zingara," and Miss Marian Williams was recalled in "She wandered down the mountain." Mr. Ap Herbert was encored in "The Yeoman," and other encores would have been insisted on if the length of the programme had not rendered repetition impossible. Professor Grimley, at the conclusion of the concert, proposed a vote of thanks to Mr. Brinley Richards and the ladies for the pains they had taken in getting up the successful series of concerts which had that night been brought to a conclusion, which was carried unanimously. Mr. Brinley Richards, in returning thanks, enlarged most eloquently upon the advantages of the University College of Wales, to enrich the funds of which the series of concerts, now terminated had been given; and paid a special tribute of praise to Mr. Stephen Evans, whose unwearied exertions, he said, had so materially benefited the cause. After some remarks from Mr. Stephen Evans, "God bless the Prince of Wales," solos by Miss Lizzie Evans and Miss Marian Williams, was sung, the audience standing up and heartily joining in the chorus. The chairman was the Mayor, and the conductor Pencerdd Ceredigion, who discharged his duties with great ability and to the entire satisfaction of the large audience.

ADSLAIDE, AUSTRALIA.—The third season concert of the Philharmonic Society took place at the Town Hall, in April last, before a large audience. The band consisted of about 15 or 16 instrumentalists, with Mr. E. Spiller as conductor, Mr. J. Hall as leader and Mr. W. R. Pybus as pianist. The first part of the programme consisted of Romberg's setting of Schiller's *Lay of the Bell*. Mr. Rogers took the part of the master bellfounder very successfully. Mr. T. Trudgeon sang the tenor solos with great precision, and Miss Vaughan took the whole of the soprano solos, which were given with unflinching precision and considerable taste and expression. The choruses were very effectively rendered. The first and second parts of Haydn's *Seasons* formed the second portion of the programme. The solos were taken by Mr. Nash, Mrs. G. T. Harris, and Mr. T. Trudgeon.

BANGOR.—The Eisteddfod, which commenced on Tuesday, the 18th ult., appears to have been thoroughly successful. On the first day the Festival was presided over by Lord Clarence Paget, on the second by the Lord Bishop of Bangor, on the third by Captain Verney, and on the fourth by Sir Watkin Williams Wynn. Mr. Brinley Richards and Mr. John Thomas delivered able addresses in awarding the musical prizes. The singing of Miss Edith Wynne was greatly admired, and many well deserved compliments were paid her upon her recent successes in the metropolis.

BUXTON.—A special concert was given on Thursday evening the 30th July, which was an immense success. The Pavilion was filled, and presented a most animated appearance. The band, led by Mr. Julian Adams, and augmented for the occasion, commenced the concert with Weber's Overture to *Der Freyschütz*, which was played in magnificent style. Madame O. Williams sang Smart's "Sailor's Story," with an expression and taste which at once gained the good opinion of her audience. Beethoven's Sonata for pianoforte and violin, by Mr. Adams and Mr. Otto Bernhard, was rendered to perfection. The appearance of Mr. Sims Reeves was greeted with a storm of welcome; and his singing of Beethoven's "Adelaide" was applauded in a manner which brought him again on the platform to bow his acknowledgments. A similar compliment was paid to Madame Williams when she sang "The Skipper and his Boy" (Virginia Gabriel). Weber's "Concert-stück," well played by Mr. Julian Adams, concluded the first part. In the second part Mr. Sims Reeves sang, "Come into the garden, Maud," and was so energetically and heartily encored that he repeated the last verse. Haydn's "Surprise" Symphony was played with great precision, and was followed by what the audience evidently considered the vocal gem of the evening, "My Pretty Jane" by Mr. Sims Reeves, which produced rounds of applause, but failed to bring forward Mr. Reeves. The concert closed with Gungl's grand march, "Alexandre."

CARTMEL.—The second annual festival of the Choral Union of the Rural Deanery, was held on the 19th ult., in the fine old Church of St. Mary's. There was a good attendance. The choir taking part in the service numbered 77 sopranos, 18 altos, 21 tenors, and 26 basses. Shortly before 3 p.m., Mr. W. J. Lamb commenced the ingoing voluntary—Alma Redemptoris (Novello), and at its conclusion was sung the processional hymn, "Forward be our watchword." The prayers were intoned by the Rev. T. M. Remington, Vicar of Cloughton, Lancaster. The Psalms chosen for the day were the 19th, 33rd, and 122nd. These were set to single chants, the *Cantate* to a double chant, by Lawes, and the *Deus* to a single one by Haverall. The anthem was "Blessing and Glory" (Dr. Boyce); hymn before the sermon, 169, *Hymns Ancient and Modern*, to the grand old tune of French, which dates from 1621. The hymn after the sermon was 335, taken from the *Appendix to Hymns Ancient and Modern*. The first and second lessons were read by the Rev. Canon Hubbersty, and the Rev. Mr. Kirby, Vicar of Havertwaite, respectively. The sermon was preached by the Rev. Canon Ware, of Kirkby Lonsdale. Great praise is due to Mr. Lamb, the organist, and to Mr. Bather, the choir-master.

CAPE TOWN.—The Festival of the Confession of Augsburg was celebrated in the Evangelical Lutheran Church, Strand Street, on the 28th June. A special choir, under the able direction of Mr. J. H. Ashley, effectively performed the following musical selections during the services: Morning Service—full anthem, "Sing forth the honour of His name," Courtnay; recitative, "Comfort ye my people;" aria, "Every valley," Handel; aria, "Thou shalt bring them in," Handel; chorus, "Glory to God," Weber; anthem (quartet and chorus), "Blessed be Thou, O Lord," Hollingsworth. Evening Service—anthem, "O be joyful in the Lord," Crampton; recitative and aria, "Hear ye Israel," Mendelssohn; chorus, "Glory to God," Weber; chorus, "The Heavens are telling," Haydn. By request, the tenor solo, "Comfort ye," from Handel's *Messiah*, sung in the Morning Service, was repeated in the evening. Mr. J. B. Smithers presided at the organ. The Rev. W. F. Gohl preached morning and evening, when, in a very able discourse, he dwelt upon the bridal attire of the Christian Church. The collections at both services amounted to £35 10s.

JERSEY.—The first of the series of concerts announced by Mr. Milne, took place on the 3rd ult., in the Royal Hall, Peter Street, under the patronage of His Excellency Major General Norcott, C.B., Lieutenant-Governor. Mr. Nicholson, the eminent flute player, played the different *morceaux* which formed his contribution to the programme in his usual excellent manner. Madame Wells in "Lo! here the gentle lark" (Bishop), with flute *obligato* by Mr. Nicholson, Miss Maas in "The Storm" (Hullah), and Mr. Christian in "The Vagabond," were highly effective. The concert, in a musical sense, was very successful.

LEEDS.—Dr. Spark's Recital on the grand organ at the Town Hall, on Saturday evening the 8th ult., drew together a large and enthusiastic audience. Nothing could be more welcome to a miscellaneous company, the greater part of which are unable to appreciate Bach's preludes or fugues, than "The sweet bells of Ancona," in which the carillon stop, lately presented by the Mayor, was used to such purpose as to evoke a determined demand for an encore. Most effective, too, were Schumann's pieces, and Rossini's Overture to *La Gazza Ladra*, as well as Gounod's "Prière à Marie." Several eminent organists who were present not only expressed their great delight with the organ generally, but were especially pleased with the effect of the bells.

LIVERPOOL.—On Sunday afternoon the 2nd ult., the Synagogue of the New Hebrew Congregation, in Hope Place, was re-consecrated after having been painted and decorated. There was a large attendance of worshippers, and the ceremony was highly impressive and interesting. Several psalms were sung, amongst them, "I will extol Thee," to a melody composed by the Rabbi (Dr. Stern), and arranged and harmonised by Mr. J. J. Monk (who presided at the harmonium on the occasion); "Unto Thee I lift mine eyes," sung as a solo, and composed expressly for the ceremony by Mr. Monk; "Except the Lord build the house," sung by Dr. Stern as a solo; Psalm xliii. (composed

expressly for the occasion, and for Dr. Stern as a solo, by Mr. Monk) the 29th Psalm sung to a melody by Naumberg; and Psalm xxiv. interspersed with solos for Dr. Stern. A sermon was afterwards preached by Dr. Stern. A curtain for the ark was presented by Mr. David Davies, of London; two stained glass windows were given by Mr. Saul Moss, and a covering for the ark was presented by Mr. Lewis Davies. The decorations are in delicate colours, interspersed with gold, the contractors being Messrs. Jelley and Hughes, of Slater Street. The chandelier, with which the building will now be illuminated, was supplied by Mr. A. Bucknall, of Renshaw Street.

OTLEY.—The eighth annual festival of the Otley Choral Union of Church Choirs was held on Saturday afternoon, 25th July. The performances this year are admitted to have been the best given by the Union since its commencement; and much of this success is due to the masterly style of Mr. Stables, of Kirkstall, who conducted. The number of chorists present was 177, consisting of the members of the following church choirs:—Arthington, Baildon, Guiseley, Horsforth, Woodside, Harrogate (St. Peter's), Kirkstall, Leathley, Otley, Yeadon, and Woodside (Wesleyans). At a quarter to three the singers assembled in the spacious workroom of Messrs. Walker and Son, printers (kindly lent for the occasion), and marched in procession to the church. When the procession reached the church door, the chorists commenced to sing Dean Alford's processional hymn. After the evening service had been read by the Rev. J. A. Seaton, of Cleckheaton, the Psalms for the day, the 32nd, 33rd, and 34th, were chanted, all being rendered in a most impressive manner. The Rev. Mr. Ashbridge, B.A., read the first lesson, and the Rev. Mr. Arthy, of Weston, the second lesson. The sermon was delivered by the Rev. J. M. Ashley, vicar of Fewstone, who selected for his text Revelation iv. 2, 3. The chorists then sang "Hark! the sound of holy voices chanting at the crystal sea." The Rev. Mr. Anderson, vicar of Otley, pronounced the benediction, and the chorists left the church singing "Light's abode, celestial Salem." The performance of Mr. Brown on the organ was admirable. A collection was taken at the close of the service towards defraying the expenses in connection with the festival, amounting to £15.

RYDE.—By special desire, and under distinguished patronage, Herr Schubert gave an evening concert on the 10th ult., at the Town Hall, when the following artists appeared: Madlle. Uhle, Miss Matilda Scott, Madame Barnett, Mr. Stedman, Mr. Thurlay Beale, Mr. H. Parker (pianoforte), Master Van Praag (violin), and Herr Schubert (violinello). Miss Scott created a decided effect, and was encored in her solo, "Twas within a mile;" Mr. Stedman's excellent tenor voice and cultivated style were advantageously displayed in the songs, "The anchor's weighed," and "Maid of Athens," which were enthusiastically re-demanded; and a similar compliment was paid to Mr. Thurlay Beale in both his songs. Madlle. Uhle and Madame Barnett also won well deserved applause, and Barnby's Part-song, "Sweet and low"—given as a Quartet—was one of the most effective pieces of the evening. Solos were well performed by Mr. Henry Parker, Master Van Praag and Herr Schubert, and the talents of the three artists were effectively united in a Trio. The concert gave the utmost satisfaction to a large audience.

SHEFFIELD.—On the 4th ult. Mr. Charles Harvey gave a concert and organ recital in the Albert Hall; vocalist, Miss Bolingbroke, violin, Mr. J. Peck, and organ, Mr. F. Archer. Mr. Peck played with his accustomed ability, and Mr. Archer in his fantasia on Scotch airs and a selection from *Il Talismano*, especially, gave great satisfaction, a concerto by the two instrumentalists being also given in a masterly style.—On the 6th ult. Mr. William Pyatt, of Nottingham, gave a concert, at which Miss Emma Beasley, Madame Williams, Mr. Sims Reeves, and Signor Foli were the vocalists, and Herr Otto Bernhardt solo violinist. The reception given to the artists was of a highly gratifying character. Mr. Sims Reeves sang "Adelaide" and "My Pretty Jane," in response to an encore for which he gave "Tom Bowling." Signor Foli, in the duet "All's Well," with Mr. Reeves, as well as in his songs, "The Diver," Piniotti's "Raft," and "The Vicar of Bray," sang magnificently. Miss Beasley, in "Bid me discourse," gave great satisfaction, and Madame Williams was encored for her rendering of "Huntingtower." Two solos by Herr Bernhardt were well-executed, and greatly appreciated. An excellent choir of 16 voices, under the direction of Mr. G. H. Smith, gave a good selection of part-songs in a most able manner. Mr. S. Naylor was accompanist.

SKELMORLIE.—On Tuesday evening, the 11th ult., an Organ Recital was given in the Parish Church, by Mr. John E. Senior, the organist. The programme, selected from the works of Bach, Weber, Beethoven, Spohr, Batiste, and Sir G. Elvey, was rendered in a highly satisfactory manner. Solos by Gounod, Handel, and Haydn were excellently sung by two amateurs.

TORONTO, CANADA.—The Philharmonic Society, under the able conductorship of Mr. F. H. Torrington, has during the last season given the *Messiah* twice, and *Elijah* three times. The next series of concerts will include the *Creation*, *St. Paul*, the *Messiah*, and probably *Acis and Galatea*, or Signor Randegger's *Fridolin*.

ORGAN APPOINTMENTS.—Mr. F. H. Torrington (late of King's Chapel, Boston, U.S.), to the Metropolitan Chapel, Toronto, Canada.—Mr. W. J. Lamb, organist and choir-master to St. Patrick's Cathedral, and professor of music to St. Mary's College, Dundalk.—Mr. Walter Hermitage, organist and director of the choir to St. Mary's Church, Graham Street, Knightsbridge.—Mr. Jacob Bradford, Mus. Bac., Oxon., organist and director of the choir to St. Paul's, Paddington.—Mr. Alfred James Gosden to Lurgan Church, Westport, Co. Mayo.—Mr. S. E. Davies to St. Mary Magdalene's, Liverpool.—Mr. Alfred P. Standley, F.C.O., organist and music master to Rossall College, Fleetwood.—Mr. David Woodhouse to All Saints', Grosvenor Road, Piccadilly.—Mr. William J. Leask to Maberly Congregational Church, Kingsland.—Mr. J. H. Spinney to Sarum St. Edmund, Salisbury.

DURING THE LAST MONTH.

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3. ITALY	Italien	2	0	47. WANDERER'S SONG	Wanderlied	2	6
4. THE REAPER AND THE FLOWERS	Aerndtelied	2	0	Op. 71.				
5. THE PILGRIM'S SONG ...	...	Pilgerspruch	1	0	48. COMFORT ...	...	Tröstung	1	0
6. SWISS SPRING SONG ...	...	Frühlingslied	2	0	49. THE STORMY SPRING ...	...	Frühlingslied	2	0
7. MAY SONG ...	...	Mayenlied	1	0	50. TO THE ABSENT ONE ...	...	An die Entfernte	1	0
8. ANOTHER MAY SONG ...	...	Anderes Mayenlied	2	0	51. A VOICE FROM THE LAKE ...	...	Schilflied	2	0
9. EVENING SONG ...	...	Abendlied	1	0	52. IN A DISTANT LAND ...	...	Auf der Wandering	1	0
10. ROMANCE ...	...	Romanze	1	0	53. NIGHT SONG ...	...	Nachtlied	1	0
11. WELCOME TO SPRING ...	...	Im Grünen	1	0	Op. 84.				
Op. 9.					54. GREEN BOUGHS ...	...	O sage mein Herz	2	0
12. QUESTION ...	...	Frage	1	0	55. A HUNTER'S SONG ...	...	Jagdlid	2	0
13. AN AVOWAL ...	...	Geständniss	1	0	56. AUTUMN SONG ...	...	Herbstlied	2	6
14. WAITING ...	...	Wartend	1	0	Op. 86.				
15. IN SPRING-TIME ...	...	Im Frühling	1	0	57. MORNING SONG ...	...	Morgenlied	1	6
16. PARTING ...	...	Scheidend	1	0	58. THE LETTER ...	...	Ein Blick	2	0
17. IN AUTUMN ...	...	Im Herbst	1	0	59. THE DREAM ...	...	Allnächtlich	1	6
18. FAITH IN SPRING ...	...	Frühlingsglaube	1	0	60. DESERTED ...	...	Verlassen	2	0
19. SLEEPLESS ...	...	Sehnsucht	1	0	61. THE MOON ...	...	Der Mond	1	0
20. OF DISTANT LANDS ...	...	Ferne	1	0	62. OLD GERMAN SPRING SONG ...	...	Altdeutsches Frühlingslied	2	0
21. FORSAKEN ...	...	Verlust	1	0	Op. 99.				
22. RESIGNATION ...	...	Entsagung	1	0	63. FIRST SORROW ...	...	Erster Verlust	2	0
23. THE DYING NUN ...	...	Die Nonne	1	0	64. THE ANGEL ...	...	Die Sterne schauen	2	0
Op. 19.					65. THE FAVOURITE SPOT ...	...	Lieblingsplätzchen	1	0
24. OLD SPRING SONG ...	...	Frühlingslied	1	0	66. THE FERRY BOAT ...	...	Das Schiffein	2	0
25. THE FIRST VIOLET ...	...	Das erste Veilchen	2	0	67. FAREWELL ...	...	Fahrwohl	1	0
26. GREETING ...	...	Gruss	1	0	68. MAIDEN THOUGHTS ...	...	Es weiss und rath es doch keiner	2	0
27. SWEDISH WINTER SONG ...	...	Winterlied	1	0	Op. 34.				
28. FAIRY REVEL ...	...	Neue Liebe	2	0	30. THE JOY OF SPRING ...	...	Frühlingslied	1	0
29. JOURNEY SONG ...	...	Reiselied	2	0	31. AN OLD LOVE SONG ...	...	Minnelied	1	0
Op. 47.					32. ON WINGS OF SONG ...	...	Auf Flügeln des Gesanges	2	0
36. A LOVE SONG ...	...	Minnelied	1	6	33. ZULEIKA ...	...	Zuleika	2	0
37. THE HOUR OF DAWN ...	...	Frühlingslied	2	0	34. ALONE ...	...	Sonntagslied	1	0
38. PARTING AND MEETING ...	...	Volslied	1	0	35. A DREAM ...	...	Reiselied	2	6
39. THE FLOWERY TOKEN ...	...	Der Blumenstrauß	2	0	Op. 57.				
40. SLUMBER SONG ...	...	Bei der Wiege	1	0	42. OLD GERMAN SONG ...	...	Altdeutsches Lied	2	0
41. MORNING SONG ...	...	Morgengruss	1	0	43. HUSBANDMAN'S SONG ...	...	Hirtenslied	2	0
Op. 57.					44. SULEIKA ...	...	Suleika	2	0
42. OLD GERMAN SONG ...	...	Altdeutsches Lied	2	0	Op. 71.				
43. HUSBANDMAN'S SONG ...	...	Hirtenslied	2	0	48. COMFORT ...	...	Tröstung	1	0
44. SULEIKA ...	...	Suleika	2	0	49. THE STORMY SPRING ...	...	Frühlingslied	2	0
Op. 34.					50. TO THE ABSENT ONE ...	...	An die Entfernte	1	0
30. THE JOY OF SPRING ...	...	Frühlingslied	1	0	51. A VOICE FROM THE LAKE ...	...	Schilflied	2	0
31. AN OLD LOVE SONG ...	...	Minnelied	1	0	52. IN A DISTANT LAND ...	...	Auf der Wandering	1	0
32. ON WINGS OF SONG ...	...	Auf Flügeln des Gesanges	2	0	53. NIGHT SONG ...	...	Nachtlied	1	0
33. ZULEIKA ...	...	Zuleika	2	0	Op. 84.				
34. ALONE ...	...	Sonntagslied	1	0	54. GREEN BOUGHS ...	...	O sage mein Herz	2	0
35. A DREAM ...	...	Reiselied	2	6	55. A HUNTER'S SONG ...	...	Jagdlid	2	0
Op. 47.					56. AUTUMN SONG ...	...	Herbstlied	2	6
36. A LOVE SONG ...	...	Minnelied	1	6	Op. 86.				
37. THE HOUR OF DAWN ...	...	Frühlingslied	2	0	57. MORNING SONG ...	...	Morgenlied	1	6
38. PARTING AND MEETING ...	...	Volslied	1	0	58. THE LETTER ...	...	Ein Blick	2	0
39. THE FLOWERY TOKEN ...	...	Der Blumenstrauß	2	0	59. THE DREAM ...	...	Allnächtlich	1	6
40. SLUMBER SONG ...	...	Bei der Wiege	1	0	60. DESERTED ...	...	Verlassen	2	0
41. MORNING SONG ...	...	Morgengruss	1	0	61. THE MOON ...	...	Der Mond	1	0
Op. 57.					62. OLD GERMAN SPRING SONG ...	...	Altdeutsches Frühlingslied	2	0
42. OLD GERMAN SONG ...	...	Altdeutsches Lied	2	0	Op. 99.				
43. HUSBANDMAN'S SONG ...	...	Hirtenslied	2	0	63. FIRST SORROW ...	...	Erster Verlust	2	0
44. SULEIKA ...	...	Suleika	2	0	64. THE ANGEL ...	...	Die Sterne schauen	2	0
Op. 34.					65. THE FAVOURITE SPOT ...	...	Lieblingsplätzchen	1	0
30. THE JOY OF SPRING ...	...	Frühlingslied	1	0	66. THE FERRY BOAT ...	...	Das Schiffein	2	0
31. AN OLD LOVE SONG ...	...	Minnelied	1	0	67. FAREWELL ...	...	Fahrwohl	1	0
32. ON WINGS OF SONG	Auf Flügeln des Gesanges	2	0	68. MAIDEN THOUGHTS	Es weiss und rath es doch keiner	2	0
33. ZULEIKA	Zuleika	2	0	Op. 71.				
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36. A LOVE SONG	Minnelied	1	6	51. A VOICE FROM THE LAKE	Schilflied	2	0
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32. ON WINGS OF SONG	Auf Flügeln des Gesanges	2	0	62. OLD GERMAN SPRING SONG	Altdeutsches Frühlingslied	2	0
33. ZULEIKA ...	...	Zuleika	2	0	Op. 99.				
34. ALONE ...	...	Sonntagslied	1	0	63. FIRST SORROW ...	...	Erster Verlust	2	0
35. A DREAM ...	...	Reiselied	2	6	64. THE ANGEL ...	...	Die Sterne schauen	2	0
Op. 47.					65. THE FAVOURITE SPOT	Lieblingsplätzchen	1	0
36. A LOVE SONG	Minnelied	1	6	66. THE FERRY BOAT	Das Schiffein	2	0
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Op. 57.					50. TO THE ABSENT ONE	An die Entfernte	1	0
42. OLD GERMAN SONG	Altdeutsches Lied	2	0	51. A VOICE FROM THE LAKE	Schilflied	2	0
43. HUSBANDMAN'S SONG	Hirtenslied	2	0	52. IN A DISTANT LAND	Auf der Wandering	1	0
44. SULEIKA	Suleika	2	0	53. NIGHT SONG	Nachtlied	1	0

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THE ROYAL ALBERT HALL CONCERTS, EVERY EVENING.

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In submitting the following comprehensive and, it is believed, unique scheme of operations, the Directors do not think it necessary to insist upon the advantages of the noble edifice in which the Concerts will take place. They may point out, however, that its unequalled dimensions will enable them to organize performances on the completest scale, and of the most imposing character, under conditions adapted to the means of every amateur. Erected for a national artistic purpose, the Royal Albert Hall will thus be fulfilling its mission in the strictest sense. The Directors also desire to draw attention to the fact that in the colossal organ which has, from the first, been one of the greatest attractions of the Hall, they have such means of illustrating an important branch of musical art as are available no where else. With this object, the most eminent English and foreign performers upon the "King of Instruments" will appear from time to time.

Recognising the many legitimate forms of music, and appreciating their relative value, the Directors have determined to make the Concerts representative in the widest sense, by comprising within their scheme the subjoined features:—

I.—Classical, Orchestral, and Vocal Music.

This department will include, not only works by the recognised "great masters," but also the compositions of those who stand next in order of merit, and whose undoubted genius has not yet met with adequate appreciation. Not only will an act of justice be thus attempted, but a considerable element of novelty will be secured. The Directors propose so to arrange the programmes, from time to time, as to illustrate particular periods in the history of Music, and in the career of illustrious Composers—such, for example, as the "three styles" of Beethoven. Prominence will also be given to the instrumental Solos which abound in the repertory of classical music; the most eminent artists of the day being engaged for their performance. The Concerts of Classical, Instrumental, and Vocal Music will take place on Wednesday evenings, under the direction of

MR. BARNBY.

II.—English Music.

The first portion of each Tuesday's programme will be devoted to Orchestral and other works by English composers, thus promoting, it is hoped, a wider and more adequate appreciation of native art. Encouragement to the production of such works is, just now, of particular value, and the Directors have resolved upon doing their utmost by inviting the best known English musicians to write specially for these Concerts. Another attractive feature will be the performance of Glees—perhaps, the most distinctively national style of English music—by a body of eminent vocalists, under the experienced direction

of Mr. Montem Smith. The second part of the Tuesday programmes will contain Orchestral and Vocal selections, not exclusively English, chosen and arranged, as far as possible, to secure particular interest, historical and otherwise. In order that this important section of the scheme may receive undivided attention, the Directors have placed it under the efficient conductorship of

MR. JOHN FRANCIS BARNETT.

III.—Modern Orchestral Music.

The attention now claimed for works belonging to the modern and contemporary school, especially those of German origin, and the important influence such works are now exerting on every hand, have induced the Directors to set apart Friday evening in each week for their performance. Care will be taken to make the programmes thoroughly representative, and it is proposed to devote the second part of each to selections from the Operas, &c., of Richard Wagner, given in the most complete form allowed by concert-room exigencies. The Directors are happy to announce that the performances of Modern Orchestral Music will be under the direction of

MR. EDWARD DANNREUTHER.

IV.—Oratorio.

In any such scheme as the present, prominence must necessarily be given to those great musical epics, which have done so much to promote a love for true art among the English public. Performances of Oratorio will, therefore, take place every Thursday, on the same scale, and with the same completeness, as have distinguished the Concerts of the Royal Albert Hall Choral Society in previous seasons. The direction of this branch of the enterprise is confided to the experience and skill of

MR. BARNBY.

V.—Songs, Ballads, Madrigals, &c.

These legitimate forms of the art will supply material for each Monday's programme, in association with popular Orchestral Compositions and Instrumental Solos of various kinds. Prominence will be given to Madrigals and Part-Songs; for the adequate rendering of which a special choir has been organised.

CONDUCTOR.—MR. BARNBY.

VI.—Ballet and other Popular Music.

It is proposed to make the Saturday performance as generally attractive and entertaining as possible, consistent with the character and aim of the enterprise as a whole. The programmes will, therefore, be largely devoted to Ballet and other Dance Music, popular Songs and Instrumental Solos by the most eminent artists, care being taken that everything performed shall represent the best of its kind.

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The scheme, as above detailed, may be varied from time to time by the introduction of compositions for the Church, Operatic Selections, and other music, the claims of which ought not to be wholly ignored.

Analytical Programmes.

The Programme Books will whenever necessary, contain Analytical and Historical notes, specially written for these Concerts by

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Further Particulars will shortly be announced.

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THE MUSICAL TIMES, AND SINGING-CLASS CIRCULAR.

OCTOBER 1, 1874.

THE GLOUCESTER MUSICAL FESTIVAL.

BY HENRY C. LUNN.

THE encouragement and support which, as our readers know, we have always given to the Three Choir Festivals should, we think,—not only in the cause of charity, but in the interest of the spread of healthy art—be freely accorded by every musical journal. Were they merely monster gatherings, the attraction of which rested upon the fact of a guaranteed number of executants being assembled, under the control of a recognised Conductor from the metropolis, it might become a question whether the multiplication of such demonstrations in various parts of the country effected any real benefit to the progress of music; but it is precisely because they are not so that we feel inclined to do our utmost to perpetuate them. Much may be said respecting the local interest attaching to these time-honoured meetings—and our own experience has proved the truth of the assertion that very many of the residents in this part of the country have never heard the standard sacred works save at the Three Choir Festivals—yet there is a reason for their continuance which far outweighs any other that can be adduced, and this is the fact of their being given in a Cathedral instead of a Concert-room. The subdued and reverential feeling which it should be the mission of the great religious compositions to create, can never be so perfectly realised as amidst the sympathetic surroundings of these sacred temples. True it is that in the metropolis a more gigantic power is brought to bear upon the execution of these masterpieces; but the special feature we have dwelt upon is absent; and, instead therefore of urging those who have only heard an Oratorio in a Cathedral to attend a London performance, we would recommend those who have only heard a London performance to attend one in a Cathedral.

These preliminary observations are rendered additionally necessary at the present moment, for again is the continuance of the Three Choir Festivals threatened, and again does the chief opposition to them come from Worcester. All who trouble themselves to test the general opinion, must be aware that it is strongly in favour of non-interference in the present plan of conducting the Meetings; but Deans have unlimited power over Cathedrals; and if, in spite of the pressure from without, the use of a building which, as we have already said, is indissolubly bound up with the objects of the Festival, be refused in any one of the three Cities, we fear that these thoroughly English gatherings which have been zealously supported for upwards of a century and a half, not only by the most influential families of the neighbourhood but by a large portion of the local clergy, must fall, never to rise again.

No symptom of the conflict of opinions around us was perceptible, however, at Gloucester on the 8th ult., for the 151st meeting of the Three Choirs commenced in the Cathedral as quietly as if the three Deans had unanimously agreed to yield to the force of public opinion. At the morning service the regular choir was strengthened by those from Worcester and Hereford, but the sermon usually preached on the occasion was deferred until Friday evening. At one o'clock the first Cathedral performance began, the

works selected for the morning being Spohr's Oratorio, "The Last Judgment," and Weber's Cantata, "The Praise of Jehovah," the latter an adaptation of the "Jubel Cantate," a work almost unknown in England. The perfect rendering of Spohr's music was the theme of universal admiration. Such exquisite chorus singing has indeed but rarely been heard; for the tone, rich and sonorous as it reached the ear, appeared so thoroughly under command that the minutest shade of feeling was expressed in every piece. Were we to name any choruses for especial commendation, we might select, "Praise His awful name," "Destroyed is Babylon," and the Choral part of "Blest are the departed," the latter of which created such a powerful effect upon the listeners as to make us long for the presence of those who oppose the Festival on the ground of its desecrating the sacred character of the building. The solos were given by Misses Edith Wynne and Antoinette Sterling, Mr. E. Lloyd and Signor Agnesi; Miss Wynne deserving the highest praise for her impressive delivery of the music which fell to her share—and especially for her singing of the duet, "Forsake me not," with Mr. Lloyd, which we scarcely ever heard go better.

Weber's "Jubel Cantate," now styled "The Praise of Jehovah," which followed the Oratorio, was composed in 1818 to celebrate the fiftieth anniversary of the accession of the King of Saxony, but was not performed on that occasion, owing most probably to the strong feeling in favour of Italian music at the Court, although other reasons are assigned. The original words were supplied by Friedrich Kind, author of the libretto of "Der Freischütz;" but English translators, regarding the intention of the composer as but of secondary importance, have provided us with two versions of the text, Mr. Hampden Napier calling it "The Festival of Peace"—in which form it was given at Weber's concert in London—and Mr. F. W. Rosier transforming it into a "Sacred Cantata," under the title which was presumed to justify its admission into the programme of the Gloucester Festival. But religious words, when sung to secular strains, will jar upon the feelings of all earnest listeners, even in a Concert-room; and we need scarcely say that in a Cathedral the incongruity is made still more apparent. Believing, therefore, that in justice to the composer, we should judge his work rather as the "Jubel Cantate" than "The Praise of Jehovah," we are inclined to give it a high place amongst the small number of compositions written to order which have survived the occasion for which they were designed. The music, although never rising to sublimity, is highly dramatic throughout, the variety of style in each movement keeping the attention constantly alive, and the excessive richness and originality of the instrumentation giving an indescribable beauty to the general effect of the work, especially when mentally united with the words to which Weber set the music. The opening Chorus is extremely fine, the bold diatonic harmonies assigned to the voices and the picturesqueness of the orchestration most appropriately glorifying the subject which the composer designs to illustrate. The trio for soprano, tenor and bass, to an accompaniment of stringed instruments *pizzicato*, the full choir entering *pianissimo* on the half bar, whilst the principal voices are sustained, has a charming effect; and there is much imposing grandeur in the climax of the movement, which is unquestionably, in a musical point of view, the finest in the work, although others may probably more catch the public ear. The Recitative and Air for tenor, preceded by a flute solo—excellently played

by Mr. Radcliff—reminds us strongly of “*Der Freischütz*,” both in the voice part and instrumentation; but it is extremely vocal, and the melody, although not striking, is sufficiently attractive without the alterations which Mr. Bentham occasionally made, in order to show off his high notes. The *Scena*, for Soprano, which follows, failed to produce much effect, in spite of its fine rendering by Madlle. Titiens. Although thoroughly dramatic, it is somewhat laboured (with the exception of the short and impressive *Andante*), and certainly the words to which the last movement was sung were not calculated to enhance its welcome amongst the piously inclined of the audience. The Chorus (ushered in by a brief tenor Recitative) describing the gradual gathering of the tempest, is highly effective, the attraction of the piece being materially aided by the appropriateness of the instrumentation. A bass Recitative then introduces a duet for soprani, the entry of the Chorus, after a short interval, on a supplicating phrase of great beauty, adding much intensity to the prayer commenced by the two solo voices. The piece concludes with a falling dominant seventh for the trebles, leading, after a pause, into a bass solo, with chorus, which is admirably sustained throughout, and as far as we could judge, appeared to be much appreciated by the audience. Preceded by a bass Recitative, the Quartett, with Chorus, now occurs which we are told was enthusiastically encored when the Cantata was performed at the composer's concert. This we can readily imagine, for English audiences were not trained in 1826 to the comprehension of the higher class of music, and usually expressed their approbation, therefore, at the pieces which it required the smallest amount of trouble to understand. The florid soprano part of the Quartett reminds us of the brilliant displays written by the Italian composers for the *prima donna* of an Opera, the other vocalists being regarded merely as the meek attendants of the popular favourite. The passages are decidedly commonplace; but sung as they were on this occasion by Madlle. Titiens, there can be little wonder at the gratification they afforded to the many who were attracted rather by the artists than by the art. The final Chorus, which commences after a few recitatives for tenor and soprano, is extremely short; and, although well written, rather disappointing as a climax to a work of such pretension. In addition to the vocalists already named, mention must be made of Miss Griffiths, who has a good mezzo-soprano voice, and sang with excellent expression in the duet with Madlle. Titiens, and also of Mr. Lewis Thomas, who gave the bass music allotted to him with much effect. On the whole we believe that this Cantata contains so much that is really good, and moreover is so thoroughly characteristic of its composer's individuality, that after its resuscitation at this Festival there is little chance of its being again consigned to oblivion, and the thanks of all musicians, therefore, are due to Dr. Wesley for drawing attention to its many beauties.

The evening's performance in the Cathedral comprised the first and second parts of Haydn's “*Creation*” and Rossini's “*Stabat Mater*.” In the first work the solos were entrusted to Madlle. Titiens, Miss Edith Wynne, Mr. E. Lloyd and Mr. Lewis Thomas, all of whom acquitted themselves to perfection. Madlle. Titiens in “*The marvellous work*” and “*With verdure clad*,” and Miss Wynne in the air, “*On mighty pens*,” especially, delighting every listener. The principal singers in the “*Stabat*” were Madlle. Titiens, Madame Trebelli-Bettini, Mr. Ben-

tham, and Signor Agnesi. With the exception of Mr. Bentham, who sang flatly throughout the evening, no better exponents of Rossini's glowing composition could have been selected. So thoroughly operatic is the music that none but operatic singers can do it full justice; and after the brilliant duet, “*Quis est homo*,” the buzz of satisfaction was sufficiently audible to prove the intense pleasure of the audience. The choruses in both works were well given; and, with few exceptions the *tempi* of the various pieces were thoroughly satisfactory.

But little comment is necessary upon the performance of “*Elijah*” on the second morning of the Festival. Miss Edith Wynne took the whole of the principal soprano solos in the first part, and Madlle. Titiens those in the second part. Miss Antoinette Sterling, with a lovely contralto voice and thoroughly earnest style, has yet to rid herself of certain mannerisms which militate against her universal acceptance as an Oratorio singer. Her delivery of “*O rest in the Lord*” was slightly marred by, as it appeared to us, the very effort to make it effective, in proof of which we may say that much of the other music, which seemed to flow more spontaneously, produced a better impression upon the auditors. Mr. Bentham's solo, “*Then shall the righteous*,” in the second part, suffered materially by comparison with Mr. Lloyd's excellent rendering of “*If with all your hearts*,” in the first part; but he sang better in tune, and that was, at least, a real comfort to the listeners. Signor Agnesi's fine voice told with admirable effect in the music of the Prophet; but to us he appeared indisposed, and consequently much of the dramatic feeling of which we know he is possessed seemed wanting. In the pathetic parts, however, he was everything that could be desired, the impressive air, “*It is enough*,” especially, being most effectively rendered. A good word must be again said for Miss Griffiths, who lent efficient aid in some of the subordinate solos and concerted music; but the double Quartett—in which Mrs. Smith, Mr. Hunt, Mr. Poole and Mr. Merrick joined the principal vocalists—was by no means well sung. The fine training of the choir was again observable throughout the Oratorio; but the Chorus, “*Thanks be to God*”—the grand culminating point of the first part—was, as usual, interrupted by the frantic efforts of the Stewards to get ready for lunch: surely these gentlemen, who are so prominent in enforcing what they term “*order*” in the Cathedral, should feel that there is a reverence due to a sacred work, as well as to the building in which it is presented.

On Thursday morning Mendelssohn's “*Lobgesang*” and Rossini's “*Messe Solennelle*” were given. The instrumental movements in the first-named work were performed with a delicacy and precision scarcely ever equalled; the “*Adagio religioso*” gaining much in effect by being taken somewhat slower than we have been accustomed to hear it in the metropolis. Good as the chorus singing had been on the first two days of the Festival, we can scarcely call to mind anything so absolutely perfect as the manner in which the beautiful choral movements of Mendelssohn's work were rendered on this occasion. The subdued expression wherever the choir accompanied the principal voices contrasted admirably with the power and decision in the jubilant choruses, the soprani in the final movement, “*Ye nations offer to the Lord*,” ringing out the upper B flat with a clearness and certainty of intonation impossible to be overpraised. The soprano solos were excellently sung by Miss Edith Wynne and Miss Griffiths (who

also gave with much effect the duet, "I waited for the Lord") and Mr. E. Lloyd again proved himself a genuine artist by his delivery of the tenor music, especially those intensely dramatic recitatives, "Watchman, will the night soon pass?"

The substitution of so perfectly trained a choir as that assembled at this Festival, for the coarse Italian singers who were first entrusted with the exacting choruses of Rossini's "Messe Solennelle" in St. James's Hall in 1869, was certainly a vast improvement; but we like the work no better than we did on a first hearing. The "Stabat Mater," in spite of its undoubted operatic character, is taken to heart, both by vocalists and listeners, on account of the excessive beauty of its melody; but in the "Messe Solennelle" Rossini, in attempting to escape from the secular, has not succeeded in arriving at the sacred, style, and the consequence is that the conflict between two opposing schools is obviously stamped upon every movement in the work. When the Mass was first heard in England we frankly recorded our conviction of the truths we have now stated; and although this opinion differed from that of most of our contemporaries, it appears to us that Time has already endorsed the justice of our remarks. As we have already said, the choir did ample justice to the whole of the choruses—the difficult "Cum sancto spiritu," with its thoroughly "Rossinian Fugue," being especially well sung—and the principal solo vocalists, Madlle. Titiens, Madame Trebelli-Bettini, Mr. Bentham and Signor Agnesi, gave the solos with much effect, Mr. Bentham doing more justice to himself than he had hitherto been enabled to do in the music allotted to him in the Cathedral.

The "Messiah" on Friday morning, the last day of the Festival, attracted, as usual, a large audience. The chorus singing in this work was again a conspicuous feature, "And He shall purify," "For unto us a child is born" (the latter being taken so fast as to make the execution of the passages extremely difficult) the "Hallelujah" and the final Chorus, "Worthy is the Lamb," affording conclusive evidence of the admirable manner in which the choir had been prepared. The principal singers were Madlle. Titiens, Miss Edith Wynne, Miss Griffiths, Madame Trebelli-Bettini, Miss Antoinette Sterling, Mr. E. Lloyd, Mr. Bentham, Mr. Lewis Thomas and Signor Agnesi.

At the services in the Cathedral on the mornings of the Festival week, the only living composer represented was Dr. Wesley; and this was again the case at the service on Friday evening, when his Anthem, "Praise the Lord, oh, my soul," was given. The special sermon, preached by Canon Barry, was as direct an attack upon the manner in which the Festivals had been recently conducted as could be well made from a pulpit. Some few Oratorios, which he named, were, he said, well suited for performance in a Cathedral, and we were therefore left to infer that others were not. The tendency of his discourse was undoubtedly to urge upon his hearers the advisability of reverting to the original object of these Meetings, which, as he said, was to cultivate sacred music, and to improve, through the aid of music, the worship of God. If the service of that evening were to be taken as any specimen of what the future Festivals are to be, we tremble for the poor widows and orphans for whose benefit they are carried on, for assuredly more slovenly singing we have rarely heard within the walls of a Cathedral.

The secular concerts on Wednesday and Thursday evenings in the Shire Hall, were in many respects exceedingly attractive. At the first a very good

selection from Mozart's Opera, "Don Giovanni," was given, which displayed to much advantage the talents of the principal vocalists engaged at the Festival. We may also mention that Miss Antoinette Sterling seemed here on firmer ground than in the Cathedral, her singing of three German songs, by Schubert, Schumann and Mendelssohn respectively, and also of the old ballad, "The three ravens," creating a marked effect upon the audience. A welcome item in the programme was the performance of the Adagio and Rondo from Beethoven's "Emperor" Concerto, by Miss Agnes Zimmermann, who was warmly greeted on her appearance, and recalled to the platform at the conclusion of the piece by an audience apparently thoroughly appreciating her refined and intellectual rendering of this great work. Mr. Carrodus's playing of Ernst's violin Fantasia on "Otello" was also a grand success; and Mozart's "Jupiter" Symphony, which commenced the second part, was much applauded. At the second concert Mendelssohn's Overture to the "Midsummer Night's Dream" played the people into their seats; and as the whole of the music to the play followed, a good opportunity was given to the Stewards and their friends for light conversation before the anxiously expected solos commenced, a privilege of which they availed themselves to the utmost extent. The selection from "Oberon," in the second part, enabled us to hear one of the finest renderings of the Scena, "Ocean! thou mighty monster," by Madlle. Titiens, ever given either on or off the stage, the last note being the signal for a burst of applause which seemed fairly to overwhelm the vocalist. Amongst the miscellaneous songs we may mention the intelligent singing of Miss Griffiths in Gounod's "Quando a te lieta," which was encored, and the refined interpretation of two of Dr. Wesley's songs, by Miss Sterling, accompanied on the piano-forte by the composer. An Andante and Rondo Capriccioso, by David, was finely played on the violin by M. Sainton, and applauded most enthusiastically, a compliment due alike to his finished performance of this piece and his unwearied exertions as leader of the orchestra during the Festival. The concert concluded with "Rule Britannia" and the National Anthem, in both of which Madlle. Titiens sang the solos.

In considering the principal features of this Meeting—which promises to be the one from which we may date either the decline or the more permanent establishment of these interesting gatherings—one or two subjects strike us as worthy of attention, more especially as on all sides we have heard them debated during the Festival. In the first place we believe that influence has been at work in the selection of the vocalists; for, without mentioning names, we see some passed over who ought to have been engaged, and some engaged who ought to have been passed over. This must be remedied in future, if the good opinion of competent judges is worth securing; and that it is so should we think be apparent to all who see how the weak points in the general management may, at the present moment, be seized upon as a reason for dissatisfaction. Then, with regard to the local Conductor, we may at once say that, in spite of certain short-comings, our conviction that the plan which has been successfully pursued for so many years is the right one, remains unshaken. We know that there have been occasional "slips," but without hesitation can affirm that, under more experienced Conductors, we have heard quite as many. The music at the present Festival has gone almost uniformly well—indeed the rendering of some works has

been the finest within our recollection—and we congratulate Dr. Wesley most heartily upon a result which we cannot but consider is mainly owing to his zeal and energy in the cause. Respecting the production of novelty at these country Festivals, we have also a word to say. The constant cry for “new works” is one in which we have never heartily joined. Next to the universally accepted creations of the great composers, which are always cordially welcomed by a large majority of the audience, we would earnestly recommend those which, although signed by names offering a sufficient guarantee for their excellence, have been allowed, from some unexplained cause, to remain in obscurity. Only students who, undeterred by the much lauded novelties around them, seek merely for what is of real artistic value, can be aware of the many gems which have been unaccountably thrown aside; and it is their duty, as it should be their pleasure, to urge upon those invested with power the advisability of bringing such treasures before the general public. We have no desire to discourage the efforts of rising composers, but great Festivals should be devoted to great works; and, although the compositions of writers who have earned a high reputation might be admitted, after trial, in the programme, we cannot be made to believe that it is either an artistic or a politic step to ignore the existence of old works by men of genius in order to give a “commission” for a new one, the merit of which is first to be tested at its public performance.

We have now only to award a line of praise to Mr. Townshend Smith, who presided at the organ during the Cathedral performances in the morning, and to Mr. Done, who ably accompanied some of the vocal music on the pianoforte at the evening concerts. We are glad to find that the Festival collections amounted, with the subscriptions of the Stewards, to upwards of a thousand pounds; and sincerely hope that so excellent and legitimate a method of providing for the widows and orphans of the poorer clergy may continue to receive that powerful aid which alone can ensure its stability.

IN the August number of the *Musical Times*, we gave a list of the principal works to be performed at the Liverpool Musical Festival, which began on the 29th ult., with every prospect of unequalled success. At the Leeds Festival, which commences on the 14th inst., the vocalists engaged are Madlle. Titiens, Madlle. Singelli, Madame Alvsleben, Madlle. Trebelli-Bettini, Madame Patey, Mr. Sims Reeves, Mr. Lloyd, Mr. Bentham, Signor Campanini, Signor Giulio Perkins, Signor Agnesi and Mr. Santley. The salient points of the programmes appeared in our July number; but we are glad to find that, in addition to the works there named, Schumann's Cantata, “Paradise and the Peri,” is to be given at one of the evening concerts. Respecting the appointment of Mr. Broughton as Chorus-Master, in place of Mr. R. S. Burton, we have received a pamphlet from the latter gentleman, in which a detailed account of his differences with the Committee is given. At the commencement of this he says, with reference to the letter which he received cancelling his appointment, “I made up my mind not to take any notice of it at present, as I did not wish in any way, to interfere with the success of the Festival.” We much regret that he did not adhere to this resolution.

AN article in a recent number of the *North British Daily Mail*, calls attention to a fact which cannot be too widely known, viz., that whilst the Report of the

Privy Council on Elementary Education in England contains several separate and independent statements of the progress of music in Schools, the Report on Education in Scotland does not even mention the subject. Considering, as the writer of this article says, that although ignored by the several Inspectors whose reports are published, many schools in various parts of Scotland have been examined in vocal music, and the result of the inspection has been the gaining of the full grant of One shilling per scholar, the omission of any allusion to so important a branch of Education in the “Scottish Blue Book” appears somewhat singular. Into the superior merits of the Tonic sol-fa method, as opposed to that of Mr. Hullah—so prominently set forth in the article to which we have alluded—it is no part of our intention now to enquire; but we are decidedly of opinion that the matter is of too much importance to be passed over.

We think it very questionable whether M. Hervé attributes the failure of his “Ashantee Symphony,” to the education of the people or to their want of it. For ourselves, it is a matter of much satisfaction to think that a “Promenade” audience will no longer listen to those descriptive military pieces which proved so attractive in the days of the late M. Jullien. Were the rage for such compositions to obtain, it would materially stimulate the efforts of those who advocate National arbitration; for assuredly one of the greatest blessings of peace, to musicians at least, is the absence of any encouragement to write “War Symphonies.”

THE Prospectus of the Brixton Choral Society announces four concerts during the season 1874-5, at which the following works will be performed:—The Rev. Sir F. A. G. Ouseley's Oratorio, “St. Polycarp,” J. F. Barnett's Cantata, “Paradise and the Peri,” G. A. Macfarren's Oratorio, “St. John the Baptist,” Spohr's Oratorio, “Calvary,” and Handel's Oratorio, “Saul.” The Society is, as usual, under the conductorship of Mr. William Lemare, who has for so many years proved himself a most able guardian of its interests.

THE Monthly Concert of the St. George's Glee Union was given at the Pimlico Rooms on the 4th ult. The choral portion of the programme included the “Macbeth” music, “Sir Knight,” “Softly fall,” “Fairy Song,” and “Good Night, Farewell.” Miss Horder, Miss Janet King and Mr. Thurley Beale were very successful in a number of well-known songs. The programme also comprised songs by Mr. Beaumont and Mr. Ellis, a pianoforte solo by Miss Clara Buley, a violin solo by Mr. F. Augarde, and a clarionet solo by Mr. E. Augarde.

THE Prospectus of the Nineteenth series of Saturday Concerts at the Crystal Palace is unquestionably one of the most interesting yet issued; and, as—unlike those promising announcements of the Italian Opera season—the pledges are usually fully redeemed, the music-loving public may confidently rely upon hearing, during the twenty-five performances promised, not only some of the best standard compositions, but many which have never before been given in this country. Among the works selected for performance are the following:—Bach's Sacred Cantata, “My spirit was in heaviness,” for Solo Voices, Chorus, and full Orchestra; Suite for Orchestra in C—both for the first time; Handel's “Allegro and Penseroso,” with additional accompaniments by R. Franz—first time; Two Symphonies by Haydn—both first time; Mozart's Adagio and Fugue in C, for Orchestra, Violin Concerto in D (both first time), and Jupiter Symphony; Schubert's Grand Symphony in C, No. 9; Overture and Selection from the Operetta of the “Zwillingsbrüder” (1819); “Die Allmacht,” song (Op. 79), adapted by Liszt for Male Chorus and grand Orchestra—both first time; Beethoven's

Mass No. 1 in C; Symphonies Nos. 1, 2, and 8—being those not played last season—with others of the Nine; Mendelssohn's Psalm xcv., for Solos, Chorus, and Orchestra—first time; the Reformation and Italian Symphonies; Schumann's Symphony in C, and the Manfred music; Weber's Jubilee Cantata, for Solos, Chorus, and Orchestra—first time; Spohr's Symphony No. 1, in E flat—first time; Hiller's Dramatic Fantasia, for full Orchestra; Gade's "Spring Fantasia" (*Frühlings Fantaisie*), for Pianoforte, Orchestra, and Solo Voices—first time; Joachim's Violin Concerto in G—first time; Brahms's Serenade for small Orchestra, the "Hungarian dances," arranged by the composer for full Orchestra—all for the first time; the Pianoforte Concerto; R. Wagner's "A Faust Overture"—first time; Selection from *Lohengrin*; Liszt's Pianoforte Concerto, No. 2 (in A)—first time; Rubinstein's Overture to Dimitri Donskoi—first time; Raff's "Lenore" Symphony, No. 5 (in E)—first time; Lachner's Suite, No. 6, for full Orchestra—first time; Sir W. S. Bennett's Symphony in G minor; P.F. Concerto, No. 4; Sir Julius Benedict's New Symphony, No. 2, in C—first time; G. A. Macfarren's New Violin Concerto (G minor)—first time; Henry H. Pierson's Overture, "Romeo and Juliet"—first time; Alfred W. Holmes's "Jeanne d'Arc," for Solos, Chorus, and Orchestra—first time; Rev. Sir F. A. G. Ouseley's "Hagar," an Oratorio—first time; a Selection from Sullivan's "Land and Sea"—first time; with works by J. F. Barnett, H. Holmes, H. Gadsby, and other English Composers. The artists already engaged are Madame Lemmens-Sherrington, Madame Alvsleben, Miss Edith Wynne, Madame Patey, Miss Sterling, Mr. Sims Reeves, Mr. Santley, Signor Agnesi, Mr. Vernon Rigby, Mr. Lloyd, Signor Foli, Madame Schumann, Madame Norman-Neruda, Madame Essipoff, Miss Marie Krebs, Herr Joachim, Mr. Wieniawski, Mr. Carrodus, Mr. Charles Hallé, Herr Pauer, Herr von Bülow, Mr. Franklin Taylor, Mr. Dannreuther and Signor Piatti. Everybody will be gratified to find that Mr. Manns retains his post of conductor. The first concert is announced for the 10th inst.

WE are informed that Miss Emily Tate (the pianist) has lately been playing before the Court at Osborne; and, in recognition of her talent, has been presented by H.R.H. the Princess Beatrice with a splendid gold watch, set with diamonds.

WE extract the following paragraph from the *Times* of the 22nd ult.:—"On Saturday last the first meeting of the Worcester Committee of Stewards of the Festivals of the Three Choirs was held at Worcester. The Mayor of Worcester, Mr. Goldingham, presided, and Lord Hampton (who takes great interest in the continuance of these triennial meetings) was present. According to the usual order, next year's festival will be held at Worcester, and hence the meeting at Worcester on Saturday. The meeting was with closed doors. Although two hours were occupied in debate, the only tangible result was the instruction of the Hon. Secretary (the Rev. T. L. Wheeler), to make the usual application to the bishop of the diocese to allow himself to be nominated president, according to precedent in such cases. When the reply is received in the affirmative (as it is hoped and expected to be), the next step will be a formal application to the Dean and Chapter of Worcester to allow the use of the cathedral for the oratorios. Their decision will be awaited with some anxiety. Dr. Barry, one of the Chapter of Worcester, who, it will be remembered, preached the festival sermon at Gloucester at the close of the late festival, has just caused his sermon to be printed. He has also written an appendix in explanation of his opinions on the subject of holding the festivals in the cathedrals. After glancing at the chief grounds of objection raised to the old and the existing system, he proceeds to explain the scheme which he would substitute for the present one. He then applies himself to the arguments which he is aware would be raised to his scheme. First, as to the funds. He acknowledges at once that they could not hope to engage the greatest artists. 'We could not afford to pay £350 to one singer, and £250 to another; we must dispense with some of the

accomplished instrumentalists who now come down from London; we could no longer make our cathedral rival in this respect the Crystal Palace or Exeter Hall.' But he has no fears that the charity will materially suffer. In conclusion, he does not see why the action of Worcester in this matter need necessarily determine that of Gloucester or Hereford; and he adds:—"The request for the use of the cathedral in 1875 will, I understand, be made almost immediately, and will, of course, receive the most careful and respectful consideration from the Dean and Chapter. Whatever the issue of that consideration may be, it is clear that some offence must be given to one or other of the parties opposed to each other on this vexed question."

THE Third Annual Dinner to the Choir of St. James's, Clerkenwell, given by Mr. T. Hastings Miller (organist), took place on Friday, August 28th, at the Crown Hotel, Broxbourne. Messrs. Culver and Goad, Churchwardens, and the Rev. J. H. Rose, Curate of the Parish Church, were also present. Mr. T. Hastings Miller occupied the chair, and the Rev. J. H. Rose the vice-chair. The usual toasts were given, and some vocal music was well executed by the choir.

THE Plymouth Vocal Association, under the honorary conductorship of Mr. F. N. Löhr, announces the following works for performance during the coming season:—Handel's "Messiah" and "Judas Maccabæus," Macfarren's "St. John the Baptist," and Cummings's "Fairy Ring."

THE sale of tickets for the Leeds Musical Festival is proceeding very satisfactorily. On the first day for purchasing single tickets there was quite a rush for an early selection of seats. According to present indications, Friday morning is the most popular, when Macfarren's "John the Baptist" and Rossini's "Stabat Mater" are to be performed.

AT the Harvest Festival at St. Mary's, Haggerstone, on Sunday evening the 13th ult., the spacious church was crowded with an attentive auditory. The music consisted of Tallis's Responses, H. Smart's Service in F, Goss's Anthem, "Fear not, O Land," Handel's "Hallelujah Chorus," and Processional Hymns, *Ancient and Modern*, Nos. 223 and 360. The whole was finely rendered by St. Mary's Choir. Mr. W. R. Coventry presided at the organ, and played a selection of well chosen voluntaries after the service with his usual ability.

AT the conclusion of Evensong on St. Matthew's Day, the gentlemen of the Choir of St. Matthew's Church, Upper Clapton, presented William Cockell, Esq., with an ivory *bâton* and two volumes of Dr. Greene's Anthems, in appreciation of his valuable services as Honorary Director of the Choir, coupled with the hope that he might long continue to retain his office, and maintain the Choir in its present state of efficiency.

REVIEWS.

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The History of Music (Art and Science). Volume I. From the Earliest Records to the Fall of the Roman Empire. By W. Chappell, F.S.A.

WHILE the "Music of the Future" has of late been commanding the attention of at least a great portion of the musical public, Mr. William Chappell has directed his thoughts and researches towards the Music of the Past. But, whereas the ideal of our modern so-called reformers is to be realised in the resuscitation of the drama of ancient Greece, we question whether modern musical art will be greatly influenced by facts brought to light, concerning the systems of music prevalent among the ancients. Many a lover of the art, eager for information on the subject, has turned away from it, confused and disheartened, on reading such accounts as are to be found in the *Histories* of Sir John Hawkins and Dr. Burney, or in Boëthius' elaborate, but hopelessly abstruse, work "De Institutione Musica." Dr. Burney, indeed, at the very out-

set casts a gloom over the subject, calling it "a dark and difficult" one, that had "foiled the most learned men of the two or three last centuries." There were, however, not wanting writers of a more enthusiastic disposition who, not being encumbered by any real knowledge of the subject, and, consequently, in a position to let their imagination have full play, spoke of the music of the ancient Greeks as something far surpassing in sublimity anything which modern art could produce. The truth is that, old as the cultivation of music, as art and science, may be, the study of its history is of comparatively recent date. The above-named works of Hawkins and Burney are, in fact, little more than copious collections of historical material, valuable chiefly, when relating to periods immediately preceding that in which they wrote. Since the appearance of these works the number of detail-studies has vastly increased. The last fifty years have laid open to Egyptian scholars a mass of inscriptions and monuments, which leave no doubt whatever of the cultivation, in an advanced state, of music among that ancient nation. On the other hand the correctness of interpretation of Greek authors upon music, on the part of Boëthius, Meibomius and others, has long been questioned by German scholars, who have published a number of essays bearing on the point. Thus there is an enormous quantity of material awaiting the sifting hand of the historian, who would combine in himself the qualities of a good musician and sound scholar—who would have the courage to abandon leading strings, to follow which had been the easy task of former compilers.

Mr. Chappell possesses all these qualities, and in no common degree. His exposition is throughout lucid, and his arguments perfectly legitimate. His manner of going to work at once enlists our sympathies. Discarding all pseudo-authority, wherever it offers information at second hand, he turns at once, as a true student of history, to the source. Wading again through the treatises of Plato and Aristotle, aided by a general knowledge of music, which the savant Boëthius for instance never possessed, he is enabled to arrive at interpretations which, in some cases, throw an entirely new light upon the subject of the Greek systems. It is, of course, impossible to give anything like a fair *resumé* of the views expounded in this important volume, within the limited space of a review. We must content ourselves with just touching upon one or two of the main features.

Ex Oriente Lux; to Egypt Mr. Chappell traces the origin, not only of the Greek octave system in its perfection, but of harmony itself. There is, indeed, a decided tendency among a portion of modern scientific men, to look for the roots of all the most important elements of our knowledge and civilisation in the East. We are not prepared to deny the existence of some kind of harmony, even among a nation at whose musical capacities we can guess merely by the variety and construction of their musical instruments, as represented by their artists. But supposing the painters of that period to have made the accuracy of detail a special study, we do not quite see, why a painting, representing three Egyptian flute players performing on flutes of different lengths, should be "a proof, amounting to demonstration," of the use of harmony among the founders of the Pyramids. We feel more *en rapport* with our author, when he deals with the Greek octave system, which, he thinks, was introduced into Greece from Egypt in the seventh century B.C. This explanation and reconstruction, as it were, of the Greek scales, is indeed among the chief merits of Mr. Chappell's book. It is perfectly plausible, and backed up by sound and solid reasonings. It shows the Greek system to have possessed a vitality, and, to some extent, an elasticity, which in itself constitutes *prima facie* evidence of the use of harmony within its limits. There is, however, more direct proof than this, and here we cannot do better than quote Mr. Chappell's admirable translation of a passage in the *Laws* of Plato, as bearing directly on the question. "Both the player on the Kithara and the learner," says Plato, "ought to avail themselves of the sound of the lyre, for the sake of the exactitude of its notes, to play in unison with the voice, note for note. But, as for playing different passages and

flourishes upon the lyre, when the notes for the instrument vary from those intended for the voice—or, when close intervals of the chromatic and enharmonic scales are opposed to the wider intervals of the diatonic—also, when there are quick to slow, or high to low notes, thus making varied harmony, or running together in octaves. And in like manner, as to adapting the manifold diversities of rhythm to the notes of the lyre, it is unnecessary that all these things should be learned by those who have to acquire a serviceable knowledge of the art and science of music within three years, on account of the speed that is demanded—for opposite principles, confusing one another, cause slowness in learning." "Three years," the translator justly adds, "would not have been required only to learn to accompany the voice in unison with the lyre." There is, however, no attempt on the part of Mr. Chappell to define the extent to which harmony was practised in ancient Greece, and, unfortunately, the only remnant of melodies of unquestioned Greek origin is not calculated to create a high opinion of the music of the period to which they belong. The three hymns, dedicated respectively to Calliope, to Apollo, and to Nemesis, which were first timed and barred by Burette in 1720, and afterwards re-printed with slight modifications, by Burney, Forkel and others, are here published with Mr. Chappell's notions of the rhythmical arrangement of syllables; two of them having been harmonised by Mr. G. A. Macfarren. It may, however, be fairly questioned, whether the result is Greek music. That, in spite of the difficulties Dr. Burney encountered in the matter, these melodies can be harmonised, does not, indeed, prove very much, seeing that the airs of the most savage nations are susceptible of harmony. But, by making such tunes form part of a modern tissue of harmonies, they become an essentially modern piece of music. Besides, if it be true that these remains of Greek music were originally harmonised, are we quite sure, presuming the parts to have been written separately, that they represent really a melody, and not a portion of the original harmony?—A good deal of space in Mr. Chappell's work is, of course, occupied by a descriptive account of the musical instruments of the ancients. This is not the least valuable portion of the book, and one replete with interest even to the amateur, who cares little about the Greek octaves, and who may, perchance, consider the above-mentioned hymns very harmless specimens of art indeed. Glancing at the admirable illustrations of a variety of instruments, which abound in this volume he will regret being unable to call into life again the hand which made them speak; he will long for an air, sung by "a Greek maiden, accompanying her voice upon the lyre or other instrument of the harp kind" which, according to Mr. Chappell, "could hardly be distinguishable from the minor airs of modern Europe." How soon it would settle all controversy, clear away all difficulties! As it is, we have to content ourselves with reading aright the Greek writers concerning the theory of the art in their days; to listen, as it were, with our eyes, in determining the musical capacities of the many instruments of sound of which representations have been handed down to us. To shape these materials into anything like a consistent whole, is indeed an arduous task, and Mr. Chappell has proved himself fully equal to it. Inasmuch as a "History of Music" should be a sympathetic and comprehensive picture of the position occupied by the art at a given period, showing how far it penetrated the national and social life of a people, such a history, as regards the ancients, has yet to be written. But Mr. Chappell's book will, we think, prove the groundwork for such a future historical picture. He has had to remove a mountain of misconceptions and misrepresentations on the part of those, who spoke with supposed authority, before he could prove that the subject with which he was dealing is not such a "dark and difficult" one after all.

NOVELLO, EWER AND Co.

The Pilgrimage of the Rose. Cantata; founded on a Poem by Moritz Horn; the English adaptation by Miss

Louisa Vance. The music composed for Solo Voices, Chorus and Orchestra, by Robert Schumann.

HOWEVER opinions may differ as to the value of the more important works of Schumann, there can be no question that in his Cantatas there is a vitality which must ensure for them an undying popularity. His "Paradise and the Peri" is growing rapidly in the estimation of all good judges in this country; and when the "Pilgrimage of the Rose" shall have become more extensively known, an equal result may be confidently anticipated. The poem upon which the Cantata is founded, by Moritz Horn, is one especially suited to inspire the genius of Schumann; and in its English form, the beauty of the original is so well preserved that we can scarcely imagine the music not to have been written to the words. A Rose—so runs the story—hearing youths and maidens singing of love, sighs to be a mortal, and the Queen of the Fairies grants her wish by changing her into a beautiful maiden, giving her, at the same time, a magic rose which she is to retain in her possession, or at once forfeit her human existence and return to her former state. A grave-digger, who is preparing a grave for a young girl, tells her a sad tale of blighted love, and a dirge being sung around the grave, the poor Rose mingles her voice with those of the mourners. Adopted by the parents of the maiden whose funeral she has witnessed, a forester falls in love with and marries her. When she becomes a mother, her earthly mission is fulfilled, and, placing the rose in the hand of her child, she is borne away by angels. The opening Chorus, for female voices, is extremely beautiful, a charmingly melodious Canon on the octave giving an additional interest to a movement which is replete with effect. The tenor solo, with which is interwoven a Chorus of Fairies, is an admirably dramatic piece of writing, the flowing melody for the single voice being skilfully contrasted with the sparkling elfish chorus and its delicate accompaniment of semiquavers. The whole of the next movement, in which the Rose, the Fairy Queen and the Fairy Choir take part, is well sustained; and the sudden change of key at once removes us to the regions where the Rose-maiden is destined to commence her mortal life. The tenor voice—to which is assigned the continuation of the story when the characters are not themselves singing—now proclaims the breaking of day, and Rosa, awaking as if from a dream, ascends a hilly path, and is turned away from a cottage where she begs for shelter. All these incidents have a sympathetic musical colouring which cannot be too highly praised; the duet with the cottager, especially, being excellently treated. No. 7 contains some of the most effective music in the Cantata, a beautiful enharmonic modulation from A flat to E major introducing Rosa's first question to the grave-digger—"For whom this grave so small, so deep?"—and the contrast between the two characters throughout the scene being admirably preserved. The long holding notes of the dirge—in which Schumann is bold enough to show us that two consecutive fifths between the soprano and bass may have a fine effect—with the solo of Rosa occasionally stealing in, is deeply pathetic. Then, after a musical dialogue and a short Prayer for Rosa, a very original Chorus of Fairies occurs, the theme of which, with its characteristic accompaniment, will no doubt make it a general favourite. This ends the first Part. Some conversational passages commence the second Part, which are broken by a brief, but melodious duet for Soprano and Contralto; then, after a Tenor solo, we have a fine Hunting Chorus, in which an effective use is made of the horns. As a Part-song, even detached from the Cantata, we imagine that this piece must make its way in the concert-room. The next important number is a love-duet between Rosa and the young Forester, the simple beauty of which is aided by a flowing triplet accompaniment. This is followed by a short Chorus, a Bass solo, and a duet for Soprano and Contralto, and then occurs an excellently written five-part Chorus, the effect of which would no doubt be much heightened by the orchestral parts, prominent use being evidently made of the wind instruments. The double pedal commencing No. 22 gives the true pastoral character to this beautiful and

highly dramatic movement; then some melodious phrases for Soprano and Tenor lead into the final Angelic Chorus, for Soprani and Alt, which has a graceful theme, with a delicate triplet accompaniment throughout. We can scarcely imagine that so exquisite a work as this will long be allowed to remain in obscurity. Choral Societies will consult their interest by placing it at once in the programme of the coming season, and amateurs may rest assured that, as a drawing-room Cantata, with Pianoforte accompaniment, its success is certain.

Te Deum Laudamus in G. A Village Te Deum. Composed by T. Richard Matthews, B.A.

THIS has the merit we have commended in some other settings of the Canticles, of reflecting the sense of some passages on the text of other passages, by repetition of the music to which the earlier are sung, and so giving greater force to the words, and far greater interest to the music, than either can have when phrase after phrase is fitted always to new matter. The music of the opening recurs, for instance, at "Thou art the King," showing that to set forth the Divine glory is an act of praise; and again at "Day by day," renewing the original idea of the hymn at the outset of its last section, appropriately to the identity of praising and magnifying. A good incident is the modulation into C, which gives brightness to the declaration, "Thou didst open the kingdom of heaven." The modulations that follow, into A flat, into D flat minor, into F minor, into G minor, into A minor, and into B major, are some of them irrelevant to the original key of G, and the course, if practicable to village choristers, can scarcely be comprehensible by village audiences. The piece is to be sung principally in unison, the heavenly song being distinguished from the rest by the vocal harmony to which it is set. It is simply and correctly harmonised, and is certainly to be regarded as a work of merit.

Te Deum. Harmonised on the seventh and first Gregorian tones by Edgar Adams.

THE monotony of the manifold repetitions of the Plain Song is ingeniously relieved by the varied counterpoint for voices as well as for organ in this arrangement. Another and a very good variety of effect is made by the change of key, from G to E flat, for the verses beginning, "When Thou tookest upon Thee," and this induces another contrast when the original key is resumed, at "Day by day." The skilful author has made a slip in allowing himself the richness of the B flat in the chord of the augmented 6th on E flat, which goes, in 5ths with the bass, to A in the ensuing chord of D, and this he will surely amend when the work is reprinted. If a certain class of the clergy will have what they choose to call Gregorian music in their churches, in defiance of musical taste and historical consistency, they will do far better to let it be accompanied with such harmonies as are here given, than with the chromatic chords that are set to it by some arrangers, in exposure of their own contrapuntal inability, and in direct opposition to the character of the melodies.

Te Deum Laudamus. Composed by William Taylor, Mus. Bac., Oxon.

THIS piece is composed for "Parish choirs and choral festivals," and so, in its variable use, the old axiom is reversed, for the lesser includes the greater—that is, being practised by parish choirs, many of these may gather together and sing it at a festival. We cannot say much in its recommendation, and our one little word is—easy—which is of serious importance to single and manifold parishes. It is not incorrectly written, and this too, is saying something, when the difficulty is considered of writing what is facile for performance. The multitude of settings of the Canticles that are now in course of almost daily issue, is marvellous; there must be enough in circulation to furnish a separate composition for every church in the kingdom. Were all of high merit, it would be impossible to select sufficiently few for average purposes, and fortune is therefore to be thanked for sending some specimens that rise not above mediocrity.

A Short Festival Setting of the Magnificat and Nunc dimittis. By J. Stainer.

THIS service was written for the Anniversary of the Sons of the Clergy in 1873, and it tells well for the energy of the chief musician in our London Cathedral that he was ready to illustrate one of the most important solemnities that prove the value of the superb edifice, with music appropriate to the occasion. It calls into play the largest resources of voices and organ; its aim is to give the grandest expression to the text that is compatible with its limited length; and the technical means employed in it are characteristic of the latest style. The purpose must be applauded, of appropriating to this class of composition one of the principles of musical construction, which is entirely absent in the works of the elder church writers, and has been too little regarded in the productions of times since the art of form has been developed in secular music—we mean the recurrence, at some later period of the plan, of an idea that has been previously presented, a device which is always impressive and may often be used to enforce the expression by reflecting the sense of one passage in the text upon another. Thus, in the Magnificat, the "Glory" is set to the same music as the opening words, admirably indicating that to give honour to the Father is truly to magnify the Lord; and again, we are reminded, at "He remembering His mercy," with beautiful pertinence, that "His mercy is on all them that fear Him," by the repetition, in a modified shape, of the same phrase. We fail to perceive what may be implied by the extreme modulation, from E into F, that introduces the earlier of these, since there is no extraordinary change of feeling from the declaration that "His Name is holy," to the acknowledgment of "His loving forgiveness." It is, we think, an oversight in the design of the setting of the prior canticle, that it has two conclusions in the key of E, the dominant of the original, namely, at "Holy is His Name," page 3, and at "Abraham and his seed, for ever," page 7, the consequence of which is an undesirable effect of length, and an irresistible notion that the intervening music might be advantageously omitted. The author appears to be insensitive to the effect of consecutive 7ths, which is worse upon some ears than any progression of 8ths or even 5ths, for they occur repeatedly in the course of the work—for instance, at page 1, score 3, bar 1, where the treble has E D over the F♯ E of the tenor; at page 8, score 1, bar 1; and at page 7, score 1, bar 3. Another questionable piece of part-writing is the progression of 7ths to 8ths—B repeated while C♯ goes to B below it, as at page 1, score 3, bar 5, and elsewhere. Yet one more progression calls for remark, because of its rarity, if not of its loveliness; this is the proceeding from 9th to 2nd, $\begin{smallmatrix} C\sharp & B \\ B & A \end{smallmatrix}$ as at page 6, score 1, bar 5, and score 2, bar 6. It is to be wished that there is no sanction for these peculiarities in the composer's treatise on harmony; because, whatever latitude he may allow himself in such matters, it would be infinitely dangerous to give any warrant for freedoms of the kind to young students.

Magnificat for a High Festival, to a modern form of the fifth tone, with vocal harmonies and organ accompaniment. By the Rev. Christopher Thompson.

THIS arrangement was made for the meeting of the Peterborough Choral Association in 1873. With very ample opportunity to explain to the performers its complications of time, of vocal distribution, of what is to be played and what omitted on the organ, and other details, it may have a good effect with a very numerous assembly of singers; but a more straightforward treatment of the subject would be very far likelier to go well, with executants gathered together from various localities for a single occasion.

Regina Cæli. Composed for the Religious of the Sacred Heart at Roehampton by Wilhelm Schulthes.

THIS is written for what are conventionally called "four equal voices," which means, four voices as unequal as variety of compass can make them. It is, in truth, to be sung by ladies only, with high, medium, low,

and very low voices, to the accompaniment of the organ and harp, the latter being discretionary, but greatly enriching and diversifying the general effect. Some parts of it are for chorus and some for solo voices. The composition is particularly melodious, and the harmony is of that kind which will be acceptable to everybody, and will be truly charming to listeners of good taste but moderate schooling. We do not like the progression from the diminished to the perfect 5th, and from the 7th to the 8th, at page 18, last chord, and page 19, first chord; but, Mr. Schulthes may answer, in the words of a recent reviewer of a review in these columns, "I do," and we have a right to assume this before it is stated, since, if he had not liked, he probably would not have written the passage in question. After all, it is not a couple of chords or a doubtful progression that annul the merit of a musical composition, and there is abundant matter in the piece under notice to draw the attention from a single incident. The motet will be highly interesting to the singers, and hence is certain of an efficient performance, for it presents no difficulties; and, this certainly fulfilled, it cannot but please an audience. It is capitally fitted to the purpose for which we suppose it to have been designed, namely, the practice of the ladies of a conventual establishment, or of the school they teach, and it is as well the most important as the best of the many pleasing compositions from the same hand with which we have lately met.

"O Lord, Who hast taught us." A short Anthem for Treble Solo and Chorus. Composed by T. Osborne Marks.

THE author of this little piece is the Organist of Armagh Cathedral, and is one of those who received the title of Doctor of Music at the last examination in Dublin University. The anthem makes no parade of scholarship; but it is a far better use of learning to write with purity, than to make a vain display of extreme harmonies, imitative points and contrapuntal complications. Perhaps the most difficult thing is to write simply and interestingly at the same time, and this is here accomplished. A pleasing variety of effect arises from the interspersing of the generally prevailing choral form with occasional solo phrases. The text is the Collect for Quinquagesima Sunday, and its supplication for the gift of charity is expressed with true feeling.

Songs composed by F. Mendelssohn-Bartholdy. Edited and in greater part translated by Natalia Macfarren. 8vo. Edition.

By the publication of this volume in "Novello's Complete Octavo Edition" the whole of Mendelssohn's vocal solos are placed within the reach of the general public for the price of a couple of the common-place ballads of the day. In our notice of the Folio edition of these songs we commented upon the skilful manner in which Madame Macfarren had re-translated some of those already identified with the words of Mr. Bartholomew; and we should again mention that "But the Lord will gather," and "Thou who hast doomed man to die" (the latter originally composed for the Oratorio, "St. Paul," but replaced by "I will sing of Thy great mercy,") have never been published until Messrs. Novello's first edition of the composer's songs appeared. There can be no doubt that a very decided re-action in favour of classical vocal music (if we may use such a term for what is intrinsically good) is now setting in; and if singing-masters will only help forward the good cause by guiding, instead of yielding to, the taste of their pupils, there will be little fear of the result. The issue of these beautiful songs in an octavo form is a proof that a popular edition is now called for; and many almost unknown hitherto will now we hope shortly become as popular as the few which have already become the favourites of the concert-room.

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The loved can ne'er be lost. Romance. Written by H. B. Farnie. Composed by A. Warlamoff.

ALTHOUGH this forms No. 2 of "Cramer's Standard Russian Songs," it is as like an English ballad as can

Lord Christ, when Thou hadst overcome.

QUARTETTO, ARRANGED FROM HAYDN BY VINCENT NOVELLO.

ENGLISH ADAPTATION BY THE REV. J. TROUTBECK.

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Poco Adagio.

TREBLE.

ALTO.

TENOR
(Soc. lower).

BASS.

ORGAN.
♩ = 69.

Sw. 2 Diaps.

Poco Adagio.

Dulciana.

Gt. Diaps.

Lord Christ,

Lord Christ, when Thou hadst overcome, hadst overcome the sharpness, hadst

when Thou hadst overcome, hadst overcome the

o - vercome the sharp - ness, the sharpness of death, hadst o - ver - come the

sharpness, hadst overcome the sharp - ness of death, hadst o - ver - come .

sharp - ness of death, o - ver - come the sharpness of death, hadst o - ver -

Lord, when Thou hadst overcome, hadst

8va.

the sharpness, o - ver - come . . the sharp - - ness, the sharpness of death,
 come, . . hadst . . o - ver - come . . . the sharpness, the sharpness of death,
 Lord, when Thou hadst
 o - vercome the sharpness, hadst o - vercome the sharpness, the sharp-ness of death, hadst

Lord, when Thou hadst
 overcome, hadst o - vercome the sharpness, hadst o - vercome the sharpness of . . death, hadst
 o - - ver - come, hadst o - - ver - come the sharpness of death, hadst

sharpness, the sharpness of
 overcome, hadst o - vercome the sharpness, hadst o - vercome the sharpness, the sharpness of
 o - vercome the sharpness, hadst o - vercome the sharpness, the sharp - ness, the sharpness of
 o - vercome the sharp-ness, hadst o - vercome the sharpness, the sharp-ness, the sharpness of

death, Lord, when Thou hadst o - ver - come, hadst o - ver - come the
death, Lord, when Thou hadst o - ver - come, hadst o - ver - come the
death, Lord, when Thou hadst o - ver - come, hadst o - ver - come the
death, Lord, when Thou hadst o - ver - come, hadst o - ver - come the
Gt. Diaps.

sharpness of death, hadst o - ver - come the sharpness of death, Thou didst o - pen the

sharpness of death, hadst o - ver - come the sharpness of death, Thou didst o - pen the

sharpness of death, hadst o - ver - come the sharpness of death, Thou didst

sharpness of death, hadst o - ver - come the sharpness of death,

Sca.

king - dom of Heav'n to all be - liev - ers.

king - dom of Heav'n to all be - liev - ers.

o - pen Heav'n to all be - liev - ers.

didst o - pen Heav'n to all be - liev - ers.

Lord Christ, when Thou hadst o - ver - come, hadst o - - ver -

Lord Christ, when Thou hadst overcome, hadst o - vercome the sharpness, hadst

Lord Christ, when Thou hadst overcome, overcome, hadst

Lord Christ, when Thou hadst o - - ver - come, hadst o - ver -

The first system of the musical score for 'Lord Christ, when Thou hadst overcome'. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a grand piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics are: 'Lord Christ, when Thou hadst o - ver - come, hadst o - - ver -', 'Lord Christ, when Thou hadst overcome, hadst o - vercome the sharpness, hadst', 'Lord Christ, when Thou hadst overcome, overcome, hadst', and 'Lord Christ, when Thou hadst o - - ver - come, hadst o - ver -'. The piano part includes a 'p' (piano) dynamic marking.

come the sharpness, the sharpness of death, hadst o - ver - come the

o - vercome the sharpness, the sharpness of death, hadst o - ver - come the

o - ver - come the sharpness of death, hadst o - ver - come the

- come . . the sharpness, the sharpness of death, the

The second system of the musical score. It continues the vocal and piano parts. The lyrics are: 'come the sharpness, the sharpness of death, hadst o - ver - come the', 'o - vercome the sharpness, the sharpness of death, hadst o - ver - come the', 'o - ver - come the sharpness of death, hadst o - ver - come the', and '- come . . the sharpness, the sharpness of death, the'. The piano part includes a 'cres.' (crescendo) marking.

sharp - ness of death, Thou didst o - - pen the king - dom of

sharp - ness of death, Thou didst o - pen the kingdom, the kingdom of Heav'n to

sharp - ness of death, Thou didst o - pen the kingdom, the kingdom of Heav'n to

sharp - ness of death, Thou didst o - - pen the kingdom of Heav'n to

The third system of the musical score. It continues the vocal and piano parts. The lyrics are: 'sharp - ness of death, Thou didst o - - pen the king - dom of', 'sharp - ness of death, Thou didst o - pen the kingdom, the kingdom of Heav'n to', 'sharp - ness of death, Thou didst o - pen the kingdom, the kingdom of Heav'n to', and 'sharp - ness of death, Thou didst o - - pen the kingdom of Heav'n to'. The piano part includes a 'p' (piano) dynamic marking.

Heav'n to all . . be - liev - ers, to all, to all be - liev - ers, Thou didst

all, to all . . be - liev - ers, to all, to all be - liev - ers,

all, to all . . be - liev - ers, to all, to all be - liev - ers, Thou didst

all, to all be - liev - ers, to all, to all be - liev - ers,

cres.
 o - pen the king - dom of Heav'n to all be - liev - ers, all be - liev -
cres.
 Thou didst o - - pen Heav'n to all be - liev - ers.
cres.
 o - pen, didst o - pen Heav'n to all be - liev - ers.
cres.
 didst open Heav'n to all be - liev - ers, all be - liev -
cres.

ers, all be - liev - - ers, to.. all be - liev - ers... .

all be - liev - ers, to all be - liev - ers... .

all be - liev - - ers, to.. all, to all be - liev - ers... .

- ers, all be - liev - - ers, to.. all, to all be - liev - ers... .

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Barcarole (Op. 135)	...	Spohr
Sing of judgment, (<i>Lauda Sion</i>)	...	Mendelssohn
Father! scorned and slighted. Semi-chorus of Angels (<i>The Prodigal's Return</i>)	Rev. H.F. Limpus	
He remembering His mercy (<i>Service in D</i>)	...	Dr. Garrett
Who shall be fleetest. Chorus of Damsels (<i>Rebekah</i>)	...	J. Barnby
Adagio (<i>Quartett</i>)	...	Kozeluch
Agnus Dei (<i>Messe Solennelle</i>)	...	Ch. Gounod
Aria	...	Mozart
Sleep, my beloved. (<i>Christmas Oratorio</i>)	...	J. S. Bach
Chant of the Pilgrims in sight of Jerusalem	...	J. Hasse

BOOK XXX.

Lord, at all times I will bless Thee.	...	Mendelssohn
Adagio (Sonata, Op. 15)	...	J. B. Cramer
The Bride's March (<i>Rebekah</i>)	...	J. Barnby
Render your heart (<i>The Prodigal's Return</i>)	Rev. H. F. Limpus	
Aria	...	Gluck
Therefore will I offer (from an Anthem)	...	Dr. H. Hiles
Old French Melody.	...	
Fallt mit Danken. (<i>Christmas Oratorio</i>)	...	J. S. Bach
They, Lord, who scoff. Chorus (<i>Athalie</i>)	...	Mendelssohn
Gieb, dass ich thu' mit Fleiss. Choral.	...	J. S. Bach

BOOK XXXI.

Adagio espressivo (Sonata)	...	J. L. Dussek
Barcarole (Sonata)	...	Spohr
The Lord will not turn His face (<i>S. Peter</i>)	...	Sir J. Benedict
Thy bonds, O Son of God. Choral	...	J. S. Bach
Andante con moto (Symphony in B flat)	...	F. Schubert
O Lord, my God. Choral. Reinhard Keiser's } <i>Passion Music</i> ... } A.D. 1604		
Fear, or doubting. Chorus (<i>Rebekah</i>)	...	J. Barnby
Ach, mein herzliebtes Jesulein. Choral	...	J. S. Bach
He in tears that soweth (<i>A song of victory</i>)	...	Ferd. Hiller
Aria	...	Gustav Merkel
Andante (Sonata, Op. 120)	...	F. Schubert
Ye who from His ways have turned.	...	Mendelssohn
The Lord be a lamp. Chorus (<i>S. Peter</i>)	...	Sir J. Benedict
Choral (Op. 66)	...	Mendelssohn
Praise the Lord, O my soul. Anthem	...	Sir John Goss

BOOK XXXII.

Adagio un poco moto (Op. 73)	...	Beethoven
Andante Grazioso (Quartett Op. 74, No. 2)	...	Haydn
Andantino (Offertoire)	...	Batiste
Lo! day's golden glory (<i>Rebekah</i>)	...	J. Barnby
Morgengruss	...	F. Schubert
Comfort the soul of Thy servant.	...	Dr. Crotch
Within yon gloomy manger. Choral	...	J. S. Bach
Andante, (Op. 89)	...	Mendelssohn
See the Lord of Life and Light. Choral	...	J. S. Bach
Ave verum	...	Ch. Gounod
O mighty King. Choral (<i>Passion, S. John</i>)	...	J. S. Bach

Aria	...	Spohr
Dies hat er Alles uns gethan. Choral	...	J. S. Bach
Gavotte	...	Gluck
Thy will, O Lord, be done. Choral	...	J. S. Bach
Voluntary, Andante	...	
Break forth, O beauteous heavenly light. Choral (<i>Christmas Oratorio</i>)	...	J. S. Bach
They that through much tribulation. Choral	...	Mendelssohn
Bourrée	...	J. S. Bach

BOOK XXXIII.

Heaven and the earth display (<i>Athalie</i>)	...	Mendelssohn
Larghetto (1st Double Quartett)	...	Spohr
Old French chanson. 17th century.	...	
Who would not fear Thee. Chorus (<i>S. Peter</i>)	...	Sir J. Benedict
Lead me in Thy righteousness.	...	Dr. S.S. Wesley
Thou anointest my head. From an Anthem	...	Oscar Bolck
Musette (Suites Anglaises)	...	J. S. Bach
Minuet	...	Handel
Adagio (Quartett)	...	Kozeluch
Voluntary. Allegro Moderato	...	
Peter, faithless, thrice denies. Choral	...	J. S. Bach
Thränenregen	...	F. Schubert
O wondrous love. Choral (<i>Passion, S. John</i>)	...	J. S. Bach
Thou didst free them from oppression.	...	Mendelssohn
Moderato quasi Adagio (Sonata).	...	Kalkbrenner

BOOK XXXIV.

Choral (Op. 58)	...	Mendelssohn
O Love the Lord. Anthem	...	A. Sullivan
Ich will dich mit Fleiss bewahren. Choral	...	J. S. Bach
Musette	...	J. P. Rameau
Religious March (<i>King Stephen</i>)	...	Beethoven
Chorus of the Apostles and holy warriors	...	F. Schneider
Then went the daughter of Jephthah	...	Carissimi
The Pilgrim's Home. Hymn.	...	E. H. Thorne
O Lord, who dares to smite Thee. Choral	...	J. S. Bach
Allegro (Fantasia)	...	A.P.F. Boëly
Voluntary	...	Léfebure-Wély
Andante con moto (4th Symphony, Op. 90)	...	Mendelssohn
Now the clear beams. Chorus (<i>King Stephen</i>)	...	Beethoven
Thou wilt keep him in perfect peace. Anthem	...	Dr. S.S. Wesley
Prelude	...	Julius André
The floors shall be full of wheat. Anthem	...	Sir John Goss

BOOK XXXV.

Andante (Sonata, Op. 27, No. 2)	...	J. B. Cramer
Hear my prayer. Psalm	...	Mendelssohn
O for the wings of a dove. Psalm	...	Mendelssohn
Sanctus (Mass No. 16)	...	Mozart
Benedictus (Mass No. 16)	...	Mozart
Voluntary	...	W. Walond
Andante Sostenuto (Op. 72)	...	Mendelssohn
Fear not, O Land. Anthem	...	Sir John Goss
Aria	...	Kalkbrenner
Deliver me, O Lord. Anthem	...	Dr. J. Stainer
Woe! O woe! Chorus (<i>Das Weltgericht</i>)	...	F. Schneider
Up! up! this is the day.	...	C. Reinthaler
Within our inmost being (<i>Passion, S. John</i>)	...	J. S. Bach
Though helpless I came. Aria (<i>Job</i>)	...	W. Russell

BOOK XXXVI.

March	...	Gluck
Adagio (Sestetto, Op. 110)	...	Mendelssohn
Voluntary	...	J. Battishill
Lied ohne Worte (Op. 102)	...	Mendelssohn
Prelude	...	A. W. Bach
March (<i>Cornelius</i>) Op. 108,	...	Mendelssohn
Aria Patetica	...	Kalkbrenner
I will wash my hands in innocence. Anthem	...	E. J. Hopkins
Voluntary	...	Max Keller

possibly be imagined. The melody, however, is exceedingly attractive, and the accompaniments unexceptionable throughout. There is much eloquence in the broken phrases marked "Recit.," and the repetition of the words at the conclusion of the verses adds materially to the intensity of their expression. We see, by the list, that there are already six songs published in this series.

Les Défauts de Jacotte; Opéra de Robillard; pour Piano.

Le Pont des Soupirs; Opera de Offenbach; pour Piano.

Par J. Rummel.

THESE two Operas have furnished Mr. Rummel with some very pleasing subjects, which he has certainly treated with much skill. The passages are extremely refined, and lie well under the hand. In the first piece the "Andante," in G, has an elegant little variation, which may be recommended as good practice for young players, and the Waltz makes an effective Finale. The airs in the second piece are more familiar, and will no doubt be welcomed in their present attractive form by the numerous lovers of Offenbach's music. The Barcarolle and Serenade are included in the selection; and the unobtrusive ornaments introduced by the arranger unquestionably set them off to greater advantage. Both pieces thoroughly fulfil their intended purpose, and may be commended as amongst the best of Mr. Rummel's unpretending little Fantasias.

R. COCKS AND CO.

"Sound the Trumpet in Zion." Full Choir. Words by S. C. Hall, Esq., F.S.A. The music composed by Brinley Richards.

THE broad, clear, rhythmical tunefulness of this piece will secure it a welcome in many a place, and ensure it a spirited performance by singers who would make little effect, or none, in music that was less marked in accent and less defined in character. The harmony is as capital as the constantly paramount melody with which it is always in keeping, having a sufficient spice of modern effects to give it brightness and vigour, but being totally free from extravagance of any kind. To one point we object, the consecutive 7ths, $\begin{smallmatrix} F & E \\ G & F \end{smallmatrix}$ between the treble and alto at page 16, last bar of score 1, and first bar of score 2. It is marvellous—but the world is full of marvels—that musicians who have a devout abhorrence of two 5ths in succession, and therein evince a just reverence for the rules of our forefathers, can still write the infinitely uglier progression of two 7ths between the same parts, with a seeming imperception of its harshness, against which the old law-givers made no rule, as if they deemed it too bad for anyone to need telling that it might not be written. We could wish that the composition were somewhat shorter, but it is obvious that the composer has been hampered by the great length of his poem. Mr. Brinley Richards is well known for his successes in other branches of music, and if he write sacred pieces like the present, he will deserve to become equally popular in a new department.

JOSEPH WILLIAMS.

We roam and rule the sea.—The Homeward Watch.—The Outward Bound.

Words by W. C. Bennett. Music by J. B. Waldeck.

THESE three vocal pieces—forming a set of "Sea Songs"—although unequal in merit, are extremely vocal, and have been set with a due appreciation of Mr. Bennett's very excellent verses. No. 1 is the feeblest of the series; the melody is trifling and the accompaniment does not enhance its attraction. No. 2 is a good song, simply and effectively harmonised. We like the modulation into G minor at the conclusion of the first page; and the change into the tonic minor, on the words "And, she, in the darken'd chamber" is exceedingly appropriate. The last of the set is decidedly the best. "The Outward Bound" has a true sea flavour, and it indeed appears strange that he who wrote No. 3

could write No. 1. The subject, in A minor, is full of character, and the phrase in the tonic major steals in with much freshness. Good singers with baritone voices, who can fully enter into the spirit of this composition, may make it extremely effective. Songs of the sea are now so rare that we are pleased to call attention to this series. The maudlin ballads on the domestic affections which have so long flooded the market have now we think reached the climax of absurdity; and because we regard the songs before us as a healthy protest against such works, we are induced to give them more attention perhaps than their intrinsic value might warrant.

CHAPPELL AND CO.

The voice I loved. Song. Words by Louisa Gray.

When shadows flee away. Song. Words by Gordon Campbell.

Composed by Cotsford Dick.

THESE two songs evince much talent both for melody and harmony, the first, especially, being well suited for vocalists who are content with a simple setting of simple words, and can take the upper A flat without an effort. The accompaniments are well written throughout; but the composer, whom we presume to be an amateur, will, we are certain, thank us for telling him that the F sharp in the second bar of the symphony (against the A natural), should be G flat. The second song is somewhat laboured. We do not object to the harsh pedal chord which commences the symphony, but do not like the chromatic progression, in contrary motion, in the third bar, the ascent from the last chord of the bar to the first of the next having to us a particularly displeasing effect: nor can we reconcile ourselves to the transition from F sharp minor to A minor, in the 9th bar of page 2, even admitting that the words "Now comes a deep, dark sleep, love," demand an unexpected change of key. The unusual chord at the opening of the symphony convinces us that Mr. Dick is fearless of criticism; and where perfect reliance can be placed upon your own genius, this is a commendable quality, as the history of music has sufficiently shown us; but we counsel all young composers to remember that the greatest of their predecessors in the art have always commenced their career by adhering to established models.

WEEKES AND CO.

Gethsemane. Written by L. H. F. Du Terraux. Composed by Frederic Rivenall.

THIS song shows that its composer has much feeling for sacred music; and if in parts somewhat laboured, every phrase proves that the words have been well studied. The symphony, which is perhaps somewhat too long, prefaces with effect the voice part, a smooth melody, accompanied at first with detached chords. The *Accelerando* phrases leading to the burst in G major, marked *Appassionato*, contain some good writing; but we imagine that in the second bar of the accompaniment on page 4, a ♯ is omitted before the bass. The concluding chorus in unison is a good point; but the final phrase is somewhat tame, and will sound even more so when sung by a number of voices. The copy we have noticed is in B flat, but the song is also published in D flat.

Voices, happy voices. Solo é Dia'logo. Composed expressly for Sunday School Festivals. Music by Laban Solomon.

THE title-page of this composition tells us that it is No. 1 of "Sunday-School Lyrics." We presume that we must not be too critical upon music written for Sunday-Schools; but it appears to us that a solo with four semiquavers upon the syllable "youth" is hardly suited for voices in the course of training. One part is marked to be sung by "boys" and another by "girls;" but the chorus is written for Soprano, Alto, Tenor and Bass, as if intended for adults.

R. LIMPUS.

"Praise, my soul, the King of Heaven." Hymn for Four Voices, composed by Humphrey J. Stark, F.C.O.

HERE we have the Prize Tune, according to the award of the College of Organists, in 1873. The melody is clear, and the harmony is pure and appropriate.

SHEPHERD.

"Thou, O God, art praised in Sion." Verse Anthem, composed by Walter J. Markley.

THIS opens with a movement for chorus, which is clear and concise. It is followed by an Andante for two trebles and alto, beginning, "Thou visitest the earth," wherein the solo voices are combined with pleasing effect, and the music flows smoothly and gracefully. Then the full body of voices is called again into service for a resumption of the opening strain in a quicker tempo than at first, now set to the words, "Thou shalt show us wonderful things," and extended so as to bring the whole to a spirited conclusion.

CROGER AND CO., MILE-END ROAD.

Te Deum. By Richard Croger.

THIS piece is by no means without merit, and by no means without fault—but either balance the other. It is easy enough to sing all the parts, and the organ accompaniment is not difficult; moreover, it is dedicated to the different capacity of various choirs, for it contains the direction that it may be sung a note higher or a note lower, at discretion. We must regret that the author had not as much musicianship as musical feeling to bring to bear upon its production.

W. H. PALMER, WESTON-SUPER-MARE.

The Musical Scales simplified, by W. H. Palmer.

WE have placed the name of Mr. Palmer at the head of our notice, because, as no publisher is mentioned, we presume that intending purchasers of his invention must apply to the author. Our opinion upon the value of these mechanical contrivances for the purposes of simplifying the acquisition of the rudiments of music has been so often expressed that we need scarcely repeat it. Those who believe in their importance will see much to admire in Mr. Palmer's pictorial representation of the scales, which is intended to be fitted over the key-board of the pianoforte, placing the point on the left hand over any key (black or white) which is to be the commencing note of the scale, when the other points of the card will show the necessary sharps and flats, and also the position of the tones and semitones. Mr. Palmer adheres to the minor scale with the minor sixth and major seventh, both ascending and descending, which he truly says is "most consistent with harmonic principles;" but we think it would be good for him also to show that the sixth is frequently raised in ascending, as young students may be puzzled when they see it so written. Although, as we have always maintained, we consider that pupils should be taught all scales from music-paper, we are inclined to think that Mr. Palmer's little card will be of much service, even after they have been so acquired; for, in addition to knowing what sharps and flats are required, it is good that the unequal steps of the scale should be made visible as well as audible.

WE have received a letter from Dr. Sloman—composer of the Cantata "Supplication and Praise," noticed in our last number—complaining of our reviewer's assertion that the Trio for female voices, "Be merciful unto me," is unaccompanied. Musically speaking, this expression means that the composition is without instrumental accompaniment—and so we imagine our readers must have understood it—but we willingly give publicity to the fact that it has occasional responsive choral phrases, and also admit that, in this respect, it differs from Mendelssohn's "Lift thine eyes."

ORIGINAL CORRESPONDENCE.

SCALES.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I have read Mr. Kippen's letter upon the derivation of the minor scale, but it cannot be of much consequence whether the minor scale was derived from the major, or the major from the minor; we have them both, what are they?

A scale is simply the statement in alphabetical order of the sounds which form the governing chords of its mode. Thus the chords F, A, C—C, E, G—G, B, D give us the scale of C major; the chords of F, A flat, C—C, E flat, G—G, B, D give the scale of C minor. The scale of A minor is one of the secondary scales of C, coming from its chords of D minor, A minor, and E major, and bears the same relation to the major of C that the scale of A flat bears to its minor. The minor scales quoted by Mr. Kippen and common to our instruction books are chromatic forms of the minor scale, set out for a particular purpose, and their derivation just the same.

I am inclined to think that too much is, and has been, made of the scale. In our juvenile days we were taught to worship it with a blind devotion, and we have suffered for our teacher's sins. Scales are little more than useful exercises for finger or voice, intended to give facility.

Every instrument has its scale, and very odd some of them are: in the same way, most untaught singers (Nature's Minstrels!) have scales of their own, and if they have been in the way of the bagpipes, &c., the placing of a tone or semitone a little awry is a very small matter.

W.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

G. H. P.—Mr. R. Limpus, 41, Queen Square, W.C. The second part of your letter refers to a matter upon which we cannot give an opinion.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

BIRMINGHAM.—The prospects of having good music during the coming season in this town appear more than usually hopeful. Mr. D. F. Davis announces a series of Monday evening concerts at the Town Hall; Messrs. Harrison's prospectus states that four concerts will be given, Madame Adelina Patti being engaged for the first; and the Festival Choral Society's fifteenth series of subscription concerts, commencing on the 8th inst., will include the following works:—Mendelssohn's *As the Hart pants, O come let us sing, When Israel out of Egypt came*, and the first part of St. Paul, Handel's *Acis and Galatea*, Macfarren's *May Day*, and Haydn's *Creation*, and *First Mass*.

BOXFORD, SUFFOLK.—The new organ constructed for the Church by Messrs. Hill and Co., was formally opened on the 26th August, by Mr. Martin S. Skeffington, Hon. Organist of S. Barnabas, Kensington, from whose specification and under whose superintendence it was built. The congregation was very large, both on the day of opening and on the succeeding Sunday, and the very fine tone of the Organ was universally admired. The Vox Humana stop was made specially by Messrs. Cavallé, of Paris. The music was Anglican, and the singing of the members of the choir reflected the highest credit on their instructors. Mr. Skeffington played a selection of pieces after each service. The funds for the instrument—almost £400—have been nearly all raised since last September, by the untiring energy and devotion of the Misses Byng, the Rector's daughters.

BUXTON.—Another of Mr. Adams's special concerts was given most successfully on Thursday evening, the 27th August, before a large audience. The vocalists were Miss Emma Beasley, a very promising artist, who holds the Westmorland scholarship of the Royal Academy, and Mr. Henry Pyatt. The celebrated harpist, Mr. Aptommas, was a great attraction; and the orchestra was considerably augmented. The clear and fresh voice of Miss Emma Beasley was heard to advantage in the recitative and air "From Mighty Kings," and Mr. Pyatt was highly effective in all his songs. A duet for pianoforte and violin, by Mr. Julian Adams and Mr. Otto Bernhardt, was a feature in the programme; and the Overtures to *Zampa* and *Preciosa*, were well played by the Pavilion band.

CAPE TOWN.—At a concert recently given at the Mutual Hall, a Cantata called *Belshazzar's Feast*, the music by Mr. G. F. Root, was performed with much success. The choir, trained in the Tonic Sol-fa method, gave the choruses with good effect. The solos were for the most part excellently delivered; one especially, sung by a young lady, representing an angel messenger from the Lord, creating a marked impression, from the fact of the vocalist being unseen by the audience. Mr. Ashley deserves every credit for the admirable manner in which he has drilled the choir.

CHESHAM.—The offertories at the churches of St. Mary's, Chesham, Christ Church, Ashley Green, St. George's, Tyler's Hill, at Flauden and at Latimer, on Hospital Sunday, were in behalf of the Chesham Cottage Hospital. The services were special thanksgiving services for the late bountiful harvest, the sacred edifice being tastefully adorned for the occasion. The morning and evening services commenced with the Old Hundredth, sung in unison with accompaniment by Calkin. The *Venite* was sung to Hinde, the *Te Deum* to Boynton Smith, in E flat, the *Jubilate* to Purcell. The *Kyrie* was by the Rev. E. Young, Clifton. At the conclusion of the morning service Handel's "To Thee Cherubin" was played on the organ. In the evening the service was semi-choral. The special psalms were chanted, the 145th to Ouseley, in E flat, the 147th to King. The anthem was "O Lord, how manifold are Thy works," (Barnby). At the close of the service, Mr. Groom, the organist, played "The marvellous work," from Haydn's *Creation*, "The Glory of the Lord" from the *Messiah*, and "The Coronation Anthem," with his accustomed ability and precision. The careful training of the choir by the new organist was evidenced by the heartiness and unanimity with which the musical portion of the service was given.

CHRISTCHURCH, NEW ZEALAND.—We are glad to learn, from the report of proceedings at the Annual General Meeting of the Christchurch Harmonic Society, that music is making satisfactory progress in that part of the colony. During the year, ending in June, Mendelssohn's *Hymn of Praise* and *St. Paul*, Spohr's *God, Thou art Great*, Romberg's *Lay of the Bell*, with a miscellaneous selection, and Handel's *Messiah* had been given; and it was proposed to put the following works in rehearsal as soon as possible:—Handel's *Samson*, Mendelssohn's *Walpurgis Night* and *Elijah*, Spohr's *Last Judgment*, and, if practicable, a new work to be obtained from England; the *Messiah* to be given at an extra concert at Christmas.

CORK.—Mr. George Perren's Opera Company has just concluded a most successful engagement at the Munster Hall, which has been elegantly fitted up by the present proprietors for operatic and dramatic performances. The following are the principal artists:—Madame F. Lancia, Madame Gillies Corri, Madame Heywood, Miss Whittall, Mrs. Payne, Mr. G. Perren, Mr. B. M. Cotte, Mr. H. Corri, Mr. F. Cook and Mr. Stevens. The band and chorus have been carefully selected, and Mr. R. M. Levey, of Dublin, conducted. *Martiana*, *The Bohemian Girl* and *Faust*, were amongst the most successful operas, but the great novelty was Benedict's *Lily of Killarney*, which was produced on Friday evening, the 18th ult., for the first time in Cork, when the theatre was so crowded that hundreds were unable to obtain admission. Encores and calls were numerous and the applause enthusiastic.

DEAL.—On Monday, the 14th ult., Mr. W. Bollen Harrison gave his annual concert at the Assembly Rooms, Park Street, before a large audience. Haydn's Symphony in G minor, arranged as a pianoforte duet, was well played by Mr. Harrison and a lady, and solos were afterwards performed with much effect by the concert-giver, and enthusiastically applauded. The principal vocalists were Madame Gilbert, Mr. Percy Rivers and Mr. Stanley Smith. A welcome item in the programme was the harp playing of Mr. Aptommas, who, in addition to a solo, played a duet with Mr. Harrison, which was cordially received.

DUNDEE.—The Report of the Dundee Amateur Choral Union announces that the Committee intends at the forthcoming concerts to engage the Orchestra of the Glasgow Choral Union; and amongst the works to be performed—Sterndale Bennett's *Woman of Samaria*, Brahms's *Song of Destiny*, and Randegger's *Fridolin* are mentioned. Every well-wisher to the progress of music in Scotland should give patronage and support to an Association which, from its small beginning in 1860, has kept steadily in view the highest principles of the art to which it is devoted.

EAST GREENWICH, R. I.—The inaugural session of the Normal Musical Institution, came to a close on Wednesday, Aug. 19th, with the most brilliant musical entertainment ever held in the neighbourhood. Mr. George L. Osgood, was the vocalist, Mr. B. J. Lang, pianist, and Mr. G. E. Whiting, organist. The Beethoven Quintette Club, and the chorus, composed of the members of the Institute, under the direction of their leader, Mr. Carl Zerrahn, also gave efficient aid. The programme consisted for the most part of classical music, which was well performed, and highly appreciated by a large and fashionable audience. Dr. Tourjee may well be congratulated on the great success which has attended this undertaking.

HALIFAX.—At the Baptist Chapel at Queensbury, near Halifax, a new organ, built by Messrs. Wordsworth and Maskell, of Leeds, was opened on the 5th ult., by Mr. J. V. Roberts, Mus. Bac., Oxon., organist and choirmaster of the Parish Church, Halifax. The pro-

gramme included J. S. Bach's G minor and C major Fugues, Mendelssohn's Second Organ Sonata, &c. There was also a chorus of fifty voices, the principal vocalists being Miss Wheeler, Miss Wild, and Messrs. Leach and Knowles, of Bradford. The programme was excellently rendered, and the organ reflects the greatest credit on the builders.

HANLEY.—The new organ at St. Luke's Church, Wellington, erected by Mr. Stringer, Hanley, was opened on Sunday, the 13th ult., by Mr. Arthur Crook, of Newcastle-under-Lyme. The services were fully choral, the choir appearing for the first time in surplices. The organ contains, great organ 11 stops, swell 8, pedal 1, couplers 3.

LEEDS.—Mr. J. W. Sykes, of the Royal Academy of Music, entertained a numerous audience with a violin Recital, on the 14th ult., in the Church Institute. The programme comprised a variety of pieces well adapted to exhibit the power of Mr. Sykes upon his instrument. The selection included a fugue from Bach's Sonata, in D minor, and Beethoven's Romance in G major. The Recital was agreeably varied with several songs by Miss H. Tomlinson, a young vocalist of much promise. Mr. R. S. Burton accompanied.

MELBOURNE.—The Philharmonic Society gave an eminently successful performance of *Israel in Egypt*, at the Town Hall, on the 16th June. The band and chorus numbered about 300. The principal vocalists were Madame Palmieri, Miss Pitts, Miss Bassett, and Messrs. Armes Beaumont, S. Lamble, and S. Angus. There was a fine orchestra, and the grand organ was used. Several of the numbers were so well rendered as to call forth encores, among which were the "Hailstone" chorus, "The Enemy said" and "Thou shalt bring them in." Mr. I. Summers conducted. The *Mount of Olives* is announced as the next Oratorio for performance by the Society.—At S. Peter's Church, on the Festival of S. Peter's Day, Mendelssohn's *Lobgesang* was performed as the anthem, with full band accompaniments. The Symphony was played as an introductory voluntary, and the rest of the work after the Third collect. The Rev. Canon Handfield chanted the service, and the Rev. Dr. Bromley preached the sermon. The organist, Mr. I. Summers, conducted, and Mr. Gould, the organist of the Philharmonic Society, presided at the organ.

MANCHESTER.—A Hand-bell Ringing contest, open to general competition, took place at the Zoological Gardens, Belle Vue, on the 21st ult. Although the weather was unfavourable, the attendance was very large. Several money prizes were awarded, the Judges being C. Warwick Jordan, Esq., Mus. Bac., Oxon., Messrs. Saville Swallow, and E. Williams.

NEWCASTLE-ON-TYNE.—The Prospectus of Mr. W. Rea's ninth series of Concerts has been issued. Several important works are promised, including Handel's *Messiah* and *Judas Maccabæus*, Mendelssohn's *Elijah*, *Athalie* and *Loreley*, Schumann's *Paradise and the Peri*, and Randegger's *Fridolin*. Orchestral works by Schumann, Brahms, Lachner, &c., will also be given. The list of artists engaged comprise Mesdames Sinico, Edith Wynne, Banks, Edna Hall, Patey and Julia Elton, and Messrs. Vernon Rigby, Cummings, Pearson, Patey, Federici, Lewis Thomas, &c. The band includes many of the best instrumentalists, led by Mr. Carodus, and the chorus consists of 150 voices.

NORTH END.—The new organ for St. Mark's Church, was formally opened on Sunday, the 30th August, in presence of a large congregation. The instrument, which has been manufactured by Messrs. Hunter, of London, cost £400. It is placed in the south chamber in the chancel, and will materially assist the choir. The services on Sunday were strictly choral throughout, that in the morning being especially interesting, and commencing with an extemporaneous introduction and Schubert's "Shepherd's Song of Hope." The anthem "I will give thanks," was composed expressly for the occasion by Mr. Philip Klitz, the organist and choirmaster. An appropriate sermon was preached by the Rev. J. S. Blake, of St. Jude's, Southsea. Mr. Philip Klitz presided at the organ.

PAIGNTON, SOUTH DEVON.—A highly successful morning concert was given on Friday, the 11th ult., in aid of the fund for the restoration of the East Window of the Parish Church. Mr. A. H. Dendy kindly lent the Royal Bijou Theatre for the occasion. The principal performers were Mrs. Frederick Farwell and the Rev. Albert and Mrs. Van Straubensee. The duet "Una Candida Columba" (Gabussi) was excellently rendered by Mr. and Mrs. Van Straubensee, and rapturously encored. Mrs. Farwell accompanied throughout with great taste and feeling. The concert was repeated in the evening with a slight change of programme. The pecuniary results were £33, handed over to the Vicar, the Rev. F. W. Poland.

PAISLEY.—On Thursday night, the 10th ult., St. George's Church was filled to overflowing by an influential audience, assembled to hear the service of sacred music in connection with the inauguration of the new organ, presented to the congregation by Jas. Clark, Esq., Camphill. The organ—constructed by Messrs. Connacher and Co., its exterior being from the designs of Mr. Rennison, is in exquisite harmony with the simple and effective improvements that have been made in the church. The musical proceedings were of the most satisfactory character, and passed off to the complete gratification of the audience. After the singing of the "Old Hundredth," in which the audience joined, the choir rendered in excellent style, R. A. Smith's anthem, "Sing unto God," the solo voices appearing to considerable advantage. Lefebure-Wely's showy Offertoire, No. 4, displayed the capabilities of the organ and the powers of Miss Hoek. The instrument is well balanced throughout, and the quality of tone rich and mellow. The foundation stops are particularly good, and the reeds of very superior quality. Mr. Hoek conducted. The collection made at the door in aid of the building fund amounted to about £60.

QUEENSTOWN.—Two interesting concerts have been recently given by the Choir of Rushbrook Church, assisted by several distinguished amateurs, ladies and gentlemen, in aid of the fund towards the stained glass window just erected in the chancel. A choice selection of music

was most carefully rendered, Dr. Marks, organist of the cathedral, conducting. The attendance on both occasions was large and fashionable.

RAMSGATE.—Sunday, the 13th ult., was observed at St. Mary's Church as a day of special thanksgiving for the harvest. The decorations were, as usual, beautifully and tastefully arranged, and the services in every way appropriate to the occasion. A large congregation assembled at eleven o'clock, when the service began by the choir singing hymn 223—"Come, ye thankful people, come," as a processional. The *Venite* was sung to Tallis's well-known chant, and the proper psalms (the 65th and 103rd) were chanted to Battishill in G and D. The *Te Deum* was sung to Smart's service in F, and the *Jubilate*, to Thorne in C. The anthem was "I will magnify Thee" (Sir J. Goss), and hymn 224—"Praise, O praise our God and King"—was sung as an introit. The Rev. R. Patterson preached an appropriate sermon. At the evening service, hymn 223 was again sung as the processional, and the proper psalm (104) was chanted to two chants, respectively composed by Walond and Russell. The *Cantate Domino* and *Deus Misereatur* were sung to music composed by Mr. Thorne. The anthem was "Fear not, O land" (Sir J. Goss). The Rev. A. Whitehead, Vicar of St. Peter's, preached a very eloquent and impressive sermon. At the conclusion of the service Mr. Thorne played Mendelssohn's War March of Priests, from *Athalie*, Elvey's Festival March, and "The Silver Trumpets." Great praise is due to Mr. Thorne and the members of the choir. The offertories, amounting to £25 19s. 1d., were devoted to the funds of the Ramsgate and St. Lawrence Dispensary.

STAFFORD.—On Monday, the 14th ult., the first popular concert of the season was given by Mr. W. A. Marson, organist of Christ Church, at Rowley Street School-room, on behalf of the organ improvement fund of the church. The principal performers were Miss Gillard, Miss Lucy Marson, Mr. Wilkinson, Mr. Goddard, Mr. Rice, Mr. Holmes, Mr. Baynah, Mr. Taylor, Mr. Bates, Mr. Clewlow, the Misses Lea and the Misses Bennett. Mr. I. H. Bourne (organist of Pentridge), presided at the pianoforte. The songs of Miss Gillard, the Misses Bennett and Mr. Wilkinson were warmly appreciated, as also the instrumental duet of Mr. Goddard and Miss Lucy Marson, and the pianoforte trios of the Misses Lea. The amount realized was £6 10s.

STALYBRIDGE.—The new organ erected by Messrs. Hill and Son, of London, for St. Paul's Church, was opened by Mr. W. T. Best, on the 8th ult., when an excellent selection of sacred music was given. The church was very full; and the capabilities of the instrument were most successfully tested by the organist.

STAMFORD.—A very successful amateur concert was given in St. John's School-room, on Wednesday evening, the 9th ult., to a crowded audience; the proceeds, about £9, being devoted to charitable purposes. The programme was a very attractive one, and the songs, duets, and trios, were well rendered by Miss Wissel, Miss Parker, Mrs. Houghton, Mrs. Fisher, Mrs. Musson, Mr. Rippin, Mr. Proctor, Mr. Musson and Mr. Errington. "Sweet and low" was sung as a quartet, and "Hush thee, my babe" as a chorus: both without accompaniment. The part-singing was well rendered throughout, especially Rossini's "La Carita," solos by Miss Wissel, Mrs. Fisher, Mrs. Musson, and Miss Phillips. The Harp solos by Mrs. Abby, were loudly re-demanded. Mr. H. Nicholson conducted with his usual ability.

TORONTO.—The Philharmonic Society announces four concerts during the season, 1874-5, at which the following works will be performed: Haydn's *Creation*, Handel's *Messiah*, Randegeer's *Fridolin*, and Mendelssohn's *St. Paul*, the last two compositions being given for the first time in Canada.

TREFFRU.—On Friday evening, the 11th ult., a concert was given at the School-room, for the benefit of Robert and Henry Parry. The room was crowded with a respectable audience. "Hai ho, Gweno fwyw gu," sung by Miss Roberts (Llanrwst), was heartily applauded. "The heart bowed down," was sung by Mr. Barker, in response to an encore for which he gave "Down among the dead men." Mr. Mollineux (Llanrwst), created a decided effect, and was encored in a composition of his own, "May God protect the poor," but his great success, and undoubtedly the gem of the evening, was, "The Old Bridge."

TENBURY.—On Thursday, August 27th, the Musical Society gave a very successful performance of Sir F. Ouseley's Oratorio, *Hagar*. The band and chorus were under the direction of the Rev. J. Hampton. The tenor solos were sung in a highly commendable manner by Mr. Charles Becket, and the arduous part for the soprano was rendered by Miss Katharine Poyntz, who elicited frequent and hearty applause from a very large audience. To Miss Antelli and the Rev. W. D. V. Duncombe were assigned the contralto and bass songs, the former being encored in the striking air, "Cast out this bondwoman and her son." The composer was present and assisted at a harmonium in supplying some of the missing wind parts.

TROWBRIDGE.—On Thursday evening, the 10th ult., a Ballad Concert was given by Mr. H. Millington in Hill's Hall. An excellent programme was well performed by Madame Thaddeus Wells, Miss Joyce Maas, Mr. Orlando Christian, and Mr. Henry Nicholson (the celebrated flautist). Mr. Orlando Christian sang "Farewell" with great effect, and Madame Thaddeus Wells was highly effective in "Lo, here the gentle lark," with flute obbligato by Mr. Nicholson, which drew forth rapturous applause and a hearty encore.

VICTORIA, BRITISH COLUMBIA.—On Monday evening, the 3rd Aug., a concert of vocal and instrumental music, was given at the Philharmonic Hall, in aid of the Protestant Orphanage. The concert commenced with Romberg's *Lay of the Bell*, which was performed in an excellent manner. The Chief Justice Egbie, sustained the part of the master in a creditable manner. The remaining solos were sung by Mrs. Rhodes, Miss Redfern, Miss Devereux, Mr. Redfern and Mr. Berkeley. The choruses were given with effect and precision, especially the "Fire Chorus," which elicited special applause. In the second part, Mrs. Kent, Mrs. Caldwell, and Miss Cooper, contributed several

songs, which were well received. Mrs. Leizer and Miss Ada Wilson, were highly effective in a duet for two pianos. The accompaniments on the pianoforte and harmonium, were entrusted to Miss Dodgson and Miss Ada Wilson (organist of St. John's). Mr. C. Schaffer led the band, and Mr. T. Wilson conducted. The balance handed over to the Orphanage, was £95 18s.

YORK.—The Twenty-first Annual Meeting of the Amateur Musical Society was held on Monday evening, the 14th ult., in the School-room, St. Andrewgate, when there was a numerous attendance of members. Mr. Chas. Duffill, in the absence of the President, occupied the chair. Mr. John Thorpe, Hon. Sec., read the report, which showed that the past season had been, both in a financial and musical point of view, the most successful. Several new members were added, the whole of the retiring officers were unanimously re-elected, and after a cordial vote of thanks to the chairman, the meeting terminated.

ORGAN APPOINTMENTS.—Mr. C. W. Pearce to St. Luke's, Old Street. —Mr. John Jackson, Associate of the Royal Academy of Music, to St. Ethelburga's, Bishopsgate. —Mr. A. H. White to the Church of St. Luke's, Camberwell. —Mr. Charles Forington to St. Luke's Church, Hackney. —Mr. Alfred J. Eyre, organist and choirmaster to St. Peter's, Vauxhall. —Mr. Alfred Alexander to St. Michael's College, Tenbury. —Mr. W. H. Cox, organist and choirmaster to the Parish Church, Westbury-on-Trym, Bristol. —Mr. James H. Pearson, organist and choirmaster to Brighouse Parish Church. —Mr. J. Taylor to St. Saviour's, Eastbourne. —Mr. E. A. Bishop (late of St. Saviour's, Eastbourne), to Quebec Cathedral, Canada. —Mr. H. R. Coudrey to Holy Trinity Church, Windsor. —Mr. W. C. Ainley, organist and choirmaster to the Parish Church, Mirfield, Yorkshire. —Mr. G. Jenkinson, organist and choirmaster to Westminster Chapel.

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THE MUSICAL TIMES,

AND SINGING-CLASS CIRCULAR.

NOVEMBER 1, 1874.

TWO MUSICAL FESTIVALS.

By JOSEPH BENNETT.

THE North of England was once famous for Musical Festivals, and history records many an artistic triumph at York, Bradford, Liverpool, and Leeds. But curiously enough, the section of the country where we expect to find resolution and perseverance in a special degree, has never yet been able to perpetuate such gatherings, and so to follow the example of Norwich in the East, Birmingham in the Midland, and the three Cathedral towns in the West. The enterprises started north of the Humber and Mersey have endured for a little time and then vanished away, or else made spasmodic appearances, on a diminutive scale. Under certain conditions the cause of this would be worth examination, but it may well go unheeded at a time when clear signs of a revival are apparent. The North is waking up again, and, unless appearances are more than usually deceitful, the time is at hand when it will divide Festival honours with the rest of the kingdom. At this every well-wisher to music rejoices for the special reason that what the North does is generally done well, and also because it has long been known as the seat of no inconsiderable musical culture. The art of music in this country needs all the help that can be given to it, and when great and powerful communities identify themselves with its cause in a manner which might almost be called official, the accession cannot be over-estimated in point of value. On account of this the Festivals just held at Liverpool and Leeds have a significance beyond what at first sight appears. Valuable in themselves, they are the outward and visible sign of a revival which is likely to spread far and last long. I am disposed to believe this the more firmly because, in each case, the Festival scheme was started under difficulties that called forth a good deal of energy and self-sacrifice. One may reasonably distrust the vitality of a movement which has never passed through the ordeal of trial, but a different case presents itself when opposition, encountered at the very outset, has had to be fought down with stern persistence. Under such circumstances distrust is not reasonable at all, and, therefore, both the Festivals referred to may put in a claim for public confidence. About the nature of the difficulties through which they passed I do not intend to say much. It is easy to assume that trouble sprang less from considerations connected with music, than from a selfish regard for personal and other interests, which either were not duly considered to the satisfaction of those concerned, or were supposed to be imperilled. In the present state of human nature, very little purpose is served by railing at such a condition of things,—one to be reckoned upon as inevitable, and I need do no more than congratulate Liverpool and Leeds upon the spirit which overcame the obstacles hinted at, and carried the enterprise to a more or less successful issue.

The musical arrangements made at Liverpool were, in some respects, open to criticism. This remark, however, does not apply to the engagement of Sir Julius Benedict as conductor; the veteran *maestro* having claims arising not only out of his eminence as a musician, but, also, from the fact that, during several years past, he has been conductor of the local Philharmonic Society. Equally free from

liability to censure was the securing, as soloists, of Mdle. Albani, Miss Wynne, Mdme. Patey, Mr. Sims Reeves, Mr. E. Lloyd, Herr Behrens, Mr. Santley, Miss Dora Schirmacher (piano); Herr Straus and Mr. Carrodus (violins). The orchestra of more than a hundred instruments, led by M. Sainton, though not perfect in its "wind" department, was fairly up to the necessary mark, and it is not often that a better chorus than the 300 voices trained by Mr. James Sanders, challenges notice. So far, all was as it should be, but, from an artistic point of view, the engagement of Mdme. Adelina Patti to sing at two concerts for £800 lies open to question. I am not about to join in the outcry against Mdme. Patti for taking so large a sum from the Festival funds. The Diva's talents are as much a marketable commodity as a waggon load of turnips, and their value is just what they will fetch. It appears, moreover, from a statement recently issued by the committee, that Mdme. Patti's engagement was a good stroke of business, and brought in a considerable sum. But against the question of profit and loss must be set the fact that to engage the most popular singer of the day for hackneyed songs at evening concerts is to depreciate those more important performances which are the *raison d'être* of the occasion. The Liverpool people flocked in crowds to hear Mdme. Patti sing "Within a mile of Edinbro' town," and stayed away from "St. Paul," whereas, under ordinary conditions, they would probably have chosen the oratorio. That the committee, knowing their public, acted with the best intentions, and with a good deal of worldly wisdom, I admit. Let us hope that, on the next occasion, they will not consider it necessary to secure the success of a great musical festival by making its foremost attraction such as the one which brought in most money a few weeks ago. For the reason, probably, that dictated Mdme. Patti's engagement, the programme consisted, in the main, of works now past the stage of novelty. The managers appear to have distrusted the local amateurs, and thought it best to offer them a familiar bill of fare; but, with a strange inconsistency from this point of view, they left out of the programme the two oratorios—the "Messiah" and "Elijah,"—usually depended upon to draw a "house." Looking at all the circumstances of the case, I do not see how grave fault can be found with the Liverpool scheme. There were reasons, apart from the beauty of the work, why "St. Paul" should be given; Liverpool having an interest in it, arising out of the first performance there in 1836. The "Creation" (two parts) might have been spared, it is true, and also the Handelian selections, but Gounod's Mass "SS. Angeli Custodes," was new to the town, and so was Sullivan's "Light of the World." As respects the evening concerts, no fault could be found with the choice of Mozart's Symphony in G minor, Beethoven's "Pastoral," Gounod's "Jeanne d'Arc," (first time in Liverpool), and Mendelssohn's "Italian" symphony; while in Professor Oakeley's March "Edinburgh," Mr. G. A. Macfarren's festal Overture, and Mr. J. F. Barnett's descriptive piece "The Lay of the Last Minstrel," an important element of absolute novelty was provided. The committee might, perhaps, have done better, but few will deny that they did well.

The Festival began in the Philharmonic Hall on Tuesday, September 29, with a performance of "St. Paul;" his Royal Highness the Duke of Edinburgh acting as president. Artists of familiar attainments like Miss Wynne, Mdme. Patey, Mr.

Lloyd, and Mr. Santley, being entrusted with the solos, the merit of their rendering everybody will at once assume. I must not pass so lightly over the general execution of the oratorio, nor, over the labours of the chorus. Liverpool was, of course, expected to render justice to "St. Paul"—a work it had the honour of introducing to English notice, but the most sanguine could hardly have anticipated a performance so uniformly good. No slip, of consequence, took place from first to last, while the concerted numbers were given with a precision and grandeur that called for the highest praise. Thus early did the chorus make their mark; and here I cannot do better than acknowledge the success attained throughout the Festival by a body of amateurs who might well represent a community far more cultured in its musical tastes than Liverpool seems to be. As a plain matter of fact, I cannot reconcile the existence of a chorus so able and enthusiastic with the indifferent audiences who attended the Festival. It may be that, beneath the rank of those who can afford to buy high-priced tickets, there is a class, musically educated, from which the Festival singers were drawn. In that case, the sooner the mercantile aristocracy of the town emulate the artistic "proclivities" of those upon whom they profess to look down, the better for their reputation. Some remarks are due, also, to "St. Paul" itself, in view of the fact that it was preferred to "Elijah," and that there are obvious signs of a change for the better in its position. I shall not enter upon the task of comparing two works which are so nearly equal in value that each has ever had, and will continue to have, enthusiastic partisans. Enough for my present purpose, if all will agree, as needs they must, that while "Elijah" may not have been unduly exalted, "St. Paul" has been unduly debased. The difference between them, if to the disadvantage of the earlier work in any degree, is not so much so as to explain the difference in their treatment; wherefore the increased popularity of "St. Paul" involves the removal of a stigma, not so much from the work itself as from those who are its judges. But still more is indicated by the augmented favour shown to Mendelssohn's Christian oratorio. It bespeaks a stronger taste for the purest and noblest kind of sacred art, and it must result in increased attention to the history and character of the music. Already many particulars have appeared concerning the unpublished numbers belonging to the earliest form of the work—particulars which I hope to supplement in the fullest manner very shortly—and soon no reason will exist why "St. Paul" should not be, in all respects, as well known as its rival and successor "Elijah." When this consummation is attained, justice will be done to a musical epic of surpassing merit. The first evening programme included, besides Mozart's Symphony in G minor, and Mendelssohn's Pianoforte Concerto in the same key, Professor Oakeley's new March, and Mr. Macfarren's new Overture. These things, with a Cavatina for violin, by Raff, and three of the pretty Hungarian Dances, arranged by Brahms and Joachim, not to speak of songs by M^{de} Patti, M^{lle}. Albani, and Herr Behrens, made up a very attractive scheme; or, rather, one which should have been attractive, for, sooth to say, the audience received the classical works as those might who do not understand them, and reserved all enthusiasm for the *prime donne*. The symphony was well performed; and Miss Schirmacher, a pupil of Herr Reinecke, played the concerto like a clever child of whom much may be expected; taking part,

also, with Herr Straus, in the Cavatina and Dances. Mr. Oakeley's March was conducted by the composer in person, and may at once be set down as successful. It is not original in the sense that it recalls nothing to memory, but an original March would, indeed, be a *rara avis in terra*. The capacities of the form are exhausted; wherefore, let Mr. Oakeley have the credit belonging to one who, from a familiar model, turns out a workmanlike thing. It has been objected that the March is too heavily scored, but in music of this character we look for pomposity and noise, of which, however, it by no means wholly consists. There is a trio in the subdominant key that does special credit to the composer's skill and fancy, while the work, as a whole, is more than creditable, and quite justified the Duke of Edinburgh in personally complimenting Mr. Oakeley upon his success. I must decline to express any opinion about Mr. Macfarren's overture till it has been heard under conditions more suitable. The performance was none of the best, the audience were inattentive, and the whole thing fell flat. Happily the work remains, and is entitled to careful attention on a subsequent occasion. Such attention it will, assuredly, receive, and then will be the time to weigh the merits which can hardly be absent from anything written by the distinguished composer of "St. John the Baptist."

I may pass briefly over the work done on the second morning. Two parts of Haydn's "Creation," solos by M^{lle}. Albani, Mr. Bentham and Herr Behrens, were followed by Gounod's Mass "SS. Angeli Custodes," and that by a selection of seven pieces from the "Messiah" and "Israel in Egypt," in which Miss Wynne, M^{de}. Patey, and Mr. Lloyd took part. M. Gounod's Mass having already been discussed in these columns there is no need to dwell upon it; while, as regards the entire concert, it will suffice to add that the Liverpool people expressed their indifference by sending only a select representation to "assist." The evening entertainment opened with the "Pastoral" symphony, and, for once, the well-dressed crowd woke up to an appreciation of great music. But I am not going to praise them much on that account. The "Pastoral" symphony has a story to tell in which children can take an interest, and tells it in a manner simple enough for infantine comprehension. So the Liverpool folk, who yawned over Mozart's "G minor," heard the pipings, rustic revelry, bird notes, storm noises, &c., of Beethoven's work with obvious pleasure, and applauded the symphony with nearly half as much energy as, a few minutes afterwards, they applauded M^{de}. Patti's "Within a mile of Edinbro' town." Gounod's exquisitely droll "Funeral March of a Marionette" and "Jeanne d'Arc" were other important features in this programme, but upon neither is it requisite to dilate, their merits having not long ago received adequate attention. The March, strange to say, excited very little interest—had the audience no sense of humour?—and the Cantata coming at the end of a very long concert, was not heard with the attention necessary to appreciate its character. Its performance, moreover, lay open to criticism, for the reason, perhaps, that all concerned were weary. Mr. Sims Reeves made his first appearance on this occasion (he was prevented by illness from taking part in "St. Paul"), and sang Benedict's "It is a charming girl I love," as well as Blumenthal's "Requital," with his old beauty of voice and style.

The third morning was devoted to Mr. Arthur Sullivan's "Light of the World," the performance of

which was conducted by the composer in person, with Miss Wynne, Mdme. Patey, Mr. Sims Reeves, Mr. Lloyd, and Mr. Santley, as most competent soloists. In this performance the Liverpool public showed a genuine interest, not only by attending in large numbers, but also by unmistakably hearty applause. Everybody must have heard of Mr. Sullivan as the composer of popular songs and this may have had something to do with the favour shown towards himself and his work by an audience strangely cold to the pretensions of masters less generally known. Happily, the favour was not misplaced. Mr. Sullivan deserves the reward due to a man of exceeding power; and "The Light of the World," whatever may be thought of its general design and character, is an oratorio that does credit to the present state of English art. The work is full of beautiful music, and bears on almost every page the impress of a master-hand. If, therefore, Mr. Sullivan has gained for his oratorio the ear of the general public by means of labour in a less elevated sphere, it is not only well for him but for the cause he represents. As performed at Liverpool, "The Light of the World" had the advantage of being considerably shortened. This was, of course, gained at the expense of music which, *per se*, deserved retention, but the choice was a choice of evils, and I am strongly convinced that Mr. Sullivan chose the less. Even in its abbreviated form, the oratorio is fully long, considering its prevalent sombre tone; but there can be no question that, now, it runs a fairer chance of general acceptance than at any previous time. The performance left very little to desire—nothing whatever as regards the solos, which were, from first to last, sung most admirably. I cannot well particularize without being invidious, nor, on the other hand, can I well resist the temptation to point out Miss Wynne's "Lord, why hidest Thou Thy face," Mdme. Patey's "God shall wipe away all tears," Mr. Reeves's "Refrain thy voice from weeping," and the rendering by Mr. Santley of the Christus music, as examples of vocal skill and expression that any four artists of any other nationality would find it hard to surpass, if not to equal. Among the chief successes of the morning was, also, the lovely unaccompanied quartett "Yea, though I walk," which had to be repeated in compliance with a general desire sanctioned by the Royal President of the Festival. The choral and orchestral portions of the work went smoothly; and taken altogether, the performance, like the music, deserved the applause lavished upon it. Neither Mdme. Patti nor Mr. Reeves were announced for the last evening concert, and, as it was known that the Duke of Edinburgh had left Liverpool, the attendance fell off very much. Songs were sung by Mdle. Albani, Mdme. Patey, Mr. Lloyd, and Mr. Santley, but upon these I need not dwell. Neither is it important to describe minutely the execution of Mendelssohn's Italian Symphony, and the overtures to "Euryanthe" and "Le Nozze di Figaro." On the other hand, attention must be given to a violin solo—*Romance and Presto alla Tarantella*—by Berthold Tours, which Mr. Carrodus played so brilliantly as to win an encore. This work is very effectively laid out for the instrument, besides having merits of a more exalted order, and such as are honourable to the composer. But the chief novelty was Mr. J. F. Barnett's "Lay of the Last Minstrel," a descriptive piece for orchestra. In each of the four movements, Mr. Barnett seeks to convey impressions the nature of which he indicates by quoting passages from Scott's

poem. Thus, the first (*Larghetto*) takes us to "Fair Melrose;" the second (*Romance*) introduces "Lady Margaret and the Knight;" the third (*Scherzo*) brings before us the "Elfin Page;" and in the fourth (*Chant Triumphant*) we witness the "Triumph of Cranstoun." Work such as this must be fascinating to a composer of imaginative power, and one cannot be surprised that the new orchestral piece shows Mr. Barnett at his best. All the movements are written with great fluency and fancy; the scoring is varied and picturesque, and the descriptive power ample for its intended purpose. The *Larghetto*, which employs the pedal notes of the organ, has a peculiarly rich and solemn effect; a complete contrast being attained in the *Scherzo*, one of those Mendelssohnic movements that are instinct with the spirit of "tricksiness." Not to dwell more minutely upon a work certain to be speedily heard in London, let me add that its reception at Liverpool was most favourable; the *Scherzo* having to be repeated, and the composer reaping a harvest of applause. At the close of the concert, Sir Julius Benedict, who had brought the enterprise, as regards musical results, to such a successful issue, received an "ovation" than which no tribute was ever more deserved.

The profit of the Festival amounted to about £940, a sum afterwards made up to £1,000, and divided amongst certain medical charities. This must be considered a fair success; but I trust, for the credit of Liverpool, that the next gathering will make gains in a more legitimate Festival way. It is not well when oratorio performances barely pay their expenses. Concerning the competitions of choirs and soloists which took place in St. George's Hall on the Saturday, I need only remark that they showed a good deal of general musical culture; the Liverpool Representative Choir, winner of the £100 prize, being a really excellent body of voices in admirable training.

Like its predecessor at Liverpool, the Leeds Festival was started under circumstances of difficulty. Although the idea of holding it was supported, with all the influence of his position, by Mayor Marsden, and a large guarantee fund soon made pecuniary matters easy, the course of preparation by no means ran smooth. Into the minutiae of the squabbles that imperilled the Festival I shall not enter. They are past and gone; besides which comforting fact, a stranger can hardly know enough of local "ins and outs" to do justice to such a subject. Suffice it that the Festival took place, spite of all obstacles, and was carried through to a successful end. The general programme contained a long list of patrons more or less distinguished; a still longer list of guarantors, and the usual array of officials. But over all these I shall pass to get at the much more important fact, musically speaking, that Sir Michael Costa accepted the post of conductor, and gave the Festival the advantage of his remarkable power as a disciplinarian and directing chief. In other respects the *personnel* was of the best. M. Saindon "led" an orchestra of ninety-three performers, including most of those who have long been associated with Sir M. Costa's successes; the chief vocalists were Mesdames Titiens, Singelli, Alvsleben, Trebelli, and Patey; Messrs. Lloyd, Bentham, Campanini, Perkins, Agnesi, and Santley (Mr. Sims Reeves was prevented by illness from appearing); while the chorus consisted of 266 picked voices, of which Leeds contributed 143, Bradford 45, Halifax 14, and many other West Riding towns a smaller number. Dr. Spark presided at Messrs. Gray and Davison's splendid organ, and the very important

place of librarian was jointly filled by Mr. J. Peck, of Exeter Hall, and Mr. Pheasant. In this combination of ability and experience all the elements of success were found, and when I add that the magnificent Leeds Town Hall offered a *locale* second to none in the kingdom, it is clear that the Festival could not have been better equipped. The programme had even less of novelty in it than that of Liverpool, but the committee made so good an explanation, based upon the shortness of time between the resolve to hold a Festival and its actual realization, that criticism was disarmed. They took care, also, to choose works which, if not absolutely new, were new to Leeds; and, moreover, they promised to behave better another year. The committee deserve praise for having thus made the best of a difficult situation, and for frankly expressing regret that no more could be done. Sir Michael Costa thoroughly rehearsed the less familiar items in the programme on Monday and Tuesday, October 12 and 13, and on Wednesday, the concerts began with "St. Paul," in presence of a large audience, including many notables of the town and county. At Leeds, as at Liverpool, Mendelssohn's earlier oratorio thus took the place usually filled by "Elijah," and on both occasions the change appeared to meet with universal approval. The fact may encourage other concert givers to depose "Elijah" from a position which, if not too distinguished for its merits, puts an obstacle in the way of other deserving works. It should not be forgotten that if we had two more oratorios as popular as the "Messiah" and "Elijah," our Festivals would be stereotyped—a most undesirable consummation. The performance of "St. Paul" was, generally, very good indeed; the solos, by Mdlle. Titiens, Mdme. Patey, Mr. Lloyd, and Mr. Santley, giving entire satisfaction; while the chorus at once made known their power to sustain the repute of Yorkshire voices and culture. Great things were expected from the picked men and women whom Mr. Broughton, the chorus-master, had drilled so assiduously, but the result surpassed all anticipations. A finer body of voices never came under my observation. For grandeur and quality of tone, precision, and enthusiasm, the Leeds chorus was simply unapproachable, and every work in which they took part seemed to be full of previously unsuspected beauty, then, for the first time brought out. The chief features in the evening programme, which also attracted a goodly audience, were Mozart's "Jupiter" symphony, the overtures to "Euryanthe" and "Zampa," Sir W. S. Bennett's descriptive overture "Paradise and the Peri," Mendelssohn's Concerto for violin, splendidly played by M. Sainton, and an elaborate, unaccompanied Chorus "Deutschland and Freedom evermore," the work of Dr. Spark. As all but the last are familiar I may pass them over to say that Dr. Spark's chorus is a setting of a translated German poem, which represents a Teutonic warrior calling for the strains of his country's composers, ere setting out in defence of Fatherland. Incidentally, upon this subject, let me say that if the Teutonic warriors would keep their migratory bands at home to play the strains in question we should all have occasion to look approvingly upon such patriotic ardour. Dr. Spark's music is respectable, if not particularly striking, but its performance suffered through a serious fall in pitch, a tendency to drop being the one weakness of the chorus. Two clever part-songs by Henry Smart were also in the programme, and songs were contributed by Mdlle. Titiens, Mdme. Alvsleben, Mdlle. Singelli, Mdme. Patey, Mr. Bentham, and Signor Agnesi.

The second morning concert presented a familiar selection, and the Yorkshire amateurs, who are real amateurs and not mere lovers of what they already know, expressed comparative indifference about it, by sending a diminished audience to the Hall. In the first place, Dr. Spark played Handel's Concerto in G minor for organ and orchestra—the best known and most popular of the set to which it belongs. This old work is not adapted to exhibit the resources of an instrument such as the one at Leeds, but Dr. Spark made good use of the opportunity afforded by a masterly *Cadenza*, and produced effects of real and striking merit. He was applauded at the close of his task. After this came a long selection from "Israel in Egypt," including the sequence of Plague choruses, the whole ending with Mendelssohn's "Lobgesang." Comment upon these works would be altogether superfluous, nor is it necessary to tell how the solos were rendered by such artists as those already named. A word or two is, however, due to the chorus, who, in the grand music of Handel, surpassed all previous efforts. There was a strict rule against encores, but the "Hailstone" had to be repeated in spite of it. Nothing could resist the electric effect of that splendid *ensemble*. *Per contra*, the voices dropped in "He sent a thick darkness;" illustrating the old truth that our nearest approach to perfection falls far short of the mark. But, faults apart, the choral display was a thing to remember for a life-time. Such vigour, sonority, and precision were phenomenal. The evening concert attracted a large audience, thanks to Mr. Henry Smart's "Bride of Dunkerron," with which it began. My readers scarcely need telling that this Cantata, written for the Birmingham Festival of 1864, had been performed on several occasions in different parts of the country, though never heard in Leeds. It is equally superfluous to insist that the work, on the score of merit as of novelty, deserved the honour of a place in the Festival programme. Its story is wild and exciting enough to call out all a composer's imaginative power, and Mr. Smart has undoubtedly met its demands. His music displays an unfailing wealth of tune; it is expressive and descriptive in a high degree, written with a masterly hand, and marked by vivid, yet always appropriate colour. As examples might be cited, the tenor air, "The full moon is beaming," the chorus of Sea Maidens, "Hail to thee, child of earth," and the two choruses of Storm Spirits,—all admirable specimens of Mr. Smart's fancy and skill. But the entire Cantata is worthy to take high rank, and, though its execution can never be an easy task, when English music is estimated according to its worth, the "Bride of Dunkerron" will have honours paid it more frequently than now. Unhappily, the Leeds performance left much to desire, and was by many degrees the worst of the Festival. Neither band, chorus, nor principals were perfect, though as regards the last, I must exempt from censure Mr. Lloyd and Mr. Santley, by whom the solo tenor and bass music was capitally given. What caused so marked and general a falling off cannot easily be pointed out, but defective rehearsal—that fertile source of disappointment and disaster—was mayhap to blame. The audience, nevertheless, recognised the full merit of the Cantata, and, much too generous to visit the sins of the performers upon the composer, called Mr. Smart forward that he might receive a well-earned tribute of applause. The remainder of the concert was taken up by the "Pastoral" symphony; the overture to "La Gazza Ladra," and Sullivan's Overture di Ballo; the March from

"Tannhäuser," and some vocal selections, which call for no particular remark.

The Town Hall contained a larger crowd than ever on Friday morning, when Macfarren's "St. John the Baptist" was given, in association with Rossini's "Stabat Mater." Had this been the only instance in which a special audience assembled, I should attribute the phenomenon to the unflinching attractiveness of the "Stabat." But the week's experience made it clear enough that Leeds amateurs have the spirit of the ancient Athenians in them. They are eager to meet with "some new thing," and, no matter whether it was the "Bride of Dunkerron," "St. John the Baptist," or, as we shall presently see, "Paradise and the Peri," they came out in unwonted numbers. Truly, a healthy state of things!—one which, if it spread over the country, would open up a new musical age, fairer than any that has gone before. After the well-nigh exhaustive notice of Mr. Macfarren's oratorio which appeared in the *Musical Times*, for December last, *à propos* of the original performance at Bristol, discussion is unnecessary. Nevertheless, I must record the fact that more and more experience of the work more and more confirms every good impression conveyed in the first instance. It is a really great thing, this English oratorio; one of which we have all a right to be proud; one that will be handed down among the heirlooms of the nation. Speaking thus positively of the future is not rash, because connoisseurs on the one part, and the general public on the other, unite to acclaim "St. John the Baptist," and such unanimity has a special significance as showing that Mr. Macfarren, while labouring in the highest sphere of music, has exerted a power over feelings shared by all. "St. John the Baptist" is a work of consummate skill, but it is also an epic to the numbers of which every heart vibrates. Things of this sort do not easily die. Need it be said that the audience received the oratorio with delight? If Bristol welcomed it heartily, and London gave it an imperial reception, such amateurs as those of Leeds were not likely to be behind-hand. Nor were they, and I only regret that Mr. Macfarren was not present to receive such honours as rarely fall to the lot of a composer. The performance was splendid: hardly a fault making itself perceptible. In the hands of Mdme. Alvsleben, Mdme. Patey, Mr. Lloyd, and Mr. Santley, the solos were absolutely safe, while, very early in the week, the choir showed itself full of enthusiasm. Nothing could be finer than the concerted numbers for male voices; save, perhaps those, such as "My soul, praise the Lord," and "What went ye out into the wilderness for to see?" wherein the entire force of the magnificent *ensemble* was called upon. In effect, the performance went beyond the range of criticism, and called solely for admiration. Of the "Stabat Mater," which followed, nothing need be said here. The familiar choruses were all smoothly given, and artists like Mdme. Titiens, Mdme. Trebelli, Signor Campanini, and Signor Agnesi, could very well answer for the solos. The last evening concert, chiefly devoted to Schumann's "Paradise and the Peri," drew together the largest audience of the week, not only every seat in the spacious Hall being occupied, but every place in the lobbies where a seat could be extemporized. This was one of the most remarkable features connected with the Festival, though not so noteworthy perhaps, as the attention shown by the vast crowd to music which, full of beauty as it is, cannot well be appreciated at first sight. The interest so keenly exhibited throughout the earlier portions of the work obviously flagged when the third part began; but the

result was expected by all who knew that just there Schumann's genius tires, and he labours on to the end without spontaneity and freshness. The third part of "Paradise and the Peri" will ever be the chief barrier to its popularity, but cannot stand in the way of an appreciation of the rest of the work, which so grows in charm upon all who study it with a mind frankly open to receive impressions. I use the word "study" with emphasis, because Schumann brought a profundity of thought and feeling to the illustration of Moore's poem such as the poem itself makes no claim to possess, and the result does not lie on the surface. "The meaning of song lies deep," says Carlyle, and whoever would enjoy "Paradise and the Peri" to the fullest extent must know it thoroughly. This, also, was one of the successful performances of the Festival; the choir showing most commendable acquaintance with the work; and the soloists, Mdme. Titiens, Mdme. Alvsleben, Mdme. Trebelli, Mr. Lloyd and Signor Agnesi being thoroughly efficient. A short miscellaneous selection followed, including the overtures to "Guillaume Tell" and "Masaniello."

The "Messiah" was given on Saturday morning to a surprisingly small audience, but with unparalleled grandeur of effect. Yorkshire choristers revel in Handel's greatest work, and, on this occasion, they were worthy of it. More cannot be said. At the close of the oratorio, the High Sheriff (Admiral Duncombe) complimented the performers, especially Sir M. Costa, upon the success of their efforts, and with "God save the Queen," the Festival came to an end; a popular concert at cheap prices in the evening being outside the scheme. In conclusion, I must congratulate Leeds upon a marked success. The charities benefited by the sum of £1,300; the amateurs made the acquaintance of three valuable works; the artistic credit of the town rose to the highest point, and a wealth of musical resource was displayed, the existence of which strangers at least had no reason to suspect.

ROYAL ALBERT HALL CONCERTS.

In calling attention to the full Prospectus of these concerts as it appeared in the October number of the *Musical Times*, it need scarcely be pointed out that reasons exist why we must speak with a certain reserve. It is for others to judge the enterprise, and to praise or censure as seems to them most fitting. The public have yet to show in what degree it appeals to their sympathies; but the Press has already, in many cases at least, had its say, and bestowed a most encouraging amount of approval. Without an exception, the Prospectus has been commented upon in an appreciative spirit, not only with regard to the magnitude of the scheme, but also to the resources brought together for carrying it out, and the artistic importance of the result. More the Directors could not expect, and it is unnecessary to add that they regard the reception given to the announcement of their enterprise as a happy augury of that general support, without which the enterprise itself cannot be brought to a successful issue. But while we must leave to others the task of awarding praise or blame, there are some observations which may be made here without any offence against good taste. In the first place, it deserves to be noted that this is the only example of a concert scheme which presents a complete educational course, and covers the entire domain of the art, that province excepted which appertains to chamber music. Classicists of a very straight-laced type may

perhaps object to this, and hold the more popular branches of the enterprise—those entertainments, for example, which are to take place on Monday and Saturday evenings—as somewhat derogatory to the character of the concerts as a whole. Such an idea can only be harboured by critics who fail to recognise any likings but their own; and who fail, also, to appreciate the fact that the public cannot be turned into connoisseurs by the wand of a magician. The greatest mistake possible in music is made when forms of art that appeal only to advanced tastes are sought to be crammed down the throats of people who have not got beyond the elements of culture. All such attempts must necessarily fail, but their results are not merely negative. They lead to repugnance, and thus become a positive evil. The Albert Hall Concerts are intended to work upon a very different principle. Recognising the necessity for gradual action, they provide entertainment which the “masses” can appreciate and enjoy—without descending to illegitimate forms of art—and seek, by presenting the best music of its class, to create a taste for that which is next above it in the scale. In this manner alone can the public be educated to a higher appreciation, and it was thus that the late M. Jullien, whose services to art have never been properly estimated, carried on throughout the country an educational campaign productive of greater results than those which would have attended any number of severely classical performances. The Popular nights at the Albert Hall will, therefore, have a significance beyond mere general attractiveness. There is much in Mrs. Glasse’s well-known direction, “First catch your hare,” and if the masses of the people are drawn within the range of the Albert Hall operations, no doubt need be entertained of wide-spread good effects. As regards that part of the scheme which deals with the higher branches of music little need be said here, because nobody questions its utility as a means of extending the knowledge of great works among those who have learned to appreciate their kind. A word is due, nevertheless, to the prominence of English and modern German music in the programme—a feature which the Directors regard as certain to be productive of excellent results. Many attempts have been made to give English music a definite place in concert schemes, but they have all proved more or less failures, either through being in advance of their time, or through relying solely upon such music as an attraction. At the Albert Hall these dangers do not threaten. Performances of English music cannot be premature after we have seen four English oratorios produced, and well received, in a single year, while, the concerts now to be given are only one branch of an enterprise which has many. We may look, therefore, for specially good results in the present case, assuming, of course, that our native composers avail themselves of the opportunity afforded. With regard to the “Wagner nights,” it must be obvious that any attempt to ignore the development of orchestral and other music would be false and short-sighted policy. Timid conservatives of the art may exclaim that another door is about to be opened to all manner of heresies; but, even assuming that modern German art is a heresy, it is better to make the public acquainted with it. There is nothing so mischievous as the concealment of a bug-bear when it is known to exist. In the dark it is a much more hideous monster than appears when some courageous individual strikes a match and goes boldly up to it. Probably if the “bogies” of modern music be thus faced, it will not be found a very

appalling thing after all, even by those who would now have us enforce a strict quarantine against it. At any rate, the Albert Hall Concerts will help to settle this matter by increasing public knowledge with regard to it, and enabling amateurs to arrive at conclusions based upon something more trustworthy than report and prejudice.

With these general remarks we leave the Prospectus to speak for itself, confident that the enterprise it heralds will be judged fairly upon the merits set forth, and not less confident that everything will be done to deserve success.

We are desirous of calling attention to a couple of excellent photographs which have been forwarded to us, representing the most eminent living and deceased musicians. One, entitled “The Heroes of German Music,” from 1740 to 1867, makes an exceedingly effective picture; Bach, with his fingers upon the organ, surrounded by Beethoven, Gluck, Handel, Haydn, Mozart, Schubert, &c., appearing in the orchestra, whilst other celebrities, both male and female, are most artistically posed beneath. The other group, “The Heroes of the Music of Italy, France, England,” &c., from 1450 to 1868, includes most of those who have worthily represented music in those countries, from a German point of view; although perhaps *we* may be inclined to question whether England has not produced other artists worthy of a place with Purcell, Burney and Field. All the likenesses are exceedingly striking; and we cordially commend these interesting pictures both to professors and amateurs, as most reliable portraits of those who, either as composers or executants, have shed a lustre upon the art.

EVEN with the large space which we invariably devote to Reviews, we find it impossible to do more than make a very small selection from the music forwarded to us. It would be unnecessary to state this very obvious fact were we not inundated with letters urging us to notice pieces sent “three or four months back;” and on two or three occasions we have been politely requested by composers *not* to review certain pieces should we receive them, because they desire to make “some alterations” in them. We have before alluded to this matter in these columns, and only do so now lest we should be accused of discourtesy in not replying to the numerous requests made to us. In future, however, we should counsel all who send us works for review to remember that—as letters once dropped into the post-box become the property of the Postmaster-General—compositions forwarded to us for notice must be considered in the undisturbed possession of those to whose custody they have been voluntarily committed.

THE ceremony of unveiling the statue of Balfe, by Sir Michael Costa, which took place on the 25th September, in the vestibule of Drury-lane Theatre, drew forth an enthusiastic speech from Mr. C. L. Gruneisen, who could not have been more eloquent in his praises of the composer had he been the greatest genius of modern times. The popularity of Mr. Balfe in his day should not blind even his personal friends to the fact that it has been gradually diminishing ever since; and many who were present at the interesting ceremonial to which we have referred could not but feel that, in spite of the recent attempt to create a success for “*Il Talismano*,” his compositions have now but small interest for opera-goers. Strange, indeed, would it be if a statue,

which should glorify a man's living fame, prove a monument in memory of his deceased works!

A PAMPHLET, addressed to the Shareholders of the Crystal Palace Company, by Francis Fuller, has been forwarded to us, in which the reasons for the rupture between a large portion of the Shareholders and the present Directors are duly set forth; and we have also received a letter from Mr. Fuller, urging upon us the necessity of expressing an opinion "whether our chief place of public amusement shall contribute to the deterioration or the elevation of the character of our people." As this journal is exclusively devoted to music, and the furtherance of its best interests, we do not, of course, feel justified in entering at all into the merits of this controversy: the advisability of holding Poultry, Cat, and Donkey Shows in a building originally intended as a Temple of Art, is certainly open to serious consideration, but this is not the place in which to discuss the matter. Upon the conduct of the department, however, which does come within our province, we cannot speak too strongly. Whatever may have been the mismanagement in the other attractions of the Palace, there can be no question that Music has been nobly represented; for not only have the established classical works received a more perfect rendering than had ever before been heard in this country, but new compositions have been introduced to the public which, but for this Institution, might never perhaps have been known. However reform may creep in, therefore, Mr. Manns may be safely left at the head of his fine orchestra to continue that career which, to use the words of Mr. Fuller, has already contributed so much to the "elevation of the character of our people."

MR. G. F. McDONOGH, Lessee of the Royal Amphitheatre, Holborn, must have somewhat original ideas both of the inherent value of a composer's instrumentation of his own work, and the right which he possesses over his property. It appears that M. Hervé wrote to the newspapers disclaiming all connection with the production of his Opera-bouffe, "*Melusine*," at the above-named establishment, and especially stated that he was not responsible for the orchestral score used on the occasion. To this Mr. McDonogh replied that he made what he thought a liberal offer to the composer for his original band parts, which he declined, and that he then "placed the work in the experienced hands of M. Audibert." So cool a method of overcoming a slight difficulty reminds us of the country theatrical manager who, on being informed that the London "*Star*" announced to perform *Hamlet* had been taken suddenly ill, remarked, in the most business-like manner, that it was of no consequence, as it was easy enough to "get some other fellow to do it."

CRYSTAL PALACE.

THE first of the Saturday Afternoon Concerts for the present season was given on the 10th ult., before an unusually large audience. Mendelssohn's Overture in C (Op. 24), known to pianists by the composer's excellent four-hand arrangement, commenced the programme, and might be considered a positive novelty, seeing that, although Mendelssohn had sufficiently declared his conception of the instrumental colouring best suited for the piece by first scoring it for a small wind orchestra, and afterwards for a military band, Mr. Manns has arranged it for a full orchestra. We have no occasion to repeat our opinion of these "transformations," and need only say that, in every

respect, the work has been well done; and, judged by the applause, that the audience was not of our mode of thinking. Herr Wagner's composition, strangely enough termed "A Faust Overture," has original thought and bold instrumentation, but it passed somewhat coldly with the audience. Mr. Franklin Taylor's performance of Sir Sterndale Bennett's Pianoforte Concerto in F minor, showed his executive powers to the utmost advantage, and he was loudly applauded. Mr. E. Lloyd and Mr. Santley were the singers. At the second concert on the 17th ult., Dr. Hans von Bülow gave a fine rendering of Liszt's "*Fantaisie Hongroise*," music most thoroughly suited for the display of his exceptional talents, and being encored, he gave with his usual fluency the same composer's "*Ronde des Lutins*." Mr. Gadsby's Overture, "*The Witches' Frolic*," although marked "first time" in the programme, was produced at one of the concerts of the "British Orchestral Society." It is a clever work, and was well received. The vocalists were: Madame Campobello-Sinico and Miss A. Sterling. Mr. A. Manns conducted with his accustomed efficiency.

THE Promenade Concerts at Covent Garden Theatre have been crowded during the past month, and there can be little doubt that the attraction is sufficiently great to warrant their continuance until Christmas. That even the introduction of "Classical Nights" cannot bring these entertainments within the province of artistic criticism must be apparent to all who have visited the Theatre and witnessed the distracting influences which surround the few music-lovers in what is, strangely enough, called the "Promenade." As we cannot believe, therefore, that they can do any good to the art, let us hope that they will at least do no harm; and, seeing that they give continuous employment to some of our best orchestral performers at a proverbially dull time of the year, we may chronicle their success with feelings of toleration, if not of gratification.

MR. WHITNEY, the American Bass, who made so successful an appearance here three years ago, will be in England again early in the present month, and will make his first appearance at the Royal Albert Hall Concerts, on Thursday the 12th inst., in the "*Messiah*."

WE read in the *Times of India* that Dr. Maclean, a Madras civilian, has at length elected to resign the service, having made final choice of the appointment of organist at Eton College, the duties of which he entered upon about two years ago. The appointment was offered to him while in India, when he took leave of absence; and after officiating for some time at Eton, he found the duties there more congenial, and probably a residence in England more agreeable, than either duties or residence in India.

THE annual evening concert of the Pupils of the London Society for Teaching the Blind to Read was given at the Institution, Upper Avenue Road, Regent's Park, on the 5th ult. The selection from Macfarren's Oratorio, "*St. John the Baptist*," was excellently rendered, the training of all the vocalists reflecting the utmost credit upon their teacher, Mr. Edwin Barnes, who has been so long and honourably connected with the Society. A feature in the second part was the performance of Liszt's Fantasia on subjects from "*Le Prophète*," by Mr. J. Lea Summers, which was most enthusiastically applauded; and Mr. F. E. Barnes's song, "*The Path through the Snow*," and Hatton's popular "*Tar's Song*," were redemanded. The conductor was Mr. W. E. Clare.

MADemoiselle JOHANNA LEVIER, a Soprano who has made great successes on the Continent, has just arrived in England, and will make her *début* on the first Classical Night of the Royal Albert Hall Concerts, on Wednesday, the 11th inst.

WE have recently had an opportunity of inspecting an invention by Messrs. G. and A. Webb, Pianoforte Manufacturers, of Croydon, which is to be applied to the "hopper" of upright instruments. The blocking of the hammer from damp—so common in this class of pianofortes—is by a very simple contrivance, rendered impos-

sible, and both a firm touch and perfect repetition ensured. Another advantage is that, after years of wear, the touch can be effectually restored, without a re-adjustment of the key-frame, and at a very small cost. So important an improvement should meet with general encouragement.

THE results of the recent Michaelmas Examinations of the Church Choral Society and College of Church Music, London, are as follows:—*Senior Choral Fellows*: S. Corbett, Mus.B., St. John's College, Cambridge; Frederick Iliffe, Mus.B., New College, Oxford. *Choral Fellows*: W. H. Birch, Amersham Hall School, Reading; R. W. Coldwell, New College, Oxford; John Skipsey, Penshurst, Kent; T. C. Webb, St. Matthews', Nottingham. The examiners were: Section *a*, the Warden, and Edward Dearle, Mus.D. Cantab; Section *b*, B. Agutter, Mus.B., Oxon.; Section *c*, W. H. Sangster, Mus.B., Oxon.; Section *d*, J. Gordon Saunders, S.C.F., Mus.B., Oxon. The Harmony prize was not awarded, the necessary standard not being reached by the candidates.

WE are glad to learn that the Directors of the Royal Albert Hall Concerts intend to increase the facilities for the arrival and departure of their audiences, an arrangement having been made with Her Majesty's Commissioners and the Council of the Royal Horticultural Society to open the lower entrance to the Exhibition Galleries (opposite the South Kensington Museum), which will enable all those who travel by the Metropolitan Railway to pass to and from the Concerts under cover, through the arcades of the Exhibition.

ON Friday, the 2nd ult., an evening concert, under the direction of Mr. Prenton, was given in the Vestry Hall, Chelsea, to inaugurate the Winter Session of the Chelsea Literary and Scientific Institute. The following artists were engaged:—Madame Denham-Mori, Miss Claremont, Miss Ada Lester, Mr. Alfred Mori, Mr. Charles White, Mr. Frank Brough, Mr. H. P. Matthews, and Mr. Prenton. Madame Denham-Mori was greatly applauded for her artistic rendering of Ardit's Vocal Valse, "L'Ardita," and her soprano voice was heard to much advantage in the several concerted pieces performed during the evening. Miss Claremont sang "The Skipper and his boy," and being encored, substituted "She wore a wreath of roses." Miss Ada Lester was most enthusiastically received for a brilliant rendering of a pianoforte solo; and Messrs. C. White, A. Mori, and F. Brough were very successful in the songs allotted them. Mr. Prenton was highly effective in Russell's "Man the Life-Boat," and Robin Hood's air from "The May Queen." Mr. H. P. Matthews contributed some buffo songs. Mr. Brough was an efficient accompanist, and at the commencement of each part of the programme, played with great taste a pianoforte solo.

AT the annual meeting of the Church Congress, which took place during the past month at Brighton, the subject of "The Management and Training of Parochial Choirs and the Organisation of Diocesan Musical Festivals" was introduced by the Rev. Sir F. A. Gore Ouseley in an able paper. After drawing an amusing picture of the village choir of fifty years ago, he gave a vivid description of their gradual improvement; and, condemning the use of "services" in ordinary parish churches, expressed an opinion that every person in the congregation with any ear and voice should join in the hymns. He was followed by the Rev. J. Powell Metcalfe, who read an interesting paper, strongly advocating the establishment of Choral gatherings, with a triennial diocesan festival. After dwelling upon the manner in which the preliminary meetings should be conducted, he said, while urging the selection of moderately difficult music for the festival:—

"It must surely be the ever present desire and aim of those who have the management of Choral Festivals, that the gatherings shall leave behind them pleasant memories to the better choirs. And to the inferior choirs, the selection of moderately difficult music is distinctly advantageous. With such, the Association choir-master while showing 'how the music is to be sung at the festival' can

get in a greater amount of sound instruction than with the very easy music, and, moreover, with it, the benefit is greater than can be derived from the example of the better singers. If, in the judgment of the Association Choir-master, any portion of the service is beyond the powers of a choir—by no means let that choir attempt to get it up—only let its members one and all be most strictly enjoined, by those having authority over them, not to utter their own noises, while that portion is being sung on the festival day. The music having been selected, printed, and distributed to the choirs, who have expressed the wish to join in the festival, and have, moreover, paid their subscription and music money, the getting up of the music will commence. As a preliminary, it will be found most advisable, that at various centres the service should be sung over in completeness by a quartet, at least of competent voices, and the special points in it be commented upon by the musical director of the Association—such comments to be subsequently embodied in a paper, and supplied to choirs—this before the assembled home-teachers of the associated choirs, so that they themselves may be posted up in the one style, before beginning to work up their respective singers. Though much has been said against hard and fast rules, it could but be right to require all home teachers of associated choirs to attend one at least of these preliminary setting-out meetings. And here it may be said, once for all, that the central authorities must make up their minds at all times sternly and uncompromisingly to defend the striving earnest choirs—be they large or be they small—from the careless, indolent, slipshod choir, whose one idea of a choral festival is a day's outing and a riotous jollification. If a choir cares not to take the steps, the mass of choirs are most willing to take to render the preparation for the Festival as complete as possible, better, and surely fairer, that that choir should withdraw at once. There can be no true association between earnestness and carelessness."

The following observations, too, are worthy of being quoted:—

"Let me in conclusion say that the work of Choral Associations must not be supposed to begin and end with preparation for, and holding of, Choral Festivals. The musical authorities must consider themselves a standing counsel for choral matters, and must look for occasions to aid, all the year through. And especially must they endeavour to promote the practice of secular and non-church music amongst choirs, not for itself, but as a means to the one end. There is no custom that tends more to keep our choirs from rising to their proper level—than doing all the teaching over music for the Church Service—Firstly, it has a most deadening effect upon the singers. Boys, while boys they remain, must needs be sometimes scolded, men must be kept amused—scolding and pleasantry are equally out of place at a practice of church music. Again, we must never forget that our choirs are leaders of our people's praise, in heart if not in voice, and that, therefore, all sung in Church must at least be 'understood of the people,' if not audibly joined in by them. The music of the Church Service is not—and ought not to be—sufficient to keep up the musical interest of the singers. Further, no good can be done by church music that comes from the mouth as a mere threadbare lesson; something more than mere notes is needed to excite the heart-sympathy of the people, and the service must be entirely within the grasp of the choir, to enable them to obtain this all-important 'something more than notes.'"

On the last day of the Congress an excellent paper by Dr. Stainer, "On the Progressive Character of Church Music," with illustrations, was read by the author. After urging upon his hearers the advisability of cultivating a feeling of catholicity in art, he concluded his eloquent lecture thus:—"I believe that the adoption of these views would go far to heal that unfortunate division of Church musicians into 'Anglicans' and 'Gregorians' which now exists. For a larger liberality and a little more knowledge would show the Anglican how much he loses by not having gone through a course of education in plainsong; and would show the Gregorian how often he is misled by a blind worship of square and diamond-shaped notes. It is

Zion, that bringest good tidings.

ANTHEM FOR CHRISTMAS.

J. STAINER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 599, Broadway.

Joyfully.

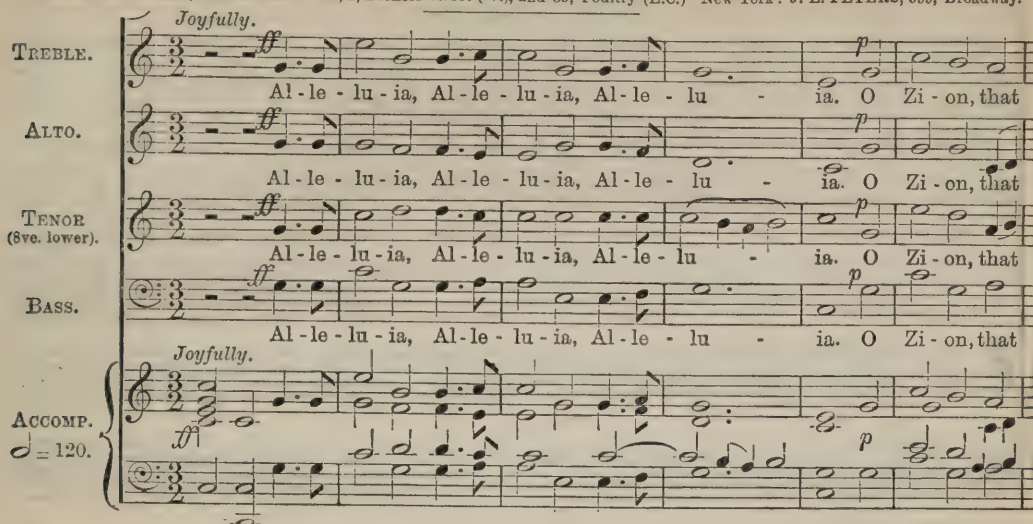
TREBLE. *p* Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia. O Zi-on, that

ALTO. *p* Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia. O Zi-on, that

TENOR (Sve. lower). *p* Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia. O Zi-on, that

BASS. *p* Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia. O Zi-on, that

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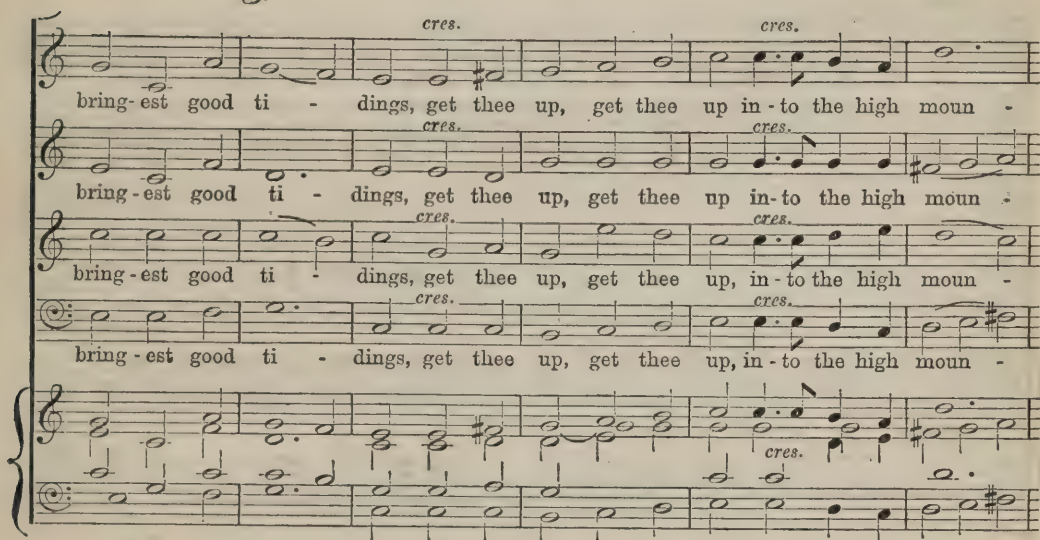


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cres. bring-est good ti - dings, get thee up, get thee up, in-to the high moun -

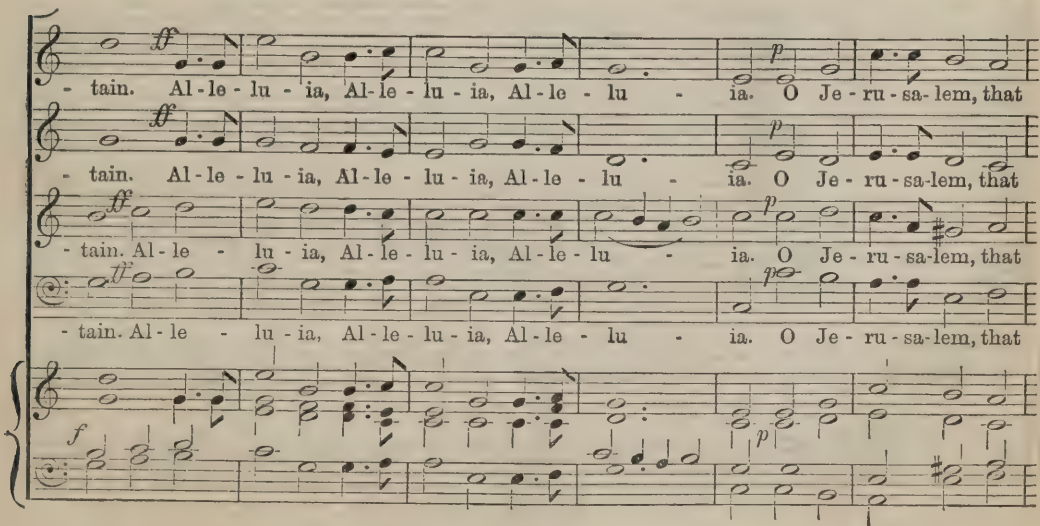


- tain. *p* Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia. O Je-ru-sa-lem, that

- tain. *p* Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia. O Je-ru-sa-lem, that

- tain. *p* Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia. O Je-ru-sa-lem, that

- tain. *p* Al-le-lu-ia, Al-le-lu-ia, Al-le-lu-ia. O Je-ru-sa-lem, that



bring - est good ti - dings, lift up thy voice, thy voice with strength;

bring - est good ti - dings, lift up thy voice, thy voice with strength;

bring - est good ti - dings, lift up thy voice, thy voice with strength;

bring - est good ti - dings, lift up thy voice, thy voice with strength;

lift up thy voice, be not a - fraid, lift up thy voice,

lift up thy voice, be not a - fraid, be not a -

be not a - fraid, be not a - fraid, be not a -

be not a - fraid, be not a - fraid, be not a -

be not a - fraid: Say to the ci - ties of Ju - dah, Be - hold your

- fraid, a - fraid: Say to the ci - ties of Ju - dah, Be - hold your

- fraid, a - fraid: Say to the ci - ties of Ju - dah, Be - hold your

- fraid, a - fraid: Say to the ci - ties of Ju - dah, Be - hold your

* If G is found too high, D may be sung.

God, your God, Be - hold your God.

God, your God, Be - hold your God.

God, your God, Be - hold your God.

God, your God, Be - hold your God.

cres.

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia. Lift up thy voice,

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia. Lift up thy

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia. Be not a -

Al - le - lu - ia, Al - le - lu - ia, Al - le - lu - ia. Be not a -

cres. be not a - fraid, lift up thy voice, be not a - fraid. Al - le -

cres. voice, lift up thy voice, be not a - fraid. Al - le -

cres. - fraid, lift up thy voice, be not a - fraid. Al - le -

cres. - fraid, lift up thy voice, be not a - fraid. Al - le -

cres.

lu - ia, Al - le - lu - ia, A - - - men. *END.*

lu - ia, Al - le - lu - ia, A - - - men. *END.*

lu - ia, Al - le - lu - ia, A - - - men. *END.*

lu - ia, Al - le - lu - ia, A - - - men. *END.*

Very slowly and smoothly. ♩ = 50.* **TREBLES ONLY. *pp*

O that

pp (Pastorale.)

Birth for e - ver bless - ed, When the Vir - gin, full of grace By the

Ho - ly Ghost con - cei - ving, Bare the Sa - viour of our race. And the *cres.*

* It is suggested that stops of the Hautboy and Flute quality should be used for this movement.

f *dim.* *rall.*

Babe, the world's Redeem-er, First re-veal'd His sacred Face, Ev - er-more and ev-er-more.

TENOR (8ve. lower). *p*

BASS. *p*

Of the Father's Love be-got-ten Ere the worlds be-gan to be, He is

Of the Father's Love be-got-ten Ere the worlds be-gan to be, He is

f *p* *cres.* *ff*

Al-pha and O-me-ga, He the source, the end-ing He, Of the things that are, that have been, And that

Al-pha and O-me-ga, He the source, the end-ing He, Of the things that are, that have been, And that

Slower. pp

fu - ture years shall see Ev - er - more and ev - er-more.

Slower. pp

fu - ture years shall see Ev - er - more and ev - er-more.

Slower. pp

ppp

ppp

Repeat first Chorus, and there end.

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DESCENDING	
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MANUEL	CH. GOUNOD.
HARK! THE BAPTIST'S VOICE IS	German.
SOUNDING	
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DAY	
THE WORLD IS VERY EVIL	S. S. WESLEY, Mus. D.
THAT DAY OF WRATH, THAT	Old Melody.
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THAT FEARFUL DAY, THAT DAY	CH. GOUNOD.
OF SPEECHLESS DREAD	
O GOD, WHAT DO I SEE AND	German.
HEAR?	
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in whom I will trust * my buckler, the horn also of my sal- |
vation | and my | refuge.

For lo, thine enemies O Lord * lo, thine éne- | -mies shall |
perish: and all the workers of wicked- | -ness shall | be de- |
stroyed.

MESSRS. NOVELLO, EWER AND Co. have only to add that any inconvenience attendant upon making changes in a book which has already been largely adopted will, they feel confident, be more than counterbalanced by the valuable improvements incorporated in the forthcoming Editions.

always dangerous to get between two contending armies, and I have already received a few shots from both sides for having taken this view of the merits of both and the faults of both. But I look forward to the day when I shall draw round me so many recruits from both the contending parties, that the breach between them shall be insensibly healed."

MR. HENRY STIEHL has been appointed Conductor of the Philharmonic Society, Belfast.

GERMAN contemporary composers have, it would appear, not much cause to complain of their productions being neglected by their countrymen. According to the Berlin *Musikzeitung Echo*, a great number of more or less important new works are at present being performed, or are promised for this winter, at Berlin and other centres of musical life. Among these are mentioned some Programme-Symphonies by Hofmann and J. Raff—both highly spoken of by the above journal—and also an Oratorio entitled "Christus," by Friedrich Kiel, which attracted much general attention by its first performance, and is now being rehearsed, with a view to an early production, by no less than five of the leading towns of Germany. At the Royal Opera House of Berlin a new opera, "Cesario," by Herr Taubert is in course of preparation, and will, it is said, be followed by Rubinstein's "Die Maccabæer." From the same musical organ we learn that Herr Richard Wagner has undertaken to conduct, in conjunction with Franz Liszt, a series of concerts during the ensuing winter at Vienna and Budapest. The receipts are to go towards defraying the expenses of the National Theatre at Bayreuth, now in course of construction, and at these concerts portions from the third part of the, already so much talked of, "Nibelungen-Trilogy," called the "Dusk of the Gods," will be heard for the first time.

A CONCERT for the benefit of the sufferers from the disastrous fires in Meiningen and Moellen (Germany), is to be given by the German Gymnastic Society, in the large Hall of the Institution, St. Pancras Road, King's Cross, on the 7th inst. Several of the most eminent artists have kindly promised their assistance.

WE regret to announce that the Dean and Chapter of Worcester have refused the use of the Cathedral for the Festival of the Three Choirs, which was to have been held in that city next year. The following is the correspondence which has taken place on the subject, by which our readers will perceive that, strangely enough, the fact of the restoration of the Cathedral is dwelt upon as the principal reason why the Festival should no longer take place there:

October 21st, 1874.

"DEAR SIR,—As Chairman of the Standing Committee of the Herefordshire Music Festival, I forward the reply made by the Dean and Chapter of Worcester to our resolutions lately made known to the public in your columns.—Yours faithfully,

JOHN H. ARKWRIGHT.

Chapter House, Worcester, 20th October, 1874.

SIR,—I am desired by the Dean and Chapter of Worcester to enclose to you, as Chairman of the Permanent Committee of the Hereford Festival, a copy of the answer forwarded to the Provisional Committee of the Triennial Musical Festival at Worcester, and to add that they should greatly regret any severance of the tie which has hitherto connected them with the Chapters of Hereford and Gloucester in this matter, and that nothing can be further from their minds than any idea of interfering in any way with the conduct of the Musical Festivals in those dioceses.—I have the honour to be, Sir, your very obedient Servant,

ALFRED C. HOOPER, Chapter Clerk.

J. H. Arkwright, Esq., Hampton Court, Leominster.

[COPY.]

The Dean and Chapter desire to acknowledge the application of the Provisional Committee of the Triennial Musical Festival at Worcester, for the use of the Cathedral

next year for the meeting of the Three Choirs of Worcester, Gloucester, and Hereford, and to say that they have given to it the careful and respectful consideration to which it is justly entitled.

They are, in the first place, unable to accept the inference drawn by the Provisional Committee from the circumstances under which the appeal was made in 1870 for contributions towards the restoration of the Cathedral; and they claim for themselves entire freedom to deal with the question, after serious consideration, on its own merits.

They also feel that, while they are most reluctant to disappoint the wishes of many persons interested in the continuance of the Festivals on their present footing, they cannot disregard the fact that there is a large and increasing class who are prevented from attending the Festivals by a conscientious objection to the system on which they have been conducted for many years.

Having considered all the circumstances of the case, they deeply regret, that they are under the necessity of declining to comply with the request of the Provisional Committee for the use of the Cathedral.

The main grounds of their unanimous decision are the following:—

1. That the Cathedral having now been completely restored, and the nave, as well as the choir, having been devoted to the purposes of Divine worship, they no longer feel at liberty to transfer the charge and control of it to other hands.

2. That they are of opinion that musical performances, which are in connection with any religious service, and to which admission is given only by purchased tickets, should no longer take place in the Cathedral.

At the same time, feeling the importance of keeping up the meetings of the Three Choirs for the cultivation of sacred music, and of providing (so far as is now necessary) for the interests of the Charity, to which they have so long contributed, they believe that these objects may be better obtained by reverting to the general form under which the meetings of the Choirs were originally conducted.

They propose, therefore, in the month of September next, to hold, on two or more days, a Festival of Religious Services, which shall include the performance of sacred music of a high class by the united Choirs, with adequate assistance, vocal and instrumental, and sermons by preachers of eminence, advocating the cause of the Charity.

They will only add that they see nothing in this proposed change which will necessarily prevent them from still co-operating with the Chapters of Gloucester and Hereford, for the support of the Charity in which they have a common interest, and for the improvement of sacred music.

They trust that this course when considered by the public under all the circumstances of the case, will meet with general approval; and that they may obtain the support of the inhabitants of the City and Diocese in carrying it out.

(Signed) GRANTHAM M. YORKE, D.D., Dean."

Chapter House, Worcester, October 19th, 1874.

We need scarcely say that the reply of the Dean and Chapter has caused the utmost excitement in the city. A special meeting of the Stewards of the Festival has been held, and a remonstrance against the decision arrived at was proposed and carried, a Committee being appointed to take any steps that might be necessary, or to confer with the Chapter, if advisable. A public meeting has also been called to consider the matter.

A SUCCESSFUL concert took place at the Birkbeck Institution, on Wednesday evening the 14th ult., under the direction of Mr. Stedman. The artists were—Miss Matilda Scott, Miss Jessie Royd, Miss Dones, Miss Helen Standish, Miss M. Rock, Mr. Stedman, Mr. Theodore Distin, Mr. Henry Parker and Herr C. Oberthür. Miss Matilda Scott, in Coenen's "Lovely Spring," and Miss Jessie Royd, in "The Bird that came in Spring (Benedict)," won much applause, and received hearty encores. Miss Dones was, as usual, very successful in her singing of the "Raft" (Pinsuti), and Miss Helen Standish was encored in Rossini's "Di tanti palpiti." Miss Marianne Rock showed

the result of careful study in her execution of Wallace's second Grand Polka de Concert. Mr. Stedman was heard to much advantage in "Tom Bowling," and also took part with Miss Scott in the duet from Balfe's "Talisman," "Take the Ring," and Herr Oberthür played in his usual masterly manner, and was highly appreciated. Mr. Henry Parker, who is a great favourite here, accompanied in a careful and artistic way. The theatre was full to overflowing.

THE first meeting of the new Association "for the Investigation and Discussion of subjects connected with the Art and Science of Music," is announced to take place on the 2nd inst., at the Beethoven Rooms, Harley Street, Cavendish Square. At five o'clock, a Paper "On extending the compass and increasing the tone of stringed instruments," by Dr. W. H. Stone, M.A., F.R.C.P., will be read by the author; and a quartett of stringed instruments, fitted with Dr. Stone's and Mr. Meeson's Elliptical Tension Bars, the Double Bass strung down to CCC, will be exhibited and played. R.H.M. Bosanquet, Esq., M.A., of St. John's College, Oxford, will also read a Paper on "Temperament, or the Division of the Octave."

UNIVERSITY INTELLIGENCE.—Oxford, October 24. First Examination for the Degree of Bachelor in Music. The following have satisfied the Examiners:—Bentley, John, New College (and of St. Ann's Street, Manchester); Birch, Edward H., New College (and of Notting Hill, London, W.); Bradley, Joseph, New College (and of High Street, Stalybridge); Cay, Francis, New College (and of Beds. Middle Class School); Cole, H. Cardini, New College (and of Hampstead Road, London, N.W.); Gower, John H., New Inn Hall (and of Windsor); Hartmann, Albert, F.O. unattached (and Bandmaster of H.M. 17th Lancers, Dundalk); Hill, Andrew T., St. Mary Hall (and of Cheam, Surrey); Holloway, Arthur S., Worcester College (and of Hemingford Road, London, N.); Howard, Samuel, New College (and of Rochdale Road, Manchester); Hullett, Charles H., St. Mary Hall (and of York Street, Portman Square, London, W.); Hunt, H. G. Bonavia, Christ Church (and of the Middle Temple, London, E.C.); Lister, Henry, New College (and of Islington, London, N.); Löhr, George, S.L., New College (and of Woburn Square, London); Lott, John B., New College (Assistant Organist, Canterbury); Morland, John, New College (and of St. Martin's, Leicester); Palmer, Walter H., New College (and of Lindfield, Weston-Super-Mare); Righton, John H., New College (and of Faringdon); Riseley, Thomas, Christ Church (and of Cheltenham College); Ströh, Frederick K., New College (and of Rosemount, Selkirk, N.B.); Troman, Thomas, New College (and of Smethwick); Williams, Charles L., New College (and of St. Columba's College, Rathfarnham, Dublin); Wrigley, James G., New College (and of Church Street, Blackpool). The examiners were—Sir F. A. Gore Ouseley, Bart., M.A. Mus. Doc., Christ Church, Professor of Music; Charles W. Corfe, Mus. Doc., Christ Church, Choragus; and Edwin G. Monk, Mus. Doc., Exeter College.—Second Examination for the Degree of Bachelor in Music. The examination will be held early in Easter Term, 1875. All candidates at this examination, in addition to the necessary subjects, will be required to have a critical knowledge of the full scores of Beethoven's "Symphony in B flat;" Handel's "Ode for St. Cecilia's Day;" and Mozart's "Requiem." The Text Books are Ouseley's "Treatises on Harmony and Counterpoint," Berlioz, or Kastner, on "Instrumentation," either Burney's or Hawkins's "History of Music." The exercises of those candidates who propose to offer themselves at this examination, should be sent (for the approval of the Examiners) to the Professor of Music, at his residence, St. Michael's, Tenbury, at any time before February 1, 1875.

HARVEST Festival Services were held at St. Stephen's, South Kensington, on the 4th and 11th ult. The church was beautifully decorated with corn, fruit, flowers, &c., the font at the west end being a special feature. The services were fully choral, and at evensong, the Anthems, "The Heavens are telling," and "I will give thanks" (Mozart), were most effectively rendered by the choir, organ and orchestra; the latter, introduced for

the first time, doubtless had the effect of attracting the immense congregation assembled. Mr. Albert Lowe presided at the organ and conducted the anthems, the organ accompaniments to which were played by his pupils, Mr. Bradshaw and Mr. Essex respectively. The Vicar, the Rev. J. P. Waldo, preached on both occasions.

AN interesting Festival Service was given by the College of Organists on Tuesday the 20th ult., in St. Paul's Cathedral. A large number of the Metropolitan Choirs gave their assistance, and the service was accompanied by Dr. Stainer with his usual skill and judgment. The prize "Service" by Mr. H. Trembath, Mus. Bac. (a setting of the *Cantate* and *Deus misereatur*), is an exceedingly clever work, and was well sung. Two prize anthems, one by Mr. Haydn Keeton, and the other by Mr. C. J. Frost, were also included in the service, and the hymns were sung to prize tunes by Mr. H. Stark and Mr. E. C. Winchester, the "Recessional" being given to an excellent tune by Mr. C. E. Stephens. Before the service, organ pieces were performed by Dr. Stainer, Mr. E. H. Turpin and Mr. H. Houseley, the last named gentleman playing an "Andante con grazia" of his own composition, which created a marked effect. There were nearly 10,000 persons present; and we have every reason to believe that the offertory, which was devoted to the fund of the College of Organists, amounted to a highly satisfactory sum. The Festival was under the careful conductorship of Mr. R. Limpus.

MR. J. J. HAITE, whose death has recently taken place, was well known as an excellent musician and composer. He was a prominent member of the late Society of British Musicians, under whose auspices many of his best works were produced. In the last few years of his life, he devoted his attention principally to choral works, and wrote two Oratorios, "Abraham's Sacrifice," and "The Song of the Year," both of which are published; also three Masses, two Operettas, and a quantity of choral music of minor importance.

A CONCERT was given by Mr. W. D. Sumner, at the Lammas Hall, Battersea, on Monday the 12th ult. The artists were—Miss Edith Blair, Miss Clara Buley, Mr. Stedman, Mr. T. Soper, Mr. G. Henry, and Fraulein Anna de Blanck, principal violinist of the Viennese Ladies' Orchestra. The clever playing of the last named lady was a great feature in the concert. The vocalists were very successful in their several solos; and the quartett "Mezza Notte," from "Martha," was excellently sung by Miss Blair, Miss Buley, Mr. Stedman, and Mr. Soper. Mr. Sumner was the accompanist.

IN the Prospectus of the Glasgow Choral Union for the Season 1874-5, we are glad to see that the services of a resident orchestra in the city are assured by a list of guarantors, which includes some highly influential names. There are to be twelve orchestral and four choral performances in the City Hall; and the following works are announced to be given during the season: Macfarren's Oratorio, "St. John the Baptist," Schumann's Cantata, "Paradise and the Peri," Brahms's "Song of Destiny," Handel's "Messiah," and Henry Smart's Cantata "Jacob." Some of the most talented vocalists are engaged, and the concerts are likely, in every respect, fully to sustain the high character which this Association has so legitimately earned. The conductor is Mr. H. A. Lambeth.

THE October concert of the St. George's Glee Union took place at the Pimlico Rooms on the 2nd ult., under the direction of Mr. T. Garside. The choral portion of the programme included "Awake, sweet love," "To the hill and the vales," "O Bird of Eve," "The Welcome Home," "Tramp Chorus," "The Last Rose of Summer." Songs by Miss Clara Buley, Miss F. Banks, Miss Spear, Mr. Jekyll and Mr. A. Mills were well received, and Miss Julia Augarde played two pianoforte solos, viz.: "Traums-wirren," Schumann, and "Prelude and Fugue," Mendelssohn, very effectively.

REVIEWS.

NOVELLO, EWER AND CO.

Mount Moriah. (The Trial of Abraham's Faith.) An Oratorio. Composed by J. Frederick Bridge, Mus. Doc., Oxon.

THE author of the present interesting work has but recently won his academical honours, and he loses no time in publicly vindicating his claims to the doctorate. The new oratorio has high pretensions, and we have pleasure in stating that these pretensions are in many respects fulfilled. The composition is framed on the Bach model, as exemplified in the settings of the Passions according to the texts of different Evangelists, and in the several works comprised under the title of Christmas Oratorio. The Biblical history of the Lord's behest to Abraham, the Patriarch's willing obedience, the preparation for the sacrifice of Isaac, and the Angel's enfranchisement of the purposed victim, and his enunciation of the heavenly promise to Abraham and his seed for ever, is set forth by a Narrator, whose part is assigned to a soprano voice, the speeches of Abraham, Isaac, and the Angel being respectively allotted to a bass, a tenor, and a contralto; and it is interspersed with reflective passages for solo voices or for chorus, the texts for which are drawn from Holy Writ. The narration is a very brief one, and, in the form under which it is presented, it is wholly without dramatic action and dramatic interest. The whole power of the work, hence lies in the reflective passages, which are necessarily and entirely of a didactic nature, and the difficulty must have been enormous to make a composition attractive, whose mainly prevailing, if not unexceptional, character was thus prescribed. The music displays Dr. Bridge's scholarship to advantage, his graceful power of melody, and his general command of harmonic and contrapuntal resources; but he has had no field for the display of dramatic ability, and it will not be till the appearance of some other work from his hand, that we shall be in a position to judge of his possession of this high faculty.

The first piece is called an Introduction; it is for instruments only, it fills two pages of the pianoforte arrangement, it is in the key of E minor, and its general character is solemn and majestic, though never noisy. No. 2 is a Chorus, "Blessed is the man," of an impressive but still tranquil character, fraught with the expression of trustful earnestness. The story is now opened by the Narrator in a Recitative, "It came to pass," at the close of which, Abraham reflects upon the heavenly help he has enjoyed, and on the duty this imposes to sacrifice what is dearest to his heart to the Divine demand; his Air is wholly unimpassioned, but by no means without charm. No. 4 is an unaccompanied Quartett, "O tarry thou," a feature that is certain of good effect in an extensive work. This is likely to be sung apart from the oratorio and to please when sung. The narration is resumed in the Recitative "And Abraham rose up early." A Chorus, No. 6, "They that wait upon the Lord," is comprehensive in form; its earlier portion is introductory to a fugue, "For in the Lord Jehovah," which is wrought with skill, but presents the subject somewhat too rarely after the successive entry of the four parts. The Recitative "On the third day" continues the story, including Abraham's injunction to the attendants to remain behind, while he with the boy goes afar off to worship; and this leads to a Chorale (so called) "The Lord shall preserve thee," respecting which there is something to say as to its misnomer and as to its merit. So far as we know, the term Choral defines the choral song of the Lutheran Church, and is applied to any of the fine old tunes, dating many of them from the days of the great Reformer, and some of them being supposed to be of his composition, that are taught to children throughout North Germany, and sung by them in after years on all occasions of public worship, each melody being inseparably associated with its own poem. Pursuant of the practice of Bach, as this was pursuant of the use the elder contrapuntists, Mendelssohn introduced several Chorals in his oratorio of St. Paul, and was secure, in so doing, of enlisting the sympathy of his entire German audience, who knew the tunes by heart, and would perceive the application of the

words habitually sung to them to the situations they were meant to illustrate. When the work was first given in England, the tunes and the word "Choral" that defines them were alike unknown to us; nothing could give the irresistible charm of familiarity to the tunes and the words; but it was hoped to obtain the true pronouncing of the definition by adding an E to the end of it, thus making Chorale, to prevent its being confounded with the English adjective, synonymous with many-voiced "choral." The good intention miscarried, as has many another, and our people at large mistook the final E for an extra syllable, and pronounced the word *Chora-le*, sounding the last two syllables the same as in Charlie. By a different process from that which commands popularity for them in Germany, the Chorals in St. Paul have gained favour almost infinite in England; and in consequence, it has become a fashion for our composers to include hymn-tunes in their large compositions, but they compose new music to words that often have been set before, and the tunes not being old and dissociable from the words, and not being susceptible of peculiar interest from difference of contrapuntal treatment from what they have elsewhere received, these musicians still call their original pieces *Chora-les*, and seriously perplex the judgment of those who are not behind the curtain of their design. Of such is the Chorale of Dr. Bridge. It is not Lutheran, it is not old, it is not boundlessly familiar to any class of people, it is not even set to metrical words, and it is not a great many other things; but it is a good new hymn tune, which needs but an appropriate poem in metre to render it capable of great popularity. We are in no humour to find fault in a thing which really pleases us; but candour compels the admission that one or two accented passing notes, in this piece, serve to confuse the harmony; for instance, the G \sharp against the second inversion of the chord of the 7th of F \sharp (page 38, bar 3), which would sound, were it not doubled in two parts, like a dominant major 9th; and this is incompatible with the key of B minor which prevails at the time, and a misty effect is the consequence, that would not be the case were the said G \sharp sounded after instead of against the harmony. The hymn is in eight real parts, each of which is sufficiently melodious, and its effects will be particularly rich. The more to individualise this effect, there is an accompaniment for the organ, which links, by brief interludes, the several strains of the tune. Further, to guard against difficulty from the complexity of the part-writing, there is an arrangement of this piece in an Appendix, wherein the voice-parts are cleverly reduced from eight to four, and thus it is suited to all conditions of choirs. In No. 8, the Narrator continues the story; and then, as if to render the part as gratifying to the singer as it is essential to the plan of the work, she has an Air, "The eyes of the Lord," which is the most attractive of all the solo pieces. It is charmingly melodious and decidedly vocal, its smoothly flowing character is effectively varied by an episode, in which some novel modulations form the main feature—that from the key of D minor to D \flat major, for example; and it will repay a singer's attention. Next, we have the dialogue between Isaac and Abraham set as recitative, which leads to a Duet, "O Lord our God," for the two male voices. The resumed narrative is presently interrupted by a chorus, "He is brought as a lamb," which is cast in the form of a canon for 4 in 2, the two female voices being strictly answered by the two males, until a very few bars before the end, when a free coda gives completeness to the close. We return to the narrative, in the course of which, the Angel, ushered in and accompanied by harps, speaks in his own person. No. 13 is a Chorus, "Unto the godly," which is distinguished by the recurrence of a melody from that at the beginning of the work, together with the repetition of the former words, "Blessed is the man;" but its treatment is here interestingly varied, it being now allotted to the tenor voices, while the rest of the chorus accompany it in detached phrases. Another Recitative for the Narrator introduces an Air for Abraham, "God is the Lord," which begins somewhat wildly, wandering from the key of A \flat into F, and then settles down into a pleasant cantabile of a devout character. Isaac's Recitative, "I said in the cutting off of my days," is impassioned, more so than anything else in the oratorio; and the Air with Quartett, which it intro-

duces, contains some pretty vocal effects and ingenious æsthetic suggestions from the intermixture of the one voice with the other four, which express a different sentiment from his, in different words. No. 18 brings the story to an end with the angelic promise, which is signalized, like the previous solo for the same personage, by the characteristic harp accompaniment. "Thy mercy, O Lord," is the opening of the final Chorus; it begins with broad harmony in which the higher female and male voices, distributed in four parts, are answered by the altos and basses similarly divided. This is introductory to a fugue, "Thy righteousness standeth," wherein the subject is more copiously developed than in the previous specimen of this class of writing, though its style is more free than contrapuntal, and the brilliant modulations towards the end supersede the fugal character for the sake of a showy termination.

Mount Moriah does honour to its author, and will win him the esteem of musicians. If it be sometimes slack in interest, this is an inevitable consequence of the undramatic nature of the book. Exciting situations are wanted to prompt corresponding ideas, and we trust that the inclination of Dr. Bridge may bend in that direction, when he thinks more of the general public than of the Oxford Music School.

Three Settings of the Kyrie Eleison. The Music composed by the Rev. H. R. Holme, B.A.

THE author of these responses has been satisfied to attempt little and succeed in it, which should be a complete satisfaction to one who has good musical feeling and considerable knowledge, but probably small experience in writing. There is an air of novelty about each of the three settings, and the effect will be charming if they are delicately sung.

Offertory Sentences. Set to music by Alfred R. Gaul.

WITH great pleasure we welcome in this a highly meritorious, interesting, and effective series of pieces. The title-page announces them to have been sung at the Church of St. Augustine, Edgbaston, and if, in contradiction to the Rubrick, the Offertory Sentences are to be sung, other churches will do well to follow the Birmingham example, and make frequent use of this expressive and artistic music. A decidedly modern colour distinguishes the whole series, which fits them better for parochial than cathedral use, and exacts nice delicacy rather than rough power for their performance. With deference, we protest against a progression from 9th to 2nd, $\begin{smallmatrix} C^\sharp & B \\ B^\sharp & A \end{smallmatrix}$ between the soprano

and tenor, in No. 8, "Do ye not know;" and we do so because this kind of fault—for fault we must esteem it—is coming into frequent commission; and our remark is meant as much for a warning to others, as for a complaint in the present case. On the other hand, we heartily commend the true beauty of the succession of 5ths between the outside parts, in No. 7, "If we have sown," where the bass is C, F, B, and there is a chord of 7ths upon each note; it is not new to state that the succession of 5ths, whether by similar or contrary motion, when they belong to these harmonies, and the roots proceed as in this instance, is not only allowable, but admirable; and we applaud the present addition to previously existing cases of their effective employment. We have not hitherto met with Mr. Gaul as a composer, but what he here places before us proves that it ought not to remain unknown, and we hope that the success of what he here gives to the world may encourage him to further efforts.

"*I will always give thanks.*" Anthem for Festivals. Composed by Robert Jackson.

THERE is spirit and variety in this anthem, and it is for the most part correctly written. A choral movement begins it, to which the marked accent gives great animation. A detached movement in the middle, "My soul shall boast," seems as if the music had been first conceived and the words afterwards added, for in the very first phrase the text is contracted, which is given complete when the words are repeated. Well, it matters little by what process a composer works, so that his music is interesting; and this must be granted of the piece before us—albeit, it would be

better for the amendment of the false relation between the D for the treble and the D flat for the tenor, page 7, score 1, bar 3. After this verse or quartett, the full choir is again called into request for the conclusion, and a capital effect is made by the occasional independence of the voice-parts from that for the organ. The author is a disciple of the Royal Academy of Music, and he does credit to the training he has received.

"*How lovely are Thy habitations*" (84th Psalm). Anthem composed by Charles Salaman.

THE music before us was probably set to the Psalm in Hebrew, and the English version adapted to it afterwards; at least so, and only so, can we account for the use of words that differ from the text of our Bible and of our Prayer Book too, and are not better in any respect than either of the accepted translations. It seems intended to be sung by female rather than boys' voices, which we gather from the use of the terms "soprano" and "contralto," and from the freedom and frequency with which the high A is assigned to the former of these. The manner in which this and other high notes are attacked is not the one thing in the work that best shows the author's skill in vocal writing. The frequent closing of phrases on the middle, instead of the beginning of a bar, is the one other point in the composition against which we must offer a protest. On the other hand, a charmingly melodious flow distinguishes the piece, and this is enriched by a graceful choice of harmony. The anthem begins with a tenor solo. The same music, arranged as a duet for soprano and contralto, is repeated as a kind of second verse, to the words beginning, "Yea, the sparrow finds a dwelling." Then follows a quartett, "How happy are they," for which a tenor and bass are required in addition to the two ladies, and this sets out with the opening idea that has a new prolongation. At the close of the quartett, the choral voices first enter, "For one day in Thy courts," and hence to the end the matter is entirely new. The smoothness of the solo portions is here replaced by vigour and animation, and the anthem closes most spiritedly. As a whole, the music appears to be more appropriate for chamber than for church use, and in that situation we think its effect will be most attractive. An adaptation of the work is announced, for an eight-part choir, with an obligato organ accompaniment, by Dr. C. G. Verrinder, than whom no one is better qualified to make such an arrangement.

"*Praised be the Lord.*" An Anthem for Four Voices. Composed by William Hope.

THIS composition merits the warmest eulogy, which we offer with infinite pleasure. It is clear in design, pure in harmony, constantly melodious, and unflinching in interest. A choral movement begins the anthem, in which the measure is varied from three to four in a bar. It has an organ prelude of several bars, which precludes the improvisation that players are prone to prefix to the anthems of the old masters, and secures that the whole shall be one-thoughted, the introduction leading to the vocal entry, and greatly enhancing its effect. Then there is a solo—a song, in fact, that might be sung separately from the rest—which effectively contrasts the foregoing. Lastly, there is a movement for all the voices in hushed harmony, "O Lord, save Thy people," which is the most charming portion of this charming work. It beautifully expresses a spirit of gentle supplication, and should inspire the listener with the meekest feeling of piety. We confidently recommend the anthem for church use, in the belief that its careful performance will improve the nicety and refinement of a choir, and will edify a congregation.

"*My God, my God, look upon me.*" Anthem composed by August Moosmair.

THIS is a clever, if not irresistibly attractive work, showing the hand of a partially studied, but not an imaginative musician. The opening movement is for chorus, and is obviously intended to be pathetic. A song for a treble follows, "O my God, I cry in the day time," which is the most successful portion of the whole. A few interludial bars, "But Thou continuest," lead from this to the final chorus, "O Thou worship of Israel," which is in fugal

form, but in the style of one who is not sufficient master of counterpoint to grapple with this difficult form effectively. If, as we surmise, the anthem has been written for love, the same love will impel the composer to write very much more, and this practice may give him the freedom of thought which we feel to be wanting in his present essay.

Amelia. Allegretto Grazioso à la Valse, pour Piano, par Wilhelm Schulthes.

If the lady who gives the title to this little sketch be not an ideal personage created by the composer, she has every right to be gratified by Herr Schulthes's musical offering. The absence of pretence throughout the piece is one of its greatest recommendations; for all whose duty or pleasure it is to linger over modern compositions must know that too many writers, having but small faith in their melodious powers, are apt, even in trifles with the mildest possible titles, to entangle themselves in a perfect labyrinth of keys for the mere purpose of showing how they can get out of them, and to exhibit their contrapuntal and harmonic knowledge in passages where such display becomes positively absurd. The subject of the graceful piece before us is extremely attractive, and a good contrast is gained by the second theme, in the subdominant, which is first played with an accompaniment above the melody, and afterwards an octave higher with an *arpeggio* bass. For the cultivation of a refined touch this Waltz—for the composer is not ashamed so to call it—will be found highly useful.

May-day. Tarantelle for the Pianoforte. Composed by Charles Joseph Frost.

Those who know Mr. Frost's compositions need scarcely be told that the piece before us evidences the skill of a trained musician throughout; but the themes, although lively, do not appear spontaneous enough to make us believe that the talent of the composer has been especially directed to this class of music. Vivacious triplets in a minor key, with a modulation into the tonic major, will always make a tolerably good Tarantella; but the power of inventing subjects which, like those in the ballet music of Auber and Rossini, seem to flow naturally, instead of being built up, is given but to few. We do not like the passing D on the chord of E minor leading to the harmony of C major, in the principal theme, nor the chromatic G sharp immediately preceding the close in E minor, in the 14th bar; but with these exceptions, the Tarantella is smooth enough, both in the melody and harmony. There are some characteristic bits where the key changes to C major, and there is much spirit in the close of the piece, which we may here mention ends in the tonic major. Pianists with agile fingers will find in Mr. Frost's Tarantella both good practice and good music.

There is an hour, a pensive hour. Four-part Song. Poetry by Mrs. Hemans.

Fair is the Swan. Four-part Song. Composed by Charles Salaman.

MR. SALAMAN is one of the few composers who seem to write rather for the art than the market, and we are always ready, therefore, to accord him a hearty welcome. The multiplication of his vocal compositions seems, however, to prove that he is gradually gaining the ear of the public, for we can neither hope nor believe that he will continue a patient martyr in the cause. No. 1 of the two Part-songs under notice is dedicated to Henry Leslie, a compliment which we trust may be responded to by such a rendering of the composition before a public audience as we know can always be depended upon by the excellent choir under his direction. The subject is extremely melodious, and has the additional merit of admirably expressing the words throughout. The voices flow mostly together in simple but appropriate harmony, and the parts are so carefully written as to give but little trouble to the vocalists. As we presume the tenors and basses are to sing the A's as dotted quavers followed by semiquavers, in the first bar of page 2, the passage should be immediately altered, as we think the effect would be bad if executed as it is printed. "Fair is the Swan" is more ambitious in the contrapuntal writing,

and contains many excellent points. The composition is scored for alto, tenor and two basses, and has been already sung by the "Orpheus Glee Union." We do not very much like the constant repetition of the name *Isabel*, at the conclusion of each verse, especially as the voices so often answer each other: there is indeed some unexplainable confusion in the third and fourth bars of page 9, for the tenor says, "But fonder is my I of Isabel;" this should be remedied, for the song is too good to be trifled with.

Spring. Four-part Song. Words by Francis James Calthrop.

Autumn. Four-part Song. Words by F. P. A.

Composed by P. H. Diemer.

POETS appear never to tire of writing about the seasons, and composers never to be weary of setting their verses; but whether anything novel can be said upon them, either in poetry or music, appears somewhat doubtful. All that we can hope for, therefore, is that old ideas may be arranged in sufficiently new forms to pass with the general public for modern works; and, viewed in this light, we see no reason why the Part-songs before us should not take a place amongst the mass of Spring and Autumn music to be found in the *répertoire* of every Choral Society in the kingdom. No. 1 has a bright and genial melody, well suited to the words, and the voice-parts are written throughout with the skill of an accomplished musician. The conventional character of the verses can scarcely be expected to favour inspiration in the composer; but the music is at least refined and graceful. "Autumn" has somewhat more character. The theme, in E minor, commencing unharmonised, well expresses the verses, which lend themselves better to a musical setting than those in the song just noticed. A very good effect is gained by changing the melody into the tonic major, on the words "The scarlet berries brightly gleam;" and there are some excellent points of imitation. We also like the sequence of seven-sixes, which are given first to the Soprano, Alto and Tenor, and afterwards to the Alto, Tenor and Bass. Without much claim to originality, this song may be confidently recommended as an exceedingly effective composition, and one thoroughly within the grasp of amateur part-singers.

C. JEFFERYS.

Gems of Sacred Art. Nos. 4, 5 and 6. Transcribed for the Pianoforte by Louis Dupuis.

THE exquisite illustrations in colours on the front page of these pieces should alone secure for them an extensive sale. It is not often that we have to speak in praise of what may be called "Picture Music," but these beautiful views of Cathedral interiors, independently of their value as faithful records of the places they represent, form most appropriate introductions to the "Gems" so ably transcribed by M. Dupuis. No. 4, Munich Cathedral, contains subjects from Spohr's "Last Judgment;" No. 5, Freiburg Cathedral, selections from Travers's "Ascribe unto the Lord;" and No. 6, Rheims Cathedral, R. A. Smith's Anthem, "How beautiful upon the mountains." All these form effective pieces for young players, and may be recommended as good exercises for the practice of the *legato* style.

L'Ombre. Fantaisie Brillante, pour Piano, par J. Leybach.

ALTHOUGH it is easy enough to string a number of airs together without any attempt at form or method, it is a task of some difficulty to write an effective operatic Fantasia. The arranger of the piece before us has already established so good a name for this class of composition that he rarely disappoints us; but in this Fantasia, from Flotow's tuneful Opera, he has been more than usually successful. The themes are well chosen and well treated, and to amateurs who want a pleasing "drawing-room piece," this brilliant little composition will be most welcome.

ORIGINAL CORRESPONDENCE.

MUSICAL SETTINGS OF THE TE DEUM.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—You frequently commend musical writers for the strict adaptation of music to words, and also for reflecting the sense of some passages on the text of others by a repetition of the same music; permit me to draw the attention of your readers to certain points which are almost invariably disregarded by those who compose music for the "Te Deum."

That song consists of three parts. The first praises God as revealed in the Holy Trinity, and is really a Creed. It consists of thirteen verses. The second part, which begins at v. 14, "Thou art the King of Glory," &c., is a "hymn to Christ as God," commemorating His Incarnation, Sacrifice, and Ascension. It consists of five verses. The third part commences at v. 19, declaring our belief in Christ's Second Advent, and is a prayer for help and salvation. The last verse is personal, and is generally believed to have been added to what was the original form of the "Te Deum." For further and fuller information let me refer the reader to Blunt's Annotated Prayer Book, page 12.

Whilst I write of this, may I also point out some very common errors in expression and pronunciation connected with the musical rendering of the "Te Deum." Very frequently it is sung to a double chant, which is a most absurd proceeding, for verses 11, 12 and 13, which refer to the Persons of the Holy Trinity, manifestly require an equal treatment. And usually a minor chant is introduced at v. 16, continuing to the end of v. 23, when a return is made to the major. These changes are utterly destructive of the true meaning of the hymn. It is inconsistent to pronounce the "ch" soft in Cherubim, and hard in such words as Chaldæa, Carmel, Canaan, &c., for the "ch" in each case stands for the same Hebrew letter, which is always hard. Angels are said to "cry aloud," hence, the "Holy, Holy, Holy" should be *ff*, and not *pp*. Sabaoth has the accent on the penultima, not, as it is commonly pronounced, on the antepenultima. From Spenser's time downwards this word has been continually confounded with Sabbath, but with which it has no connection whatever. Sabbath means "Rest"; Sabaoth (really Tsebâôth) means "Armies" or "Hosts." In verses 7, 8 and 9 the words "praise Thee" should not be louder than the verses of which they form part, for they are not more emphatic. Verse 19, "We believe," &c., should be slow and solemn as the meaning of the words requires. In the Eastern church, I have been told that it is customary for worshippers to prostrate themselves at these words.

Is it too much to hope that those who compose music for the "Te Deum" and for the various other parts of the Services of the Church, will one day first make themselves acquainted with the meaning of the words? Without that knowledge, the hymns and canticles are mere sound: with it, they become instinct with life and reality.

I am, Sir,

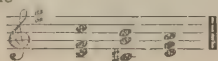
Yours faithfully,

W. J. LÖWENBERG.

CONSECUTIVE SEVENTHS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Allow me, as a musician, to thank you for your repeated protests against consecutive sevenths, which, as a rule, are no doubt very offensive. But may I at the same time suggest that a hard and fast rule *cannot* be laid down in the case of sevenths any more than in the case of fifths; which few composers now refuse to write when the effect is good. I am not prepared to support my opinion at a moment's notice, by quotations from the musical classics (though I think it would not be difficult to do this), but will content myself with asking if the subjoined progression can offend any one—



Please to observe (1) that the harmony is only in three parts, (2) that the progression objected to is between *extreme parts*, and (3) that we have an undeniable false relation into the bargain.

I am, Sir, &c.,

CLEVELAND WIGAN.

Dover, Oct. 2nd, 1874.

[The writer asks if his quoted progression "can offend any one?" To this, there can be but one undoubting and unwavering answer; it would be a task hard enough for Psyche or for Graciosa to find a succession of notes more excessively ugly. The courtesy of the querist compels the utmost respect for his proposition, but it may not command acquiescence in the same. As he states, there are the two sevenths $\begin{smallmatrix} C\sharp \\ D\sharp \end{smallmatrix} C$, and the very offensive false relation between the C of the first chord and the $C\sharp$ of the second, either of which alone would be sufficiently disagreeable to careful ears, but the two together are as near as possible to intolerable. Possibly the progression is to be found in music of the best masters; but this only proves that they wrote, not that they could have defended it. With such musicians, the beauties that surround an occasional lapse, so dazzle the ear as to render it insensitive to faults which would be most conspicuous in the productions of little minds, where the fault is the only striking incident in a phrase. The study of the great masters is the best road to artistry, but we must study them with a discretion as to what to adopt and what to avoid. Not one of us is immaculate, not even the greatest; and the occasional slips of those we most revere should not encourage us in careless writing, but render us more and more scrupulously self-critical, we, who have no hope to attain to the merit we admire in others, and know that therefore even their errors would be many times more glaring in music of our own.—Ed. M. T.]

DR. STAINER'S EVENING SERVICE.

TO THE EDITOR OF THE MUSICAL TIMES.

DEAR SIR,—I trust you will pardon my troubling you, but (if not too insignificant), I should like to have this question answered:

In your review of Dr. Stainer's "Short Festival Setting of the Magnificat and Nunc dimittis," you mention a progression as "proceeding from 9th to 2nd, $\begin{smallmatrix} C\sharp \\ B\sharp \end{smallmatrix} A$," is it not really a progression of consecutive ninths? By replying in your Answers to Correspondents you will greatly oblige A.M.

[The first of the two chords is the seventh of $C\sharp$, the seventh being the bass note; the second of the two chords is a seventh of B, the seventh again being the bass note. It would have been more correct to describe the progression as being in consecutive seconds, and an apology is here offered for the oversight.—THE WRITER OF THE REVIEW.]

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

J. BRADLEY.—Dr. Marx's "Harmony and Composition" is published by R. Cocks and Co. Price 15s.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ADELAIDE.—The Philharmonic Society recently gave a performance of Mendelssohn's *Elijah* in the Town Hall, before a crowded audience. The orchestra and choir amounted to nearly 100. Mr. W. R. Pybus presided at the piano, and Mr. E. S. Hall at the harmonium. Mr. E. Spiller conducted, and Mr. J. Hall led the band. The Oratorio was very creditably rendered, the choruses "Yet doth the Lord," "Baal, we cry to thee," "Thanks be to God," and "Behold, God the Lord passed by," being particularly worthy of mention. Mr. Rogers sang the music of the Prophet very fairly, and Mr. Gowenlock was the tenor. Mr. Coombs, Mrs. Harris, Mrs. Smart, and Miss Nimmo also took prominent parts, and the unaccompanied trio "Lift thine eyes" was very well sung by the Misses Tilney, Gillies and Henson.

BRADFORD.—A ballad concert was given in St. George's Hall on the 19th ult. Great disappointment was felt at the absence of Mr. Sims Reeves, but Mr. Edward Lloyd came to the rescue, and did double duty. Mr. Santley also contributed extra songs. The other vocal artists were Madame Thaddeus Wells and Miss Helen D'Alton. The instrumentalists were Miss Bertha Brouil (violin), Mr. H. Nicholson (flute), and Mr. Sidney Naylor (piano). Miss Brouil's violin performances were marked with great delicacy and precision, and a charming rendering of an *Elégie*, by Ernst, secured her an encore. Mr. Nicholson's flute performances were also loudly applauded, especially a solo, "Rule Britannia," with variations. The hall was well filled.

BOLTON.—The members of the Philharmonic Society rendered Mr. W. H. Birch's *Operetta, The Merrie Men of Sherwood Forest*, in the Temperance Hall, during the last month. The principal vocalists were Miss Crichton, Mr. N. Dumville, Mr. Henry Taylor, and Mr. Thornton Wood; Mr. Taylor also officiating as conductor. The first part of the programme consisted of two pieces by the instrumentalists, and songs and duets by the principal vocalists. On the whole, the *Operetta* was well sung, the choruses especially, showing that great care had been given to the rehearsals.

BRIGHTON.—Throughout the week, commencing 27th September, special services were held in St. Michael's Church, in commemoration of its twelfth anniversary; and Sunday, the 4th ult., being "within the octave" of Michaelmas day, the services were of an exceedingly ornate character. The most prominent feature was the presence of a band, conducted, it is believed, by Herr Stern, both string and wind instruments being called into requisition. The ordinary "matins" was sung at half-past 10 o'clock, to the accompaniment of the organ alone. At 11.30, the bell having been tolled for a few seconds, the officiating clergy, including the Rev. Charles Walker, who was the "celebrant" on this occasion, entered the chancel, robed in magnificent vestments of scarlet and gold. The musical portion of the service which followed, consisted of Schubert's Mass in G, with the exception of Mozart's "Ave verum," which was sung after the Consecration prayer. The treble and bass solos in the Mass were well rendered; and at the words of the Creed, "The third day He rose again," a flourish of drums and trumpets added considerably to the effect—appropriate enough in a Catholic church, but striking one as rather singular in a Protestant one. Nearly the whole of the congregation remained during the service, although but few communicated. The church was crowded to excess in the evening. At seven o'clock a procession of chorists, and three acolytes bearing banners, marched round the church singing a hymn. The anthem was a selection from Mendelssohn's *Hymn of Praise*, with band accompaniment. Handel's "Hallelujah Chorus" brought the service to a close. The Incumbent (Rev. C. Beaulands) preached both morning and evening. Collections were made in aid of the fund for enlarging the church; that of the morning amounted to £28. Mr. King, Mus.Bac., Oxon (organist and choirmaster of the church) presided at the organ.—At Mr. Kuhe's annual concert, on the 2nd ult., at which Madame Adelina Patti was the principal attraction, Mr. R. Lancelotti, a baritone, of Hull, appeared in the list of vocalists, under the name of Signor Lancelotti. His voice is exceedingly good, possessing all the requirements for oratorio or opera, with a range of unusual dimensions. His singing made a most favourable impression.

BRISTOL.—At the Harvest Thanksgiving Service on Thursday evening the 1st ult. the new organ, built by Messrs. Allen and Co. of Bristol, was opened at St. Andrew's Church, Montpelier. The case is of pitch pine, varnished, with the front and west side of plain metal speaking pipes. It has two manuals (CC to G, 56 notes), and contains—Great organ, open diapason, stopped diapason, dulciana, flute harmonique, principal, fifteenth, and prepared for trumpet. Swell organ: Gamba, lieblich gedact, gemshorn, piccolo and oboe. Pedals (CC to F, 30 notes radiating and concave), bourdon. Couplers, swell to great, great to pedals, swell to pedals, two composition pedals. The instrument has a pure and mellow tone, and combines much sweetness with considerable power. The church was handsomely decorated with flowers and fruit by a few lady members of the congregation. Evensong commenced at 7.30 p.m. with the processional hymn "Rejoice, ye pure in heart." The service was full choral (Tallis). The special Psalms, 104 and 150, were sung to Slatter's Chant in E, *Magnificat* and *Nunc dimittis* to Garrett's Hymn in F, Anthem, "O Lord, how manifold are Thy works," Barnby. Evensong in F, "The strain upraise," and the special Harvest hymn were sung to music composed especially for the occasion by the organist. The recessional hymn was "Now thank we all our God." After the service the organist (Mr. Harwood) gave a short recital on the organ, consisting of "Andante" (Guilmant), Mendelssohn's Prelude and Fugue in G, "Marche Romaine" (Gounod), *Cujus Animam*, from Rossini's *Stabat Mater*, and Handel's "Hallelujah Chorus," from the *Messiah*; displaying the qualities and power of the instrument to the best advantage.

BRUSSELS.—A new English Church, named by the late Bishop Wilberforce the Church of the Resurrection, was opened on the 15th ult. with full choral service. The sermon was preached by the Incumbent, the Rev. C. E. Jenkins, the chaplains from all the great towns in Belgium assisting at the ceremony. The church is a handsome Gothic structure, with open roof, chancel, nave, aisles and organ chamber. The organ, by Bevington and Sons, London, is the gift of Miss Jenkins. A richly carved stone pulpit, the brass lectern, and the stained glass memorial windows, are gifts from other members of the congregation.

CANTERBURY.—On Tuesday the 6th ult. two ladies, acting as a deputation from the committee which has brought this scheme to a successful issue, waited upon the Cathedral Organist, and presented him, on behalf of the subscribers, with a very elegant silver card case and tablets, with fifty-five guineas in a handsome Russia leather purse (the special gift of the two ladies engaged in the presentation). The card case (which was from the establishment of Mr. Mason) had the following inscription:—"Presented with a purse of 55 guineas to Mr. W. H. Longhurst, by a few friends, as a tribute to his untiring energy in elevating the musical taste in the city and neighbourhood of Canterbury, 1874." Mr. Longhurst acknowledged to the deputation in grateful terms his thanks and appreciation of the kind present. In the evening the first practice for the winter of the members of his choir was held, when some fifty-five ladies and gentlemen assembled in the Choristers' School-room.

CAPE TOWN, CAPE OF GOOD HOPE.—Services were held in St. George's Cathedral on Sunday, the 6th September, on the arrival of the Most Rev. West Jones, D.D., the new Metropolitan of South Africa. The services commenced morning and evening with the Processional Hymn, "The Church's one foundation." The morning Psalms were sung to Nos. 49 and 52 (Monk's Collection, Anglican Chants). For the *Te Deum* and *Benedictus*, Tuckerman in F was selected, the verse parts being admirably rendered, and the full parts briskly taken up. The anthem, "Jesu, Word of God Incarnate" (Gounod), was exceedingly well sung by the choir, and afforded gratification alike to the precentor and organist, and to the lovers of church music among the congregation. The Introit was Hymn No. 345. The *Kyrie* was taken from Best's Chant Service in F, and the Creed from Dykes's Service in the same key, to whose music the rest of the Communion office was sung, the *Sanctus* and *Gloria* creating the most marked effect. After the morning service, the Bishop, a keen and critical connoisseur, warmly congratulated Mr. Thomas, the organist, on the manner in which the service had been conducted, and expressed his great pleasure at the singing. It is worthy of notice that the Cathedral choir is composed entirely of amateurs, there not being even foundation scholarships for the boys. At evensong the Psalms were chanted to Nos. 46 and 42, the *Magnificat* and *Nunc dimittis* taken to Ebdon in C, and the Anthem from Mendelssohn's *St. Paul*, "How lovely are the messengers," preceded by the recitative, "And Paul spake," and the duet, "Now we are ambassadors." The recitative was exquisitely sung by Master Brown. The duet was entrusted to Messrs. Bolus and Hughes, who sang it with true artistic feeling. In the chorus the parts were all well sustained.

CARDIFF.—On the 15th ult. Mr. Brinley Richards, under the auspices of the Cardiff Naturalists' Society, delivered a lecture on Welsh and other ancient national music, in the Assembly-room of the Town-hall, to one of the most crowded audiences ever congregated in this room. Mr. Lukis, the Vice-President of the Society, took the chair, and in introducing Mr. Richards and Miss Davies and Miss Evans, who accompanied him to give vocal illustrations to his lecture, adverted to the circumstance that the Society was about to commence its winter season, and owing to their indefatigable secretary, Dr. Taylor, arrangements had been made by which a series of lectures would be delivered during the session. Mr. Richards, in the course of his interesting lecture, gave ample proof of his power to grasp the subject he had undertaken to elucidate, and he was listened to throughout with marked attention. The illustrations were extremely well rendered by the Misses Davies and Evans, who were frequently loudly applauded and, also, on several occasions encored. Mr. Brinley Richards accompanied the vocalists on the piano, and played several pieces of instrumental music, illustrating the character of the music of different countries. Mr. Richards also gave a description of ancient musical instruments, and this portion of his lecture was illustrated by diagrams. A cordial vote of thanks to him and to Miss Davies and Miss Evans was given at the close, the lecture being in every respect a complete success.

CLIFTON.—On Thursday morning the 8th ult., Mr. Kuhe, of Brighton, gave a grand pianoforte recital, at the Victoria Rooms, under the management of Mr. James C. Daniel, Miss Helen D'Alton being the vocalist. The recital was so marked a success, that Mr. Daniel has invited Mr. Kuhe to visit Clifton again during the season. On the evening of the same day Mr. Daniel opened his regular season of Clifton Winter Entertainments with a performance of Mendelssohn's *Athalie*, the principal artists being Miss Julia Wigan, Miss Dalmaine, and Miss Helen D'Alton. The illustrative verses were read by Mr. Reginald Plumtre (in the place of his father, Mr. C. J. Plumtre, who was prevented from attending through illness); Grand organ, Mr. Owen Williams, and a full chorus, under the direction of Mr. J. W. Lawson. The performance gave great satisfaction to a large audience.

CLIFTON HAMPTON, OXON.—The annual festival of the church of this village, which is dedicated to St. Michael and All Angels, was celebrated in a very hearty manner on Michaelmas day last, the Bishop of Oxford being the preacher. The church was beautifully decorated, and the services, choral throughout, were excellently rendered by the choir of the church. The organist for the day, as on previous occasions, was Mr. Allen, the builder of the organ, and organist of Holy Nativity Church, Knowle, Bristol.

DUBLIN.—Mr. Mapleson's Operatic Company has created an extraordinary success, Madlle. Titiens in all her impersonations—especially in her great part of *Semiramide*—exciting the most enthusiastic marks of admiration. On the night of her benefit, the crowd insisted upon drawing her carriage to the hotel, amidst much cheering. Madlle. Risarelli, Madlle. Louise Singelli, Madame Trebelli-Bettini, Signori Rinaldini and Agnest, and Mr. Bentham have also thoroughly established themselves as favourites with the Irish public, and their return will no doubt be anxiously looked for.

DUNHAM MASSEY, CHESHIRE.—The annual special Harvest Thanksgiving Services were held at St. Mark's Church on the 4th ult., the church being most tastefully adorned with corn, fruit, flowers, &c. The morning sermon was preached by the Rev. J. Allcock, and that in the afternoon by the Rev. G. London, Vicar of St. George's, Altrincham. There was full choral evening service. The Psalms for the day were chanted to Purcell in G, Woodward in C, and Russell in C; the *Cantate* to J. L. Harris, in E flat; the *Deus* to Dr. Elvey, in B flat. The Anthem was Sir G. J. Elvey's, "I was glad when they said unto me." The hymns were, "O, worship the King," to Hanover, "Come, ye thankful people, come," and, "We plough the fields and scatter." Tallis's responses, with the Ely confession, were sung with good effect. The singing of Dr. Elvey's anthem by the members of this unpaid village choir was all that could be desired, and reflected the highest credit on the choir-master and organist, Mr. C. T. Bowland, who ably presided at the organ.

DUMFRIES.—Two concerts were given on the 1st and 3rd ult., in the Mechanics' Hall, the artists being Madame Thaddeus Wells, Miss Joyce Maas, Mr. Orlando Christian, and Mr. Henry Nicholson. Madame Wells was highly effective in "Lo, here the gentle lark," flute *obligato* Mr. Nicholson. Miss Maas delighted her audience by her rendering of the "Lady of the Lea," "Three Fishers," &c., Mr. O. Christian was highly appreciated in "Farewell," and "The Vagabond." Mr. Henry Nicholson in his fantasias on the flute elicited great applause. The concerts were well attended.—A SERVICE of sacred song was given in St. Mary's Church on Sunday evening the 4th ult. The Rev. J. Mackie occupied the pulpit, and the choir, under the direction of Mr. William Kerr, was assisted by Madame Wells, Miss Joyce Maas, Mr. O. Christian, and Mr. H. Nicholson. Psalms were sung by the choir and congregation, and the professional artists gave solos from the *Prodigal Son* and the *Messiah*. During the collection the choir and friends sang R. A. Smith's anthem, "The earth is the Lord's." Mr. Nicholson presided at the organ-harmonium.

HALIFAX.—On Thursday evening the 8th ult., the Choral Society gave a performance of Mendelssohn's *St. Paul*. The choruses were executed with a power and unity which have never been so conspicuous as this year. The basses were particularly fine, and it is only due to the chorus of the Dean Clough Society (now incorporated in the Halifax Choral Society) to report the gratification of the committee, and of Mr. Burton the conductor. Miss Dransfield, for many years the valued soloist of the Society, sang the soprano solos in the first part, and Miss Tomlinson in the second part. Miss Emily Empsall gave all the contralto music, and created a most favourable impression in "But the Lord is mindful." Messrs. Carter and Briggs (also local vocalists) were the Witnesses in the duet. The tenor music was taken by Mr. Grayson, of Lichfield Cathedral, and Mr. Thornton Wood sang the bass solos. In the band we must specially note the flute (Mr. Burrows) and violoncello *obligato* to "Be thou faithful" (by Mr. Priestly).

LEICESTER.—On Thursday evening the 15th ult., a concert in aid of the fund for the erection of a vestry and parish-room for St. John's was given in the Assembly Rooms, and was numerously attended. Solos were given by Miss Lyne, who also took part with Mrs. Hodges, Mr. Ellis, Mr. Gamble, and Rev. C. Baker in several trios, quartets, &c. Mr. Ellis played Mendelssohn's "Capriccioso," and Benedict's "Erin," and the Rev. R. Quarry performed one of Bach's fugues. Messrs. W. H. Nicholson and G. L. Vaughan played a duet for two flutes, on Scotch airs, and the choir sang several part-songs. Mr. Ellis conducted, and the concert generally was highly successful.

LIVERPOOL.—The seventh subscription concert of the Philharmonic Society took place on the 6th ult.: principal artists, Madame Marie Roze, Mr. Bentham, and Signor Perkin. The instrumental works were highly interesting and admirably played. The Symphony was Spohr's No. 3 in C minor (Op. 78), and the Overtures, Cherubini's *Les Abencerrages*, Sir Julius Benedict's *Minnesinger*, and Schubert's *Rosamunde*. The choruses were a "Song of Destiny" (*Schicksalslied*), Johannes Brahms and "O the pleasure of the plains" (*Arts and Galatea*), Handel. The eighth subscription concert of the Philharmonic Society was given on the 20th ult. Principal artists, Madlle. Titiens and Signor Agnesi. The *Sinfonia* was Mozart's "Jupiter." The Overtures, Sullivan's *Ouverture à l'Opéra*, Schubert's *Rosamunde* (repeated by desire from the last concert) and Auber's *Haydée*, all of which were played with great spirit. The choruses were two from *L'Africaine* (Meyerbeer), Bishop's, "Now by day's retiring lamp," and H. Hugo Pierson's naval ode, "Ye Mariners of England" (encored). A special word of admiration must be given to Signor Agnesi's singing of "Vieni, la mia vendetta" (Donizetti) and to Madlle. Titiens for her exquisite rendering of Weber's "Glocklein im Thale" (*Euryanthe*), which was vehemently encored.

LURGAN.—At a Soirée, under the auspices of the Church of Ireland Young Men's Christian Association, held in the Town Hall, on Monday evening the 5th ult., the Rev. Theophilus Campbell in the chair, the proceedings were pleasantly interspersed by the singing of select hymns and anthems by the choir of Lurgan church, in a manner which indicated the highest vocal perfection, and reflected much credit upon the training of Mr. Gosden.

MAIDENHEAD.—At a meeting in the National Schools, on the 19th ult., the choir of St. Luke's Church presented Mr. J. L. Silver, organist and choir-master, on his resignation, with a very elegant Album (in which is to be placed a portrait of each member) in appreciation of his professional ability and kindness of manner to them on all occasions.

NEWCASTLE.—The new organ at St. Anne's Church was opened at the Harvest Thanksgiving Service, on the 29th September. The instrument is built by Mr. F. C. Nicholson, of this town, and the quality of tone is exceedingly fine. Mr. Wm. Wilson, organist of St. Thomas's Church, presided at the organ; and the choir of twenty voices, all volunteers, trained by Mrs. Bromley, sang the vocal parts. Prayers were read by the Vicar, the lessons by the Revs. B. Addison and B. Christopherson; and the sermon was preached by the Rev. T. C. Whitley, Vicar of Bedlington and Canon of Durham.

NEWPORT, SALOP.—On Thursday evening the 15th ult., Mr. Smart, Organist of the parish church, gave his annual concert to a fashionable and appreciative audience, in the Assembly Room, which was filled. The artists engaged were Miss Edith Wynne, Madame Osborne Williams, Mr. W. H. Cummings, and Mr. Patey. Mr. Charles Ewing presided at the piano. The concert was a great success.

NOTTINGHAM.—The Sacred Harmonic Society, which is rapidly strengthening in power and importance, has issued a circular announcing six performances during the season 1874-5. *Elijah*, *Fridolin*, *Messiah*, *Acis and Galatea*, *St. John the Baptist*, and *Israel in Egypt* are the works promised at the concerts, and judging from the manner in which the pledges contained in the prospectus of the last season were redeemed, there can be no question that the Society has fully earned its title to the public confidence. The first concert takes place on the 3rd inst.

PAISLEY.—On Thursday the 22nd ult., Mr. J. Roy Fraser gave his third annual subscription orchestral and choral concert in the Drill Hall. The solo vocalists were Madame Ida Gillies-Corri, Mrs. Baxter, Mr. James Mure, Mr. H. Corri, and Mr. James Fleming. The first part of the programme consisted of Barnett's *Ancient Mariner*, the second part being miscellaneous. The soloists gave great satisfaction, and the chorus and orchestra were both efficient.

PARSONSTOWN, KING'S CO., IRELAND.—A Harvest Thanksgiving Service was given at Killecoleman Church, on Tuesday afternoon, the 20th ult., when special choral service was rendered in a creditable manner considering the time given for rehearsals. Tallis's responses (arranged by Barnby) were used. The service commenced (evensong) by singing the hymn, "Come, ye thankful people, come," to the tune St. George's, by Sir G. J. Elvey, Mus. Doc. The Psalms were sung (antiphonally) to chants, by Tallis and Tonus Peregrinus. The *Magnificat* and *Nunc dimittis* to chants by Crosthwaite, &c. The hymn after 3rd Collect was, "We plough the fields," sung to German melody, and the hymn before sermon, "Praise, O praise our God and King," was sung to tune S. Boniface (Knecht.) The sermon was preached by the Rev. S. A. Shone, LL.D., of Holy Trinity Church, Ryde, Isle of Wight. The Rev. J. A. Davis, M.A., Rector of Killecoleman, intoned the prayers. Miss Davis ably presided at the harmonium, and the choir was augmented by the members of St. Brendan's Church choir, Mrs. Watson, Mr. Arnold (organist) and others. After the sermon the hymns, "Onward, Christian soldiers," "The strain upraise," &c., were heartily joined in by choir and congregation.

SCARBOROUGH.—The numerous admirers of the special performances that have been given at intervals during the season by Dr. Naylor, on the organ at All Saints' Church, will regret that the recital of Tuesday afternoon the 13th ult., was the last of the agreeable series. The selection on that day comprised Mendelssohn's Sonata in C minor; the "Agnus Dei" in Mozart's 1st Mass; an Offertoire by Wely; Handel's Concerto in B flat; an arrangement of the song, "Arm, arm, ye brave" in *Judas Maccabæus*; an Adagio, by Merkel; and Sebastian Bach's grand Prelude and Fugue in D major. As on former occasions, the performance appeared to give the highest satisfaction to the assembly. The character of the series of recitals may be judged from a brief statement of the pieces that have been played, viz., five of Handel's Organ Concertos, four of Mendelssohn's Organ Sonatas, three of Bach's Organ Preludes and Fugues, his Fugue in D minor, and his Toccata in the same key; besides pieces by Smart, Wesley, Kalkin, Wely, and other eminent writers for the instrument. The admission on each occasion has been free, the collections that have been taken being devoted to the liquidation of the debt on the noble instrument at which Dr. Naylor so ably presides.

SHEFFIELD.—On the 2nd ult. Mr. Charles Harvey gave the first of a series of subscription concerts in the Albert Hall, on which occasion Miss Edith Wynne, Miss Hancock, Mr. Santley, and Mr. Zerbini (accompanist) were the artists. The large and fashionable audience fully appreciated the high class character of the programme, the various items of which were rendered in a manner fully equal to the reputation of the artists engaged. Miss Wynne's true artistic taste and faultless execution called forth repeated plaudits. Mr. Santley was in splendid voice, and gave immense satisfaction, and Miss Hancock was exceedingly well received.—On the 5th ult., the second Promenade Concert, under the direction of Messrs. Suckley and Peck, took place in the Albert Hall. The band of the Grenadier Guards, under the direction of Mr. Dan Godfrey, performed a selection of music, which was received with the highest degree of pleasure. Mr. Roe in his concertina solo, which was undoubtedly the gem of the evening, as well as Mr. McGrath in his solo on the cornet-a-piston, gave great satisfaction. Miss S. Cole, and Mr. W. Coates were the vocalists, and Mr. Suckley was the accompanist.—Mr. CARL ROSA'S Opera company, from the 5th to the 19th ult., at the Theatre Royal, proved an immense source of attraction to the music-loving inhabitants of the town. The chorus and band were good, and the singing of the principals of so excellent a character, as to well deserve the crowded audiences which nightly greeted their exertions. Miss Blanche Cole was received with the greatest enthusiasm.

SOUTHAMPTON.—Mr. Philip Klitz, of Portsmouth, gave his entertainment, entitled *Music and Musicians*, at the Polytechnic Institution, in connection with the Hartley Institute, on Wednesday the 27th ult., to over 1500 persons. Both overture and solos were warmly

encored, and the whole entertainment may fairly be said to have been a complete success.

SOUTH SHIELDS.—The organ built for St. Mary's Church in 1864, and lately considerably enlarged by the builder, Herr Schulze, was re-opened on the 1st ult. The additions to the organ are an entirely new swell of 11 stops, from CC to F, in place of a tenor C swell, of seven stops; a soft 8-foot stop in the choir organ, and a 16-foot and 8-foot reed in the pedal organ. The sound boards, of the swell and additional pedal organ are of novel construction, every pipe having a separate pallet. Besides these additions to the original organ, the wind is now supplied by extra feeders, of great dimensions, placed in the porch, and worked by Joy's patent hydraulic engine. The original blowing apparatus, consisting of a wheel and crank movement, still remains, in case of accident to the hydraulic apparatus. Mr. Rea, the organist of the church, played a selection of sacred music; and in the evening there was full choral service, in which the choir of St. Mary's, South Shields, and St. Andrew's, Newcastle, took part. The sermon was preached by the Rev. Charles Green, Vicar of St. Mark's, Sunderland.

TURNHAM GREEN.—A Harvest Festival was held at Christ Church, on the evening of Thursday the 15th ult. The service was fully choral. Ebdon's *Magnificat* and *Deus in C*, Tallis' responses, and the anthem, "O, how amiable," by Barnby, were very satisfactorily rendered by the choir, which was larger than usual. The congregation joined heartily in the hymns, and also in Jackson's *Te Deum* at the termination of the service. Mr. Musgrave presided most efficiently at the organ. The collections will be divided equally between the church expense fund and the poor.

WATERSIDE, LONDONDERRY.—On Tuesday evening, the 29th September, divine service was held in All Saints' Church, Clooney, to celebrate the ingathering of the harvest of the present year. The church was decorated with cereals, fruits, and flowers. After the second Collect, the organist, Mr. T. Palmer, gave an organ recital, when he played the following selections: *Adagio* (from a Symphony), Haydn; Grand Offertoire in G, Wely; Andante, T. Palmer. The choir sang the anthem, "O Lord, how manifold are Thy works" (Barnby). The offertory, which amounted to £11 8s. 3d. was devoted to the choir fund.

WINDSOR.—On Saint Michael's Day, a Harvest Thanksgiving Service was held in St. Thomas's Church, Colnbrook. The church was beautifully decorated with corn, flowers and fruit. The service was choral throughout. The anthem was Barnby's, "O Lord, how manifold." The sermon was preached by the Rev. Mr. Randall, Rector of Newbury and Rural Dean. The offertory, amounting to upwards of seven pounds, was given to a fund for providing a new organ for St. Thomas's Church. On the following evening a Soirée was given in the Boys' School-room, presided over by the Vicar and a number of ladies. A selection of vocal and instrumental music was performed by Mrs. Grimstead, Miss Lucas, Miss Woodman, Mr. Walsh (of Uxbridge), Mr. Rogers (of Reading), with Mr. R. Ratcliff and the Colnbrook Glee Club. The proceeds, upwards of six pounds, were also added to the fund for the new organ.

ORGAN APPOINTMENTS.—Mr. G. H. Gregory, Mus. Bac., Oxon., to the Parish Church, Tamworth. —Mr. E. Minshall, to Oaklands Chapel, Shepherd's Bush. —Mr. G. F. Tendall, organist and choir-master to St. Peter's Church, Edinburgh. —Mr. Osborne W. Pinck, organist and choir-master to St. Mary's, Bridgnorth. —Mr. Thomas H. Bunbury, organist and choir-master to St. Anne's, Wandsworth. —Mr. Reece Thomas Heins, to All Saints' Parish Church, Hereford. —Mr. Frank Bates, organist and choir-master to St. Baldred's Episcopal Church, North Berwick. —Mr. Roger Manthorp (organist and choir-master of St. Mary's Church, Colchester) choir-master to St. Mary's Frating, near Colchester. —Mr. J. L. Silver, A.C.O., re-appointed to St. Luke's Church, Maidenhead. —Mr. R. Virgoe Miles, to St. Bartholomew's, Islington.

CHOIR APPOINTMENTS.—Mr. F. R. Lovekin, principal Alto to St. Peter's, Dulwich. —Mr. J. Harris, Alto, to Christ Church, Brondesbury, Willesden Lane. —Mr. G. K. Bird, Tenor, to St. Peter's, East Dulwich.

Mr. Alfred James Gosden writes to us to say that the announcement of his appointment in our September number should have stood thus: "Late organist of Westport Parish Church, to Lurgan Church, Co. Armagh."

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MR. WHITNEY, the eminent American BASSO, has arrived in London. For Engagements for Oratorios, Miscellaneous Concerts, &c., apply to Messrs. Novello, Ewer and Co., 1, Berners-street, W.

MADLE. JOHANNA LEVIER has arrived in London, and is prepared to accept Engagements for Oratorios and Miscellaneous Concerts, &c. Apply to Messrs. Novello, Ewer and Co., 1, Berners-street, W.

WANTED an ORGANIST for Three Sunday and one week-day Services, and to train a Choir. Stipend liberal. Address by letter to F., 70, Warwick-square, S.W.

CAMBORNE PARISH CHURCH.—WANTED an ORGANIST and CHOIRMASTER. A Communicant preferred. Salary inclusive, £30. Address the Rector, Camborne.

ORGANIST.—St. John's Church, Sligo, Ireland. A well-qualified Organist WANTED. Salary £50 per annum. The locality presents great advantages to a well-qualified Teacher of Instrumental and Vocal Music. Applications, with copies of testimonials, will be received up to Dec. 10, by Mr. Henry Dudgeon, Hon. Sec., St. John's Vestry, Sligo.

ORGANIST and CHOIRMASTER WANTED for a Parish in a County Town. Excellent opening for a young man of ability. Stipend £30. Address Rev. W. T. Fry, Truro.

WANTED an ORGANIST and CHOIRMASTER for Christ Church, Brondesbury, Kilburn; surpliced Choir; Sunday Services, morning and evening, and the usual Festivals, and other times occasionally. Choir Practice one evening in the week. Stipend £30 per annum. Apply by letter to the Rector, enclosing testimonials.

DEPUTY ORGANIST WANTED. Plain Service alternate Wednesdays. Competent to take occasional Sunday Service preferred. Organ Practice in return. Church near Old Kent-road Station. Address Organist, 91, Asylum-road, S.E.

ORGANIST.—WANTED an Organist and Choir-master for Witton Church, Northwich. Salary £50 per annum. It is desirable the person appointed should be able to commence duties first Sunday in the new year. Apply, with testimonials, on or before Monday, 7th December, to the Churchwardens, Witton, Northwich, Cheshire.

ORGANIST and CHOIRMASTER WANTED. Choral Service. Unexceptionable references requisite. Address, stating salary required and length of experience, Rev. the Vicar, Hornsea, Hull, Yorkshire.

WANTED in January an ORGANIST and CHOIRMASTER for a small but rising Seaside Watering Place in the North, within half an hour's distance of two large Towns. State salary required. Address, by letter only, to M. W. C., care of James Franklin, Esq., Bible Society, Queen Victoria-street, London, E.C.

CHOIRMASTER WANTED for the "Wellesley" Training Ship, South Shields, who will also act as Assistant Bandmaster, and perform other duties. Apply to the Captain.

WANTED at Christmas a PLAYER for the Amwell Church large Harmonium. Must know his work; sing and lead Choir (surpliced). Choral worship; Psalms Gregorian; wanted for Sundays and Friday evenings. Beautiful Church. Salary £20. Apply to the Vicar, Amwell, Ware, Herts.

THE ORGANIST of Worthing College will be free to accept ENGAGEMENTS as Deputy for Concerts from Dec. 20th, 1874, to Jan. 31st, 1875. Address William W. Meadows, Worthing College, Sussex, or care of Novello, Ewer and Co.

AN ORGANIST desires an APPOINTMENT in or near London. Good testimonials.—A. M., 11, Robert-street, Hampstead-road, N.W.

An Experienced ORGANIST & CHOIRMASTER will be open to an ENGAGEMENT at the end of February next. High testimonials and references. Address Choral, Post-office, Clifton, Bristol.

A CHOIRMASTER of several years' experience is open to an ENGAGEMENT as Choir-trainer or Conductor of a Choral Society, London and Suburbs preferred. Address Alpha, care of Mr. Birkett, Stationer, Norton Folgate, E.C.

TO CHORAL SOCIETIES.—An ACCOMPANIST of long experience is open to an ENGAGEMENT. Address M. W., Novello, Ewer and Co., 35, Poultry, E.C.

PIANOFORTE TUNER.—WANTED, for the Country, a First-Class man of experience. One that has some knowledge of Repairing preferred. Must have good character and references.—Apply, stating particulars, to A. B., care of Messrs. Novello, Ewer and Co., 1, Berners-street. None but thoroughly competent men need apply.

TUNER and REGULATOR.—WANTED a First-class Tuner and Regulator for the North of England. One from Broadwood's preferred. To such a liberal salary will be given. Apply to A. and B., care of Messrs. Ashdown and Parry, 19, Hanover-square, London, W.

THE MUSICAL TIMES, AND SINGING-CLASS CIRCULAR.

DECEMBER 1, 1874.

ON EDITING.

By G. A. MACFARREN.

THIS is the age of editing. In other times, it was enough for some men to produce and others to admire; but now, a third function with respect to art has come to be established, a third person stands between the artist and those to whom his work is addressed, and the editor so frequently presents himself, that the world begins to consider that his office must be indispensable.

Now there are three orders of editorship.

One takes upon itself the duty of purifying the text of an inaccessible author, and of presenting his works in a form as like to that in which he left them, as documentary and traditional evidence, together with most intelligent conjecture, can enable him to do. The result of his labour is what may be styled a library copy, valuable for reference on all occasions, and an authority on any points that may possibly be disputed. Such an edition as this, of any work of literary or musical art cannot be too highly treasured, and, in the case of true masterpieces, is desirable beyond estimate. Literature has fared better; but the debatable incidents in musical works are many, very many, and the means of deciding them are far beyond the reach of a vast majority of the persons who are interested in them. An editor of this class needs to exercise his discretion, when there is the choice of two authorities of nearly equal value; for instance, there may be the autograph of a work and a printed copy of the first edition of the same. In many cases the reliability of the former is indisputable; but in others, it may often happen that a composer has improved upon his first intentions, either from the experience of performance, from a reconsideration of a phrase, or from any other cause. He will then naturally alter the parts from which his piece is to be sung or played, or he will alter the proof sheets if it is to be printed; but he will rarely run home from a rehearsal or a printing office to correct his original MS. When this happens, of necessity a copy of the first edition is a better guide for the editor, than is even the hand-writing of the composer; at least, so judged the Council of the Handel Society, in opposition to Mendelssohn, when they issued *Israel in Egypt* under the editorship of the latter, who wished to restore several points from the MS. that had been altered, obviously for improvement's sake, before the oratorio was first printed. Some of these points are so highly interesting that one at least may be cited in support of the Council's decision, and in proof of the superiority of the printed over the written authority. Throughout the Chorus, "And with the blast of Thy nostrils," Handel wrote the often repeated phrase "the waters were gathered" with the word "we-re" in two syllables, having four separate quavers for "wa-ters we-re;" but printed it, as we all know, with two joined quavers for the first syllable, and one quaver each for the other two.

Another order of editorship engages itself with expounding, so to speak, the original, and by the substitution perhaps of one word or one note for another, or by the change of punctuation, to make clear the sense of phrases which has been left doubtful by the author. To this order belong the countless array of Shakspearean commentators, who have amended away at the assumed obscurities of the original text, till, it

is probable, the author himself might be unable to recognize some of his passages, and quite unable to understand them in the guise these worthies have given them. The punctuation of music consists in the slurs to indicate the phrasing, which supply the place of the commas, semicolons, and the like, of literature, which are almost as essential to the sense as the very words they divide and congregate. It is in this matter of slurring or phrasing that the works of many musicians, even among the most eminent, are sadly defective. A thoroughly cultivated reader can of course supply for himself the deficiencies of the copy; and, if he give an interesting rendering of the work, we are thankful to him, even though his views of the expression of a phrase perhaps differ from those of the man who wrote it. Such a rendering is scarcely to be improvised, but demands, in most cases so intimate a knowledge of the music, on the part of the player, that it must indeed live again as vividly in his mind as it did in that of the composer. This, and only this, can qualify him to treat a phrase as if it were his own; and it is only under such treatment that any phrase can come forth with a natural air, and an unconstrained expression. A vast proportion of music needs several simultaneous executants, and it is not possible under any doctrine of chances, that all of these can at once extemporise the same reading. It is necessary then, for an efficient performance, that some one person consider what has here been defined as the punctuation of music, and that he correspondingly mark the several parts which are to be played together. Some editors, of the order in present consideration, stretch their duty to its very verge, if not break it by excess of tension; which are they who not only indicate how many notes are to be given in one breath, or in one bow, or without raising the fingers from a keyboard, but mark what notes are to be played loudly and what softly, what are to be detached and what conjoined, and thus give often a meaning to a phrase which is apart from the composer's intention, and is sometimes opposed to the natural tendency of the phrase itself. This kind of thing is admissible in performance, where the personality of the player may give interest to his erratic construction of a composer's meaning; but it should not be perpetuated in print, unless accompanied with a complete description of what was originally written, and of what has been altered from and what added to the author's text. The free-handed and unavowed substitution of words in the editions of Shakspeare that preceded the present generation, has led to the adoption of many of these in general belief as authentic, and it is only readers who make first acquaintance with the text from later editions, the principle of which is to restore the earliest readings, who can receive these unprejudiced by the powerful influence of familiarity with "amended" versions, which prompts the supposition that right is wrong and corruption is purity. So too, in the reprints of the masterpieces in music, it has been so far customary for editors to insert their own marks of piano and forte, and sforzando, and so forth, that when one lights upon a primitive copy, one is astonished to find how much and how little belong to the composer of these expressive directions. What may be styled a practical copy is of great use, of musical works, to players who have not the capabilities to interpret a composer's purpose by the light of their own intelligence, either for want of intimacy with a particular work, or of time to acquire it, when general education may perhaps have prepared them to obtain an insight into its design and details. Respect to convenience renders it often impracticable to define in print exactly what

is editorial and what is authoritative; but it is of the highest importance that editions thus ornamented, let us admit it to be, with the annotations of an editor, should be distinguished as such, so that they may not mislead a reader into the supposition that the inserted marks are due to the writer of the piece. Let such as this be styled a school edition, if you will, and let its advantages be fully acknowledged; but let it never be confounded with the library edition before noticed, which there surely ought to exist, of every work whose interest was sufficient to make a knowledge desirable of what the author wrote, even though readers should in some instances prefer to depart therefrom. An edition of the pianoforte works of Beethoven, now in the course of issue in Germany, carries this assumed prerogative of an editor to an extent happily extraordinary, and extraordinary let us hope it may long continue. In this, with most reckless disregard of evidence, the editors and one in particular, assume to have a kind of second sight of the author's meaning, and by the guidance of this preternatural light, they take upon themselves to set aside what Beethoven wrote and printed, and they supersede this in many passages by substitutions of their own, which materially change the character and alter the effect of what common-place folks blindly believe must have been intended by the master—poor common-place folks! who have but the indisputable notes of the original, the general manner of the author, a comprehension of the theoretical and practical state of art in his time, and a reverence for a great man's meaning and his individual way of expressing it, to guide them. They who are responsible for this edition, unscrupulously add octaves or double octaves to passages written in single notes, extend scales from one octave to two, and make other still more serious changes, which, let us do them the kindness to suppose, they imagine to be betterings of what the world received, as perfect prior to the pretence of these gentlemen to prove it to be imperfect. Of a totally different character, is an edition of the pianoforte Sonatas recently issued in England, wherein infinite pains have been spent in purifying the text according to the highest authorities, and impunctuating the phrases as aforesaid, so as to distinguish their meaning to all who read them. The English, or one produced in the same spirit and with the same amount of insight, should of course be the school edition. The German edition must be a curiosity from which reason and feeling will revolt.

Our third order of editorship assumes the right and presumes the capability to add to the works of great musicians in order to fit them for present use. In letters the same was done by John Dryden, by Nahum Tate, and by David Garrick, with regard to the plays of Shakspeare, and a pretty business they made of their changements. Mankind has come to the convictions that the *Tempest* is best without having a youth that has never seen a maiden; that *King Lear* is not improved by the omission of the Fool or by the love of Edgar and Cordelia; and that *Romeo and Juliet* is good enough without the waking of the heroine before her lover's death and a maudlin, dawdling, sentimental piece of whining in consequence between the two. Would that a like conviction with regard to music might break upon us! The manes of an artist who wrote a *Tragedy* of four hours long, or an *Oratorio* of five—such as *Hamlet* or *Belshazzar*—could scarcely, with justice, rise from his repose to complain of the inevitable curtailment of his work; for now it is impossible, if ever an audience could endure it, to attend to a performance of such great extent. To shorten, where

this is unavoidable, is one thing; to colour, to decorate, to misrepresent, or even to dress (when the applied costume is out of the fashion of the age to which the work belongs) is entirely another. Perhaps one of the greatest evils that have ever been done in music, is the reinstrumentation by Mozart of Handel's *Messiah*; and the evil lies in the fact that the score is written with such consummate artistry as to rival the beauty of the original matter, that it is hence inseparable (save in those pieces in which, from the first, Mozart's additions have been unused), from Handel's groundwork in public performances. Because of its infinite merit, Mozart's orchestration is now indispensable; and, because of its indispensability, any one now regards it as a precedent, and takes licence from its example to invest other works of Handel with "additional accompaniments." Unhappily, or happily, as the case may be, everybody who paints Handel with the vivid colours of the modern orchestra is not Mozart. If he were, and were always at his best, then should we become strangers to the effects intended by the mighty one of Halle, the stern grandeur and the special sweetness of the Saxon giant would have no existence, and the delicious haze of sunset glories that hangs as a kind of veil between the ancient style of music and the modern would hide from view the most salient features of the master's individuality. I plead guilty to this act of treason against the musician's memory in my own poor strivings, which would not be extenuated by a recital of the circumstances that induced me to the act; I but acknowledge that I live in a glass-house, and the stones I may throw will shatter as much my own panes as they may strike against the crystals of others. Now the case of Handel differs from that of every later musician, and, to a great extent, from that of some composers of his own period, in that the unwritten organ part formed a prominent and important feature in the performances over which he himself presided; and that the absence of this designedly conspicuous feature, causes a vast blank, which imperatively needs to be filled. It was this imperative need which caused Mozart to write his wind instruments and occasionally to add to the string parts of Handel, for the performance of the *Messiah* in Vienna, in a hall that had no organ. He must be a man with the genius of Mozart or of Handel himself, or else with the belief that he had it, who would now-a-days dare to improvise an organ part to any work by Handel, that should aim at the contrapuntal character and the general fulness of interest of what Handel is recorded to have played; but a thing may be accomplished in the stillness of contemplation, which is impossible in the heat of excitement, and thus one—who could by no means extemporise it—might write, in a fortunate humour, such an organ part as even Handel might not have rejected. This would not be to modernise a work written in the spirit of another age, but to fill up the gap occasioned by the author's incomplete mode of writing. So deemed Mendelssohn—more wisely than when he recast *Acis and Galatea*—when afterwards he wrote his truly Handelian organ part for *Israel in Egypt*. It is seemingly inconsistent, on the other hand, to fill up the incompleteness of Handel with instrumental effects such as he never could have conceived, even though it be done after the example of Mozart's *Messiah*. Let us pass on, however, to a master who lived two generations after the grand old Colossus became silent, after the modern had been introduced into music by the magical touch of Mozart, and who is duly accredited with a mastery over the materials wherewith he worked, that is equal to the

measureless greatness of his thoughts. It has been proposed—mercy measure the monstrosity!—to improve the orchestration of the Choral Symphony of Beethoven, and the notion has been justly met by Mr. Manns in a paragraph in the book of his benefit concert last April, and by Mr. Joseph Bennett in an article that appeared in this journal. There is one thing to be urged, and this is the single one, in support of the extravagant proposal—namely, that let be written what may, either in the way of making clear the ideas which Beethoven is now declared to have been unable to express, or else in making clear what the proposer would like him to have expressed, let be written what may, the world has always the freedom to receive or to reject it, and we who have full faith in Beethoven, so may still play him as he wrote, and may still believe that his writing is the immortal portion of himself. The orchestration of a master is as entirely individual to him as are his harmonies or his melodies. One can tell at a hearing that this or that is a score of Mendelssohn or of Schumann, of Spohr or of Weber, of Beethoven or of Mozart, quite as certainly as one can recognise a painter by his colouring or a poet by his idiom. Would a passage by Shakspeare be any longer his, were every word in it that is unusual in our times to be replaced by the last new University slang phrase which has been adopted by the *Girl of the Period*? Would a picture by Reynolds be any longer his, were it to be recoloured by even the ablest of living artists? Let it be granted that some of the orchestral effects of our master are not satisfactory to the full, and let it be presumed that this is a possible consequence of his infirmity, which he might have altered had he heard these effects as we hear them. What then? If Beethoven had not possessed that miraculous inner sense of sound through which he perceived the beautiful, he would not have been Beethoven; and, in like manner, had he not possessed that natural as lamentable outer senselessness to the very sounds of his own conceptions, so neither would he have been Beethoven. It is he that is our love, our adoration; and he, disguised by the manipulation of another hand, at the prompting of another brain, is a stranger to musicians, and strange may he be for ever. It is argued that the capabilities of instruments have been extended since our master wrote, and that he would have constructed different passages had the means been at hand for their execution. What then? Had he written something else, he would not have written what he wrote, and we shall better enjoy this legacy of genius if we believe it to be unimprovable, than if we submit it to the hacking mercies of any after-comer. Nay, the then limitation of compass of certain instruments brought particular beauties into some works of Beethoven which would not have been there had pianofortes and flutes and other machines for setting the air in motion been without top or bottom to their scale. Notice in testimony, the many incidents, in the early Sonatas particularly, which, recurring in different keys from those wherein they first are heard, are then modified to bring them within the bounds of the instrument that would have been exceeded had the said incidents been precisely transposed; and new beauties spring from these modifications, beauties that never would have come into being had the copyist instead of the composer been able to transfer the phrases unaltered from one key into another. Let it be granted, a grant beyond the amplitude of all heretofore concessions, that the passages it is proposed to alter are weak, unworthy, even faulty. What then? A true lover may perceive faults in the person, or the mind, or the character of his mistress; but will he

love her the less? Will he not love her in spite of, and even because of these imperfections? This order of editorship has received countenance and even support in English print. Alas and welladay! It becomes then a duty to protest against it; but no protest can obliterate a once printed word. It is the winged seed that is borne upon the air from clime to clime and from people to people; there is only to wish, where hope has no anchor, that the seed may fall on flinty soil, and that men's hearts will afford no nurture to the art-impiety. May such never become the concert edition of musical classics.

The responsibility of a musical editor is beyond calculation. We owe an infinite debt of gratitude to anyone who accepts this responsibility with implicit faith in his author; we owe as deep a debt of resentment to one who grasps it with an unshakable belief in himself.

NEW MUSIC.

BY HENRY C. LUNN.

IN a recent number of this journal I wrote a little sketch called "Old Music," the idea of which was, as may be remembered, suggested by the fact of a friend, in ransacking the contents of a cupboard which had not been disturbed for many years, discovering a parcel of soiled and torn compositions of ancient date which, had I not been present, would have been sent, as waste paper, to the butter-shop. I could not help thinking the other morning how strangely the incident appeared to present itself as a violent contrast when, by mere accident I lighted upon a quantity of "New Music," although, as might be anticipated, not precisely under the same circumstances. The scene was a country house, in the drawing-room of which I was, by my own desire, left for an hour or two undisturbed. On looking at the various articles, both for use and ornament, in the room, some of which appeared extremely valuable, I could not but remark how studiously old material and old workmanship had been sought, in preference to new. Here was a grand and massive oak cabinet, the carving on which carried us back to the days when lasting worth, instead of showy flimsiness, ruled the market, and the value of an article needed no attestation to ensure a sale. On the mantelpiece was a beautifully designed old clock, which had evidently been handed down from generation to generation, and was looked upon as a tried and valued friend of the family. The chandelier, which hung from the ceiling, was of cut glass, but so elaborately and delicately executed as to show that it came from the hands of no modern workmen. The books of classical authors, in luxurious editions, too, were lying upon the table, as if tempting you to devour their contents. Then the beautiful old English ornaments, which were scattered about, almost made me believe that, in my dream, I had strayed into a castle of bygone years, and that the Baron, surrounded by his retainers, would shortly enter and welcome me with a flagon of his choicest wine. Reasoning from the facts around me, I should certainly have been led to imagine that everything would have been selected in accordance with the feeling which had dictated the choice of the several articles I have enumerated. Strangely enough, however, on opening a portfolio of music which was lying upon the pianoforte, instead of being gladdened by the sight of the finest and most venerated specimens of the art, the work of men whose names are revered by all thoughtful musicians, I found a number of the most ephemeral productions of the present day—Waltzes, Polkas ("De Salon," of course), Reveries, Fantasias and songs of

the very lightest texture, many of which had title-pages, the elaborate illustrations upon which only made more glaringly prominent the poverty of the compositions of which they formed the frontispiece. Pondering on this strange and heterogeneous collection, there can be little question that, had I followed the bent of my own inclinations, I should immediately have consigned this parcel of "new music" to the very place where the "old music" discovered by the friend beforementioned would undoubtedly have been sent but for my timely interference. Yet the contents of this portfolio were of course prized by the possessor of it as earnestly as the parcel which I rescued was prized by myself; and, by the laws of courtesy, I was therefore bound at least to tolerate the display of a taste with which I had no sympathy. My time being my own, I was resolved to test the value of the music before me. I opened the portfolio and took the first piece that presented itself; but the difficulty of reading the title was almost insurmountable, for not only were the letters most carefully disguised, by being made in the most fantastic shapes, but they were so placed upon the page that I was compelled to twist my head into the most uncomfortable positions in order to decipher a single word. At length I made it out—"Trickling Tears; Fantaisie brillante, pour le Piano-forte, par John Brown." It commenced with a rumbling in E flat, ending with a brilliant cadence on the dominant. Then came a touching melody of eight bars, so feebly accompanied as to leave the listener to imagine that it was an easy piece: not a bit of it; this was only John Brown's art; for after repeating his theme until it threatened to weary the ear, the tears began, not to "trickle," but to run down so fast and furiously that it became doubtful whether the subject would not be drowned altogether. But it was rescued in time, and treated with a tenderness more consonant with its fragile nature—this time in the tonic minor. Then pit-pat came the tears, gently, but at regular intervals,—as if the mourner had the power of crying in 3-4 time—and, changing into the major, the coda entered with a fury which might be pronounced the climax of misery. As, half way through the page, however, I found the direction "a piacere," I took the liberty of acting upon the permission thus kindly accorded, and replaced the piece in the portfolio. Another immediately attracted me: "Cherry Lips," Polka; with a coloured illustration of the "lips," attached to one of the most unmeaning little faces I have ever seen—even in a ball-room. A harmless tune, harmonised with three triads, and a diminished seventh, the last-named chord being treated in a manner which, although displeasing to musical ears, might be considered charming by the owner of the "lips." A short time enabled me to grasp all the beauties of this work, and I turned to a song which, by the many thumb-marks in every page, had evidently been much in request. It was one of the favourite "maternal" school, embellished with the portrait of a pale girl, with ringlets. "I will not hear his name, Mother" was the title: it was published in three keys, and also in an edition with the simple accompaniment "simplified." It began in the minor, and told a tale of grief which might harrow up the feelings of a stranger, but it was evident that the "mother," to whom it was addressed, unfortunately knew all about it before, so that perhaps this might somewhat detract from its effect. Of course as the verses accumulated, the poor girl grew worse, although she assumed a calmness which, it was said "only masked her heart," and at the proper time in came the angelic harps, with *arpeggios* in the tonic major, the song ending with a

chord marked "pppp," which, considering that pp means *pianissimo*, must certainly indicate that it should not be heard at all. I was about to select another piece when suddenly, and before I could close the portfolio, the door opened and the owner of the art-treasures into which I had been dipping stood before me. "You have been looking over my last new music," she said. I acknowledged the fact. "Isn't it charming?" she enquired. I hesitated: "You will forgive me," I at length said, "if I disagree with you. The music of the old masters, who wrote for the art, and of those modern composers who have formed their style by an earnest study of their works has unfitted me for any enjoyment in such compositions as these." "The music of the old masters!" she said, "why you surely do not wish to send me to sleep." "By no means," I replied: "on the contrary I would awaken those intellectual powers which these pieces have but tended to deaden, and help you to the knowledge of what a noble art you have been for so many years trifling with. Living so secluded a life, you are yet unconscious of the change which has taken place within the last few years in the musical taste of this country, and may be surprised to hear that to be 'classical' is to be 'fashionable.' I will not urge this as a reason for you to reconsider the subject, but ask you to promise that if I send you a parcel of sterling musical works you will give them a fair trial by playing them yourself, requesting those who are competent to play them to you, and by listening intently and earnestly, not for brilliant and unmeaning sensational effects, but for that coherence of design and purity of style which have made those literary productions which I see around me the glory of each succeeding generation." This was a long speech, but it had its effect. The promise was given, and two days after my return to town a packet of music was sent of such gigantic proportions that, as I afterwards heard, the matter became quite the talk of the village. After a delay of three weeks, the result was communicated to me by letter. The attorney's wife thought it "rubbish," and the daughter of the principal surgeon "had never learnt such dry stuff at her school;" but the Governess in the family of the Clergyman was "charmed," and a young German, who was staying in the neighbourhood, went into raptures over every bar. In another fortnight the conversion was complete. A programme exclusively composed of classical music had been made out, and a little *Soirée* given, at which the most influential persons in the neighbourhood were present. In half an hour three gentlemen and one elderly lady had gone to sleep, and been immediately removed upstairs to cards; but those whose opinion was worth respecting were delighted. A second *Soirée* decided the matter; for as the few who cared not for the best music were insufficient to form a whist table, they very wisely stayed away. A conclusive victory was never more legitimately gained: in two days after the last concert "Trickling Tears" and its companions had been sent off to the lumber-room; and Bach, Dussek, Beethoven, Mendelssohn, and others of lesser note were duly placed in the portfolio which had been for so long in the undisputed possession of mere pretenders. It may be said, even by those most sanguine in the belief of the progress of true art, that the case I have related is an exceptional one; yet I cannot but think that if all English professors were to consider themselves missionaries, as well as teachers, drawing-room music would in a short time be selected, not because it is "new," but because it is "good."

WHEN the work of a great master is presented before an audience in so distorted a state that he who created it would scarcely recognise it, although sensitive listeners may suffer in silence, it is the duty of sensitive critics to speak out. That Liszt has "arranged" Weber's "Polonaise Brillante" for Pianoforte and Orchestra can astonish no one who has seen the altered versions of well-known compositions put forth by "young Germany" side by side with the originals; but that an artist like Mr. Walter Bache should undertake to play it at the Crystal Palace concert, and moreover that Mr. Manns should admit such a piece of desecration into his programme, are facts which we cannot record without regret. We can have no objection to the prophets of the musical future preaching a crusade against the works of those who do not reach their ideal of true art; but if, instead of leaving them to be judged as they are, we are to have them mauled about according to what they think they ought to be, it is time for those whose faith has not been shaken by recent teachings to protest against any interference with a trust which should be held doubly sacred since its natural protectors have long since passed away.

WE are glad to find that the proposal to present a testimonial to Sir Julius Benedict has been warmly responded to, the subscriptions already amounting to £1000. As a mark of respect for the talent and energy of an artist who has resided for so many years amongst us, as well as an earnest of the esteem in which he is personally held, no more graceful tribute could be paid than that of offering to him upon his 70th birthday a gift to which so large a number of the principal professors and amateurs of this country have contributed.

CRYSTAL PALACE.

THE Saturday concerts at this establishment have been exceedingly attractive during the past month, but there is little novelty to record. The performance of Weber's Clarinet Concerto (No. 2, in E flat) on the 31st October, by Mr. Clinton (successor to the late Mr. Papé) was thoroughly worthy of the music, which is in the highest degree interesting; and at the same concert Brahms's Hungarian Dances, scored by the composer for a full band, were warmly welcomed. On the 7th ult. the orchestral works included the late Hugh Pierson's overture, "Romeo and Juliet," a clever production by a clever man, but one which will not help him to the position his disciples claim for him. Joachim Raff's Symphony, entitled "Lenore," which was given at the sixth concert on the 14th ult., is a work of too much importance to be judged at a single hearing; but we may say that the skill and dramatic power shown throughout the composition are of the highest order; and that as an illustration of Bürger's exciting poem, it is eminently suggestive in every movement. Another success at this concert was the performance of Weber's Polonaise, in E major (arranged by Liszt with orchestral accompaniments), by Mr. Walter Bache, which was finely given and enthusiastically applauded. At the seventh concert, on the 21st ult., Liszt's Pianoforte Concerto, in A, was played for the first time in England, by Mr. Dannreuther, with such a perfect mastery over its enormous mechanical difficulties, and so thorough an appreciation of its composer's intention as to elicit the warmest and most deserved applause. Amongst the vocalists who have appeared we must record the successful *début* of Madlle. Thekla Fischer, a young German student of the Royal Academy of Music, who displayed a well-trained mezzo-soprano voice of agreeable quality.

ROYAL ALBERT HALL CONCERTS.

THE audience assembled on the inauguration night of these concerts, on the 7th ult., was one which appeared to be drawn together not only by the attraction of a well selected programme, but by the desire of lending support to an enterprise unexampled in the history of musical performances in England. Although a "Popular" night, the compositions were chosen to suit every taste, the quality of the band being most successfully tested in Professor Oakeley's "Edinburgh March," and Wagner's overture to "Tannhäuser," Miss Agnes Zimmermann being heard in the Pianoforte part of Beethoven's "Choral Fantasia" (which was finely played), Madame Lemmens-Sherrington, Miss Anna Williams, Miss Antoinette Sterling, Mr. E. Lloyd, Signor Caravoglia, and Mr. Lewis Thomas contributing several songs (amongst which we may mention "Bird of love," excellently sung by Madame Sherrington, and a new ballad, "My summer-time," by Mr. J. Barnby, expressively given by Mr. E. Lloyd, both securing enthusiastic encores), and Messrs. R. Barnby, Montem Smith, G. T. Carter, Horscroft, and Winn singing two English part-songs with a precision and accuracy of intonation which elicited well merited applause. A military band also played some effective selections, and Lefébure-Wely's *Offertoire*, in C minor, rendered to perfection on the organ by Dr. Stainer, gave ample proof that the claims of this instrument will not be disregarded in the schemes of these concerts. When we say that the fine choir, under the skilful training of Mr. J. Barnby, was thoroughly efficient in the small quantity of choral music contained in the programme it will be seen that the quality of the forces engaged in this musical campaign was effectively displayed at the commencement. Any faithful record of the several items given at the following concerts would be impracticable in the space at our command, and we must therefore content ourselves with mentioning a few of the principal attractions. First we must chronicle the brilliant success of the new soprano, Madlle. Johanna Levier, who completely secured the good opinion of all competent listeners in her first song, "Quel plaisir d'être en voyage," from Boieldieu's "Jean de Paris," and elicited a storm of applause in a song by Mendelssohn and Brahms's "Cradle Song," the exquisite *pianissimo* in the latter composition proving her thorough command over the minutest shades of tone. Her voice is of the most sympathetic quality, and the encore which was insisted upon for Brahms's song was one of the most spontaneous expressions of public approval we have ever heard. Amongst the singers who have been heard at these concerts we must also name Mr. Whitney, who has thoroughly maintained his reputation as a bass singer, especially in sacred music. Mr. Sims Reeves, too, has appeared both on the "Oratorio" and "Popular" nights, singing as finely as ever, and securing more encores than he cares to accept. The instrumentalists have been of the highest class, Dr. Hans von Bülow, Miss Agnes Zimmermann, Miss Emma Barnett, Mr. Franklin Taylor, and Mr. W. G. Cusins (pianoforte), Madlle. Castellan, M. Sainton, and Madame Norman-Neruda (violin), and Mr. John Cheshire (harp) have already appeared with brilliant success, and many others are promised. The "Wagner" nights, conducted by Mr. Dannreuther, have been highly attractive; but seeing that the works of so many other composers have a place in the programmes, we are of opinion that "Modern German" night would be a more appropriate title for these evenings. On one of the "English" nights Mr. J. F. Barnett's "Lay of the Last Minstrel," was given with much success; and several other compositions by native writers have already received an excellent rendering at these concerts. Mr. J. Barnby has certainly had the "lion's share" of the conducting; but he has had the valuable assistance of Signor Randegger, Mr. Dannreuther, and Mr. J. F. Barnett, Mr. W. H. Thomas ably accompanying some of the vocal music on the pianoforte. In spite of much adverse weather, the attendances have been such as to raise the most sanguine expectations of the result of a speculation which appeals so strongly to the daily increasing body of music lovers in this country.

WE are glad to learn that the Directors of the Royal Albert Hall Concerts have entered into an arrangement with the Metropolitan and District Railway Companies, by which return tickets will be obtainable at any of their stations, including admission to the Concerts, for One Shilling, or to the Reserved Seats in the Balcony for Half-a-Crown. The Directors are evidently determined to afford the public every facility of access to the Concerts, and their efforts will doubtless be fully appreciated.

THE Annual Festival of the London Church Choir Association was held in St. Paul's Cathedral, on Thursday, the 29th October, the vocal strength consisting of fifty-nine metropolitan choirs. The singing of the Processional Hymn—the composition of Mr. J. Blockley, Jun.—was at first somewhat unsteady, but as the number of choristers increased in the choir stalls much more precision was attained. The responses were taken from the collection edited by Mr. J. St. J. B. Joule, of Manchester, and were scarcely of so festive a character as the old ones of Tallis or those in use at York Minster. The two new chants by Mr. C. E. Stephens, to which the Psalms were sung, are excellent, and the utmost justice was done to them by the choir. The rendering of the *Magnificat* and *Nunc dimittis*, in C, composed by Mr. James Shaw, and of the Anthem “It shall come to pass in the last day,” by Dr. G. M. Garrett, was not so satisfactory. The want of careful rehearsal was evident throughout; and in the eight-part harmonies the effect was confused and disproportioned. We cannot but think it questionable taste to alter the intention of a composer by giving to a large number of voices the performance of that which is expressly intended for picked solo voices; and in the case of the Trio and Quartett in the *Magnificat*, we were sorry to find that the delicate part singing for which our Cathedral choirs are so justly celebrated, and which should have been strictly adhered to, was rendered by such a multitude of voices as to thicken and therefore destroy the effect. The festival service included a Recessional Hymn, set to music by Mr. Gladstone, a Hymn before sermon, composed by Mr. F. Archer, and the “Hallelujah” chorus, all of which were well sung. A short, appropriate and eloquent address was given by the Right Rev. Bishop Claughton. Mr. Hoyte accompanied with much skill and judgment.

DR. HANS VON BÜLOW's two Pianoforte Recitals, which have been given during the past month at St. James's Hall, have attracted large and critical audiences. The programme of the first, devoted exclusively to the works of Beethoven, contained the “Sonata Pathétique,” the Sonata in B flat (Op. 106), and the Thirty-three Variations on a walse by Diabelli. His reading of the “Sonata Pathétique,” although not to our mind, showed, like all his readings, the result of profound study; but on his wonderful interpretation of the two other works there could be but one opinion. At his second Recital, a varied selection was provided, encores being awarded to Schubert's Impromptu (Op. 90, No. 3) and Sir Sterndale Bennett's Toccata in C minor. Schumann's Fantasia (Op. 26) one of Chopin's Nottornos, and Liszt's Valse in A flat created the utmost enthusiasm, and at the conclusion Dr. Bülow was greeted with a storm of applause which must have convinced him of the firm hold he has obtained over the London public.

THE opening of the new organ at the Bow and Bromley Institute took place on the 4th ult., the event being celebrated by a *Soirée* in the large hall. The fine tone of the instrument—which is built by Messrs. Brindley and Foster, of Sheffield—was displayed to the utmost advantage by Mr. W. T. Best, who pronounced it to most thoroughly fulfil his expectations in every department. Handel's Organ Concerto in F was one of the most interesting items in the programme, and we need scarcely say that it was finely interpreted by Mr. Best, and created a marked impression upon the hearers. Vocal pieces were contributed by Madame Elena Corani and Mr. E. Lloyd; and on the following evening a concert was given, comprising selections from the “Messiah” and “Acis and Galatea.” It is gratifying to find that the organ, which cost £800, is handed over to the Trustees of the Institute entirely unencumbered by debt.

THE ninth series of Chamber concerts, under the title of “Musical Evenings,” commenced on the 18th ult., at St. George's Hall, before an audience thoroughly prepared to appreciate the high character of the programme provided. Schubert's Quartett, in G (Op. 161), for two violins, viola, and violoncello, was excellently rendered by Mr. Henry Holmes, Mr. G. H. Betjeman, Mr. F. Amor, and Signor Pezze, all the salient points of this fine work being revealed with a clearness and precision deserving of the warmest praise. The novelty of the evening was Mr. Walter Macfarren's Sonata, in E, for pianoforte and violoncello, in which the composer was worthily associated with Signor Pezze. The Sonata has already received favourable notice in our reviewing columns, and we need only say that a hearing of it has more than confirmed our estimate of its excessive merits. Written with a masterly knowledge of both instruments, the melodious character of every movement will always gain for it a cordial welcome even with listeners less capable of judging of its purely artistic claims; and we have little doubt that in programmes where the works of our native composers are permitted to have a place, this Sonata will now be often seen. The applause was most enthusiastic after each movement—indeed Mr. Macfarren might fairly have interpreted the marks of approbation into demands for a repetition, more especially of the characteristic *Scherzo* and *Allegretto giocoso*, but in wisely declining this request, he ensured that fair and unbroken attention to his work which such absurd deference to popular clamour invariably destroys. The playing of both artists was remarkable, not only for executive facility, but for the most refined taste throughout; and at the conclusion of the performance the composer was warmly greeted and afterwards recalled to the platform again to bow his acknowledgments. Mr. Macfarren also played with much success Mendelssohn's “Seventeen Variations Sérieuses,” Mr. Henry Holmes gave a “Romanza e Toccato,” on the violin (encored), and the concert concluded with Beethoven's Quartett, in C minor (No. 4). The vocalist was Miss Emma Beasley, of the Royal Academy of Music, who displayed a good voice and style in both her songs. The next concert takes place on the 2nd inst.

AT the first meeting of the Musical Association for the Investigation and Discussion of Subjects connected with the Art and Science of Music, which took place on the 2nd ult., at the Beethoven Rooms, an interesting paper was read by Dr. Stone on extending the compass and increasing the tone of stringed instruments. Several specimens of instruments fitted with the elliptical tension bars, invented by Mr. Meeson, were exhibited, and the effect, upon trial, was on the whole satisfactory. The second paper was by Mr. R. H. M. Bosanquet, M.A., on “Temperament, or the Division of the Octave.” The Meetings, which have been continued on Monday evenings, already excite much attention amongst professors and amateurs; and several papers on important subjects in connection with the art have been promised.

THE Brixton Choral Society gave a performance of the Rev. Sir F. A. G. Ouseley's Oratorio, “St. Polycarp,” and Mr. J. F. Barnett's Cantata, “Paradise and the Peri,” on the 16th ult., at the Angell Town Institution. The choruses in the Oratorio severely taxed the powers of the choir, but on the whole they were well sung, and the composer, who, being present, was unanimously called forward, appeared well pleased with the execution of the work. Mr. Barnett conducted his Cantata, which was fairly rendered; but that want of decision which seems to betray insufficient rehearsal was apparent throughout. The solo vocalists were Miss Sophie Ferrari, Madame Poole, Mr. Dudley Thomas, and Mr. Thurley Beale, all of whom acquitted themselves extremely well. Such experienced players as Mr. James Coward, who was at the pianoforte, and Mr. J. G. Boardman, who presided at the organ, should see that their instruments are in tune, for even their excellent performance was marred by an obvious difference in pitch. The Oratorio was conducted by Mr. W. Lemare.

THE concert of Miss Ellen Horne, which took place at St. James's Hall on the 4th ult., deserves favourable

mention, not only because the *bénéficiaire* is a singer of much promise, but because, having already made a good impression before the public, she has been compelled to absent herself for some time from the concert-room on account of serious indisposition. She was warmly welcomed on her re-appearance; and the concert—at which several eminent vocalists and instrumentalists assisted—was in every respect highly successful.

MESSRS. J. BAUCUTT AND W. BLOUNT'S Musical and Literary Entertainments, at the South Norwood Public Hall, every Tuesday, are attracting large audiences. The programme on the 17th ult. was exceedingly good, Miss Lottie Leslie was successful in all her songs, receiving for one an enthusiastic encore, and Mr. F. Laughlin's solos on the pianoforte were highly appreciated. Mr. J. Baucutt was most effective in his selection, and the combined efforts of Messrs. W. Blount and J. Holt in a sketch brought the entertainment to a satisfactory conclusion. The Misses T. Vining, Rose Mortimer, E. Barnett, and Messrs. T. Chitty, A. S. Dobinson, T. Edwards, and Morant, also took part in the performance.

ON Tuesday evening, the 17th ult., the St. James's Institute Choral Class gave an evening concert at the Athenæum, Holloway. The first part consisted of Sir W. Sterndale Bennett's Cantata, "The May Queen." The solo vocalists were Miss Ellen Horne, Miss Annie Meadows, and Messrs. Henry Guy and Jefferys, who acquitted themselves exceedingly well. The choruses were sung with much precision, by the above mentioned Choral Class. The second portion of the programme was miscellaneous, and included a new ballad, composed by the conductor, which was so effectively rendered by Miss Horne as to be redemanded. Mr. T. G. B. Halley conducted with ability, and Mrs. Halley officiated as accompanist.

THE St. George's Glee Union Concert, on the 9th ult., was chiefly noticeable for the excellent singing of the choir, Pinsuti's "In this hour," and Mendelssohn's "Awake! the starry," being rendered with much precision and beauty of intonation. The glees, "Here in cool grot," and "Awake! Æolian lyre," were also included in the programme. Miss Clara Buley sang Rode's air with great effect, and Mr. G. T. Carter, Miss Spear, Mrs. Allen, and Mr. A. Mills were also very successful in all their songs. Miss Ellen Pritchard contributed a pianoforte solo, "Polonaise," Chopin. Mr. Garside conducted.

A CONCERT and operatic entertainment was given at the Institute of the East and West India Docks Company on the 4th ult., under the direction of Madame Liebe Konss. An excellent programme was provided, the encores were frequent, and Mr. Frederick Oakland (pupil of Madame Konss) was very successful. The entertainment concluded with an Operetta by Offenbach, in which Madame Konss and Messrs. Oakland and Baylis were much applauded by a large audience. The solo pianoforte playing and accompaniments of Miss Bent and Mr. Albrecht deserve much praise.

THE amateur members of the West London and Kilburn Musical Society gave a *Soirée Musicale d'Invitation* at St. Thomas's Hall, on the 16th ult. The programme, which was miscellaneous, was well rendered, especially the glees and choruses by the choir. Mr. S. W. Beavan presided at the pianoforte, and Mr. W. Beavan conducted. A new Christmas Cantata, for full band and chorus, will be performed at Christmas.

A SUCCESSFUL concert was given on the 17th ult., in the Hall of the City of London Middle-Class School, Cowper Street, under the direction of Mr. F. Leslie Jones. The most noticeable numbers of the programme were a descriptive ballad, "Lost at sea," sung by Madame Poole, Donizetti's Cavatina, "L'amor suo mi fè beata," sung by Miss Green, and the trio, "Memory," sung by the two ladies and Mr. Stedman. This gentleman also introduced a new song, "Love's offering," composed for him by Mr. A. J. Dye, and accompanied by the composer, which was encored. The boys of the school sang several part-songs, composed by their instructor, Mr. Jones, which were very effective. Mr. Dean was an able accompanist.

By the death of Miss Maria Hackett the choristers of England, past and present, have lost a friend and patron. During the greater part of her very long life (she died in her 92nd year), she devoted not only her personal energies but also the greater part of her fortune towards the amelioration of the educational condition of cathedral choristers. By consistent entreaty and remonstrance with the authorities all through England, she succeeded in getting a restoration of many privileges for choristers which they might even now have been without but for her kindness. Many a musician of eminence in the profession has reason to be grateful to her for the first lessons in the advanced branches of his art, for she was as quick to observe talent as she was to foster and encourage it by good advice and pecuniary help. For more than 50 years she made an annual visit to the several cities to look after her "dear children," not without the jealous opposition of the authorities at first, but afterwards with every possible encouragement from them. She died at her house at Hackney on Thursday week, grateful and thankful at having been spared to see the fruits of the good seed sown by her. The Dean and Chapter of St. Paul's, pleased to mark their high estimate of her many noble qualities of heart and head, have consented to allow a tablet to her memory to be placed in a conspicuous part of the crypt of the Cathedral, which is to be erected by the choristers of England. Dr. Stainer and Mr. W. A. Barrett, Mus. Bac., formerly choristers, and now members of the Cathedral, have undertaken to receive subscriptions for this very worthy object.

REVIEWS.

MACMILLAN AND CO.

Mendelssohn: Letters and Recollections. By Dr. Ferdinand Hiller. Translated, with the consent and revision of the Author, by M. E. von Glehn.

WE can scarcely imagine any person more thoroughly competent to place "Letters and Recollections" of Mendelssohn before the world than Dr. Ferdinand Hiller; for, both as an earnest artist and a sincere friend of the composer, he had frequent opportunities of closely observing not only the constant manifestations of his exceptional musical powers, but the many social qualities which endeared him to all who came within his influence. "The hours," he says, in his Preface, "which I spent with Mendelssohn at the piano, in the interchange of our views on music and compositions of all kinds, our own and other people's, were, in a certain sense, the best which I had the happiness of enjoying with him;" and there can be little doubt that any record of these delightful hours must have the utmost interest for all who love the art to which they were devoted. But we would willingly pass over what follows in the Preface, were we not constrained to believe, on so good an authority, that there must be too much truth in the assertion: "I come forward," says Dr. Hiller, "all the more boldly with these pages, so full of admirable traits of the departed, because he, one of the brightest and most beautiful stars in the firmament of German art, is experiencing in his own country, the attacks of envy, of want of comprehension and judgment, which can only bring dishonour on those from whom they proceed, for they will never succeed in detracting from the glory which surrounds his name." Fully endorsing this feeling, we may say that if the attempt to cast a slur upon the name of so great a genius by a small minority of his countrymen has had the effect of urging Dr. Hiller to publish so charming a book as the one before us, we may be disposed to look upon their futile efforts with at least a gentle spirit of toleration. Our author's description of the early life of Mendelssohn is extremely interesting. He is first introduced to him by Aloys Schmitt, who, according to appointment, came to visit him with all the pride of one who has discovered an art treasure: "Behind him," he says, "was a boy, only a little bigger than myself, who kept leaping up till he contrived to get his hands on to Schmitt's shoulders, so as to hang on his back, and be carried along for a few steps, and then slip off again." As

might be expected, this meeting between the youthful artists soon led to a warm attachment; and, some years after, Dr. Hiller relates one of the many proofs which he witnessed of his extraordinary abilities. At one of the practice-meetings of the "Cæcilia" Society, at Frankfort, Mendelssohn being present, was asked to play: "We had been singing choruses from *Judas Maccabæus*," he says, "He took some of the principal melodies—especially 'See the Conquering Hero'—and began to extemporise on them. I hardly know which was the most wonderful—the skilful counterpoint, the flow and continuity of the thoughts, or the fire, expression and extraordinary execution which characterized his playing." That music was the language in which Mendelssohn gave utterance to his best thoughts may be gathered not only from his letters, but from many incidents related by those who were most intimate with him. In this book, for example, we are told that a letter to his family describing the passage to Staffa, and the inside of the cave—which is dated "Auf einer Hebride, d. 7te August 1829," as if actually written on the island—contains the words "to show how extraordinarily moved I was, the following occurred to me,"—and then come the first ten or twelve bars of the overture in score. Another instance may be cited: "One evening," says Dr. Hiller, "I found Felix deep in the Bible. 'Listen,' he said; and then he read to me, in a gentle and agitated voice, the passage from the First Book of Kings, beginning with the words, 'And behold, the Lord passed by,' 'Would not that be splendid for an Oratorio?' he exclaimed"—and with what sublime effect he afterwards set these words those acquainted with *Elijah* need scarcely be reminded. It would be impossible with the few quotations we could give from the letters in this volume, to convey the faintest idea of the rich contents of the book. Dr. Hiller is an accomplished literary man, as well as a distinguished musical artist; and the style with which he relates his experiences is exceedingly attractive, apart from the interesting matter upon which he treats. His veneration for his deceased friend is so thoroughly shared in by the world at large that even the minute points of character which he occasionally enlarges upon, will be interesting to the majority of his readers. "How gloriously," he says, "the Greeks would have honoured and praised him, as a chosen favourite of Apollo and the Muses." Let us hope that certain of Mendelssohn's countrymen will take this truth to heart.

J. B. CRAMER AND CO.

Treatise on Counterpoint. Translated and adapted from the German of Ernst Friedrich Richter, by Franklin Taylor.

THIS work, by the Professor at the Conservatorium of Music at Leipzig, will, we hope, cause us to think seriously of the manner in which for so many years Counterpoint has been taught in this country. Bound by the fetters constructed in a past age, we have moved only within the narrow confines of a system which was too carefully guarded to permit of our escaping with impunity; and if we would gain that healthy freedom, therefore, positively essential for those who desire to develop the modern resources of the art, we must not only listen to the earnest teachings of so fearless a reformer as Herr Richter, but do our utmost to spread his doctrines amongst the musical students of our seminaries. "Fux," says our author in his Introduction, "founded his system on the so-called *Church Tones* (*Gregorian Modes*) the treatment of which required special rules. That which was suitable and appropriate to his time is so no longer for us." This is true enough; but the worst of it is, that not only did this author in his *Gradus ad Parnassum*, lay down contrapuntal laws for the guidance of students, who of course had not the slightest idea of our modern tonal system, but he did so with a manner so authoritative, that his principles have remained in force long after many of them became practically useless. The plan, for instance, of commencing with two parts, and advancing gradually to a greater number, was of course a portion of the system which recognised only a progression of intervals, without relation to any harmonic foundation;

but, as Richter says, the ascendancy of Harmony over Counterpoint, which received a decisive impulse from Beethoven, made theorists begin to think a little on their own account; and insensibly almost, contrapuntal writing became coloured with modern feeling, whilst the ancient rules were as rigidly taught as if the Gregorian Modes were still in the ascendant. It has been so long the custom too to class Counterpoint in five orders, that it appears almost strange to imagine that any eminent theorist should dare to violate this time-honoured rule; but it is difficult indeed to give any solid reason for the pursuance of this method, especially when we find that Johann Anton André, in his *Lehrbuch der Tonsetzkunst*, treats of many others of use at one time in Italy. In the treatise before us, the author clears away at once all obstructions, and considering solely how Counterpoint should be taught in the present day, obeys only those rules of the older writers which seem to embody an eternal truth. The reasons for his first innovation shall be told in his own words: "One important point in which our present plan differs from the older methods is in the choice of the *four-part* contrapuntal phrase as a starting point, while the earlier exercises on the old system were always in two parts; the justification of this course lies in the fact that the harmonic progression is of much greater importance in modern music than formerly, as giving the foundation for all the melodic progressions, instead of being rather the accidental result of the to a certain extent very mechanical movement of parts." In proof of this ruling influence of the harmony upon the contrapuntal writing, the commencement of the first chorus in Bach's St. Matthew "Passion Music" is quoted, and afterwards the harmonic sequence upon which it is undoubtedly founded is given, the contrast between this beautiful progression and the dry Counterpoint of the older writers being too obvious to be questioned. Acting upon this fact, the exercises in the treatise commence with counterpoint in *four* parts; and, in accordance, as the author says, with the requirements of modern music, common chords and sevenths, with their inversions, are available, not however, of course, without a strict observance of all rules relating to the preparation and resolution of discords. The next important difference between this book and those which have preceded it is that, instead of *five* orders of counterpoint, only *three* are treated of—the first, note against note, the second composed of the original second and fourth orders in combination, and the third with four notes against one. We are not quite sure that we like the plan of merging the second and fourth species into one "order," as we consider it very essential to teach the student to observe an almost unbroken series of syncopations; and, according to Richter's method, he will, by writing in the second order whenever he pleases, use with the utmost freedom a counterpoint which, in the old "fourth species" was merely allowed as a "licence," in order to escape a difficulty. We are also inclined to dissent from the rule that no passing notes be admitted in this species except the seventh; for certainly a good effect is, we think, obtained by passing to a concord through what is known as a "discord of regular transition," both in ancient and modern counterpoint. Slight differences of opinion, however, should not prevent the teachers of the day from seeing what a valuable book is before them; and much may be done by drawing the attention of students to the main principles contained in this treatise, even if all the laws there laid down be not rigidly enforced. We are still in our teachings haunted by traditions which are totally inapplicable to modern art: even our term "Relative minor"—with all the absurdities surrounding it—is but a remnant of a past age; and if we are to continue to use this name because it meant something once, we might as well commence our study of the theory of music by counterpoint in two parts, and proceed gradually to harmony, because this was the method pursued by those who have gone before us. In concluding our notice of Herr Richter's Treatise, we must award much praise to Mr. Franklin Taylor, not only for his excellent translation, but for his description of the "Gregorian Modes," which will be found highly useful to students unacquainted with the subject.

The Three Chafers.

H. TRUHN.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 599, Broadway.

Allegretto giocoso.

1st TENOR (8ve. lower).
 1. There were three young and gal - lant Cha - fers, Who with a mer-ry
 2. And soon they found a love - ly, love - ly flow'r, As tempt-ing as a
 3. The pret - ty flow'r was wide, so wide a - wake, And art - ful-ler than

2nd TENOR (8ve. lower).
 1. There were three young and gal - lant Cha - fers, Who with a mer-ry
 2. And soon they found a love - ly, love - ly flow'r, As tempt-ing as a
 3. The pret - ty flow'r was wide, so wide a - wake, And art - ful-ler than

1st BASS.
 1. There were three young and gal - lant Cha - fers, Who with a mer-ry
 2. And soon they found a love - ly, love - ly flow'r, As tempt-ing as a
 3. The pret - ty flow'r was wide, so wide a - wake, And art - ful-ler than

2nd BASS.
 1. There were three young and gal - lant Cha - fers, Who with a mer-ry
 2. And soon they found a love - ly, love - ly flow'r, As tempt-ing as a
 3. The pret - ty flow'r was wide, so wide a - wake, And art - ful-ler than

Allegretto giocoso.

PIANO.
 1. There were three young and gal - lant Cha - fers, Who with a mer-ry
 2. And soon they found a love - ly, love - ly flow'r, As tempt-ing as a
 3. The pret - ty flow'r was wide, so wide a - wake, And art - ful-ler than

pp

hum, hum, hum, }
 plum, plum, plum, } sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,
 some, some, some, }

pp

hum, hum, hum, }
 plum, plum, plum, } sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,
 some, some, some, }

pp

hum, hum, hum, }
 plum, plum, plum, } sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,
 some, some, some, }

Solo.

hum, hum, hum, }
 plum, plum, plum, } sum, sum, sum,
 some, some, some, }

{ In dew their no - ses dip - ping, In dew their no - ses
 They all at once were bit - ten, They all at once were
 She call'd her aunt the spi - der, She call'd her aunt the

pp

sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, { As They And p

sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, { As They And p

sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, { As They And p

cres. dip - ping, As tip - sy grew with sip - ping As a - ny cask of rum, bit - ten, They all were deep - ly smit - ten, Thus Cha-fers can soft be- come, spi - der, And begg'd she would pro - vide . . her A maze to hold like gum,) sum, sum, sum,

p TUTTI.

cres. tip - sy grew with sip - ping As a - ny cask of rum, As a - ny cask of rum. all were deep - ly smit - ten Thus Chafers can soft become, Thus Chafers can soft be - come. begg'd she would pro-vide her A maze to hold like gum, A maze to hold like gum.

cres. tip - sy grew with sip - ping As a - ny cask of rum, As a - ny cask of rum. all were deep - ly smit - ten Thus Chafers can soft become, Thus Chafers can soft be - come. begg'd she would pro - vide her A maze to hold like gum, A maze to hold like gum.

cres. tip - sy grew with sip - ping As a - ny cask of rum, As a - ny cask of rum. all were deep - ly smit - ten Thus Chafers can soft become, Thus Chafers can soft be - come. begg'd she would pro-vide her A maze to hold like gum, A maze to hold like gum.

cres. f sf sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, { As a - ny cask of rum. } Thus Cha-fers can soft be- come. } A maze to hold like gum.

cres. f sf

THE THREE CHAFERS.

December 1, 1874.

4. Her aunt, the spi - der, heard, . she heard . . the call, And came like Fee-faw -
5. And while she sat she watch'd, . she watch'd her prey, And when she saw them
6. The flow'r, though love - ly, had, . . she had . . a heart As hol - low as a

4. Her aunt, the spi - der, heard, . she heard . . the call, And came like Fee-faw -
5. And while she sat she watch'd, . she watch'd her prey, And when she saw them
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5. And while she sat she watch'd, . she watch'd her prey, And when she saw them
6. The flow'r, though love - ly, had, . . she had . . a heart As hol - low as a

f

pp

- fum, fum, fum, sum, sum, } sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,
come, come, come, sum, sum, drum, drum, drum, sum, sum,

pp

- fum, fum, fum, sum, sum, } sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,
come, come, come, sum, sum, drum, drum, drum, sum, sum,

pp

- fum, fum, fum, sum, sum, } sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum, sum,
come, come, come, sum, sum, drum, drum, drum, sum, sum,

Solo.

- fum, fum, fum, sum, sum, sum, At once the net she spun well, At once the net she
come, come, come, sum, sum, sum, She pounc'd up-on the Cha - fers, She pounc'd up-on the
drum, drum, drum, sum, sum, sum, She laugh'd and said we've caught ye, She laugh'd and said we've

pp

(4)

NOVELLO, EWER AND CO.

My spirit was in heaviness. A Sacred Cantata, composed by John Sebastian Bach. The English translation and adaptation by the Rev. John Troutbeck, M.A.

WE have before us the Cantata "Ich hatte viel Bekümmerniss," which, we believe, has not hitherto been printed with an English version. It is a great boon to choral societies, and a far greater to musical students, to have this superb work brought within their reach in any form and at any price; but here is an edition in a conveniently portable shape, a specimen of first-rate typography, with a translation that shows the purport of the original verses and thus the deep expression which constitutes a chief element in the beauty of the music, and all for the price of a single shilling. Art must be advanced theoretically and practically by the issue of such a publication, and we give all honour to those concerned. Singing societies are warned, however, that the composition presents difficulties which will tax their best powers; but, for encouragement, let us assure them that the conquest of these will richly repay any pains it may cost. A caution is due also to young students, that the very remarkable music must be examined with careful reservation, and by no means in the idolatrous spirit of accepting as beautiful everything comprised in a work of beauty; the work has many instances (such as the two 5ths between the top and bottom parts page 1, score 3, bar 2) of the unscrupulous use of passing notes that is conspicuous in the writings of the great master, which we receive with wonder, though with respect, from him in his greatness, but which would stand out as glaring deformities in any music of our own, where there is not preponderating beauty to draw the hearer's attention from these progressions, not of 5ths only, but of 7ths and 2nds that are far more distressing in effect, when their effect strikes the attention. It should be a consolation to the striver after excellence, that the highest among artists is still human, and that while it would be vain, if not presumptuous, to emulate the sublimity of his prevalent greatness, even its glory is chequered by occasional specks that may be disregarded, but must not be admired.

The original text of the Cantata is a poem of indifferent merit—Bach was not most fortunate in his literary co-labourers—wherein the vexed spirit complains of its affliction, and this is assuaged by the lips of the Saviour himself, so sweetly, so benignly, so lovingly, that grief gives way to rejoicing, and exultation takes the place of despair.

The opening Symphony is a wonderful piece of Harmony, eminently pathetic in its æsthetic character, and abounding in technical incidents as admirable as they are unfamiliar. It is singularly grand, and presents a mighty grief, such as in men's esteem should be worthy of heavenly interference. In the Chorus "Lord, my God," the sorrow has a more definite utterance in words; this ejaculation seems to be wrung from the agony of the heart, and then, in gentler complaining, the separated voices pour forth by turns and develop at length a melody of great sweetness. Very curiously, this is identical in notes and in key with that of "The flocks shall leave the mountains," which is familiar to us all, and the counterpoint is not entirely different from that in Handel's Trio. There cannot be the remotest supposition that, in those days of difficult communication, either master can have seen the almost coincident (speaking as to time) composition of the other, and the fact before us is thus but one more to the many proofs that the strongest resemblance between two works may not result from plagiarism, but shows rather the simultaneous conception of the same idea in two minds. The isolated words "But, Lord," divide this movement from a Vivace, "but Thy consolations," which contrast the foregoing, and the Chorus concludes with the resumption of the first movement. No. 3 is prominent in beauty among all of excellence that surrounds it. It is an Air for soprano, whose delicate tenderness displays the marvellous capability of music to express the deepest feelings. Point after point in it called forth exclamations of delight, and, speak we of the continuous melody, of the felicitous settings of certain particular expressions, or of the extraordinary

harmony, our only word can be admiration. Nos. 4 and 5 are a Recitative and Air for tenor, "Fast my bitter tears." They who are familiar with the music of the Passion, know the rare power of the master in free declamation, and this is here exemplified. The Air is full of feeling and musical charm, but one must own it has some vocal difficulties—such as the juxtaposition of low and high notes without intervening breathing time—that are beyond the right of a composer to impose upon his vocalist; still, there is much in this song to delight the listener, if there is more than can please the singer. The First Part of the Cantata ends with a Chorus, both movements of which are initiated by four solo voices. The first of these, "Why grievest thou?" is declamatory, the words being given in separated phrases, sometimes by a single vocal part and sometimes by the whole choir. The other, "For he is the help," is a fugue on a melodious subject, which is worked with great interest.

The second part opens with a Recitative and Duet for soprano and bass, of which the subject might be repugnant to English readers who regarded it from the point of view of conventional prejudice. The first voice represents the complaining spirit, and the second, the consoling Saviour. This latter, however, never speaks in the recorded words of Jesus, and so offends not by reproducing the personality of the Redeemer, at which our countrymen are apt to be shocked; but, by enunciating Christian views in non-scriptural terms, it seems to personify Christianity rather than to personate the Christ. A paraphrase of the previous sentence always constitutes the response, such as "Yea, I am rejected," and "Nay, Thou art elected," and the musical treatment of this is as ingenious as it is delicate. One passage (page 33), where, for the while, we are in the key of B flat minor, is particularly beautiful, the G flat in the bass being the note on which the beauty culminates. The episodical Allegretto, "Lord Jesus," has the voice-parts in such close imitation that it might pass for a strict canon with the casual hearer who could not collate them phrase by phrase. The Duet needs infinite nicety in performance, but there are effects in it which will compensate the singer's most careful study. The Chorus, No. 9, "Now again be thou joyful," amply refutes the notion that the minor form of a key is needfully mournful; this is in G minor, and it is as vigorous, hearty, and healthful in character as anything we know. The marked repeat of the first three of its four somewhat extensive strains, induces a length which is scarcely compatible with good effect, so it may be desirable to disregard these marks in performance. An interesting point of harmony occurs at page 41, score 1, bars 4 and 5, and its interest lies in its anticipation of one of the wildest freedoms of our latest days; the bass note G (7th in the chord of A) being accompanied by B \sharp and A successively (minor 9th and root of the same), leaps to D (root of the following chord) instead of resolving on F \sharp (its 3rd), as ordinary rule would require—O modern writers, Beethoven, Mendelssohn, Sterndale Bennett, how have your most daring innovations been forewritten! No. 10, "Rejoice, O my spirit," is an Air for tenor; it is surprisingly modern in character and ceaselessly melodious. It is not the best piece in the work, but this says so much the more for the merit of the others, and takes nothing from the Air under notice. The final Chorus opens with a majestic movement, "The Lamb that was slain," much in the manner of some of the introductory pieces in Israel in Egypt, and closely akin to them in merit and effect. Then follows a fugue "Praise and honour," which, like some other of the choral pieces, is begun by four solo voices. It has three distinct subjects; one in detached exclamations, one to the word "Hallelujah," and one consisting of florid passages to the word "Amen." It is of an eminently jubilant character, the third subject in particular ringing in joyful response from side to side of the choir, and filling the space with a tone of gladness. The sadness which marks much of the music of Bach is entirely absent here; the variety in the vocal parts is enhanced by further diversity of accent in the accompaniment which animates but never confuses the effect; and the work is thus terminated with infinite spirit.

Let us hope, now that the means are at hand for everybody, to hear of an early production of this all but unknown masterpiece, by executants and before an audience that can both do justice to its prodigious beauty.

Sabbath Recreations. A set of Sacred Songs. The words selected from Holy Scripture. Composed by Charles Joseph Frost. Nos. 1 to 7.

ALTHOUGH unequal in merit, these songs have a devotional feeling which should commend them to all who believe that the mere selection of Scriptural words is not sufficient to stamp a composition as "sacred." No. 1, "I will lay me down in peace," and No. 2, "There the wicked cease from troubling," are calm and musicianlike settings of the text, which may be made effective, if well sung, but scarcely call for any special remark. No. 3, "Heav'n and earth shall pass away," contains some fervent writing, and is excellently harmonised; but the gem of the set is No. 4, "Thy loving kindness and mercy," which has a truly sympathetic melody, and is good enough to prove the "selling" song of an Oratorio, were it to be included in such a work. No. 5, "I cried unto the Lord," has a pathetic phrase, in D minor, to the words of the title, the feeling of the verses being well preserved throughout; and Nos. 6 and 7, "Seek ye the Lord," and "Them that are meek," are also worthy of praise, the latter, especially, having a vocal and appropriate theme, most effectively coloured with the harmony. The accompaniments, as a rule, are somewhat monotonous; but in all the songs they are carefully written, and well support the voice-part.

Martial Music ("Deutschland and Freedom evermore"). For voices only. The words translated from a German poem by Ferdinand Freiligrath. Composed by William Spark.

THIS composition, written expressly for, and performed at, the recent Festival at Leeds, is a bold and effective piece, the composer having successfully availed himself of the varied character of the words to escape a monotony too often observable in patriotic choruses. The *Andantino* phrase forms a good contrast with the brightness of the more impassioned portions of the work; a good point is gained, too by the passages for all the voices in thirds, and the treatment of the well-worn Lutheran choral, "Ein' feste Burg," deserves much praise. The composition is not of a high class, but it is one of which a musician need not be ashamed.

Isle of Beauty. Part-song. Words by Thomas Haynes Bayley.

Wake, Maid of Lorne. Part-song. Words by Sir Walter Scott.

Composed by Edward Davidson Palmer.

THESE songs are exceedingly simple in construction, but they are well adapted to the words, and generally carefully written for the voices. In No. 1, the melody is not particularly striking, but it is smooth and vocal, some little effect, too, being gained by the passage for tenors and basses in unison, answered by imitative phrases for the other voices. No. 2 has an appropriate theme, with no undue display of harmony; but we do not like the doubled leading-note in the close on the dominant, page 2; surely the chord would have been better as a 6-5 allowing the alto to sing D.

Fair Daffodils. Four-part Song. Poetry by Herrick. Music by Alfred Alexander.

If the many harsh harmonies and false relations in the part-writing contained in this song are jotted down in defiance of criticism, we cannot but wonder that the composition is sent for review. We should certainly call these blemishes mere crudities arising from inexperience, were we not forced to admit that in many places the treatment of the vocal parts shows the result of good training. We cannot stay to analyse, with the view of amending, this part-song; but in justification of our opening remarks, may point to the false relation between the prominent E flat in the soprano and the E natural in the alto—between bars 4 and 5, page 4—and the extraordinary succession of sevenths

on the 6th page, which the composer has marked "poco accel.," as if he were glad to get over them as soon as possible.

LIMPUS.

Praise ye the Lord (the 146th Psalm), set to music by Edwin J. Crow, Mus. Bac., Cantab. With an accompaniment for the pianoforte, arranged by the Author.

THIS work may be defined as a Cantata, and was apparently the Author's Exercise for his bachelor's degree, at least, it terminates with the indispensable piece in five real vocal parts, and it contains several specimens of fugal writing, and what further can be requisite in an University Exercise? It comprises a Chorus, a Recitative and Aria for tenor, a Trio for female voices leading into a Chorus, a bass Solo and Chorus, a Duet for soprano and contralto, and a final Chorus. It is correct, in the first choral fugue, to transpose the subject, G B C D, note for note in the answer, D \sharp F G A, which is real and not tonal because the tone between the subdominant and dominant, C D, would have no parallel in the semitone between the leading note and the tonic had D E \sharp F G, been given for the answer. It is incorrect in the second fugue, of which the subject begins on E and closes on B, to make the answer begin on B and end on \sharp F, for the last seven notes should be a second lower than they stand, so as to bring the close upon E. We trouble the reader with thus much of the schoolroom, because the matter of subject and answer has given occasion for some dispute of late, in this journal and elsewhere, and we wish it may be to clear up some of its mystery. There are tokens of inexperience in the composition, not the least of which is the use of high notes for separate syllables in the soprano part, and of such low notes as C for the tenor, which, if sung, could scarcely be heard. We will not enter further into details, but hope that, when he has not the fear of an examining professor before him, the organist of Ripon Cathedral will write with greater ease and proportionate success.

WEEKES AND CO.

The Office of the Holy Communion. Set to music by the Rev. Walter Miller, B.A., Mus. Bac., Oxon.

THIS seems to be one of the many musical compositions of the present day that owe their existence, firstly, to an author's facility in picking out chords on a pianoforte or harmonium; secondly, to his having command of opportunity for performance of what he may write; and thirdly, to the ease and cheapness with which music may now be printed. It is more correctly written generally, than are many works of its class; but the world is less enriched than the vanity of the writer may be gratified by its publication. A remarkable exception from the faultlessness that for the most part prevails, is the two-fold false relation at the words "our hearts," in the response after the tenth Commandment, where the D \sharp of the bass is followed by D \sharp in an inner part, and the F \sharp of the top part is followed by F \sharp in the bass, and the peculiarity of this progression is enhanced by the passage in 5ths of the two top parts, F \sharp A B \sharp D if the harmony be meant to imply the extreme badness of "our hearts," it is surely a straining of technical means to a strange end. In the Credo, we cannot admire the passages in crotchets for the organ bass that lead from one to the next of the titles of the second person, nor can we like better the changes of key these passages introduce. The immense multiplication of church music now going on is, at least, of questionable advantage to religion and to art; and the production under notice does not solve the question in the affirmative.

SIMPKIN, MARSHALL AND CO.

The Singer's Handbook to the National Method of Vocal Music, containing the Songs, Rounds and Exercises, for the use of pupils. By W. W. Pearson.

IN the Preface to this work, Mr. Pearson quotes the following observation from a paragraph in a recent number

of the *Musical Times*, which he says points distinctly to a method identical with his: "It is not because Mr. Curwen has proved that the 'moveable Do' is the natural system of noting music for class singers, that his method of arranging letters in a straight line should universally obtain. There is much to be said for the *staff*, whatever may be the number of lines it contains; and we have a fixed conviction that it will never disappear, even if vocal music for classes should ultimately be printed relatively instead of absolutely." As no mention is here made of a *five-line staff*, we can scarcely see that these remarks anticipate the proposed system of our author, especially as, although he writes *relatively*, he does so with an *absolute* notation. But let us give Mr. Pearson's description of his method in his own words. "The National Method of Vocal Music for Elementary Schools," he says, "is the only system of teaching singing from the established notation, on the principle of substitution of pitch," and further on he writes, "the use of the established notation, without the slightest addition or alteration, must recommend it to the favour of all true musicians." Now, allowing that this may be the first time that singing has been taught from the established notation "on the principle of substitution of pitch," we cannot admit that this notation is used "without the slightest addition or alteration," inasmuch as our present system names a note according to its absolute place in the ladder of sounds, and Mr. Pearson's system names it according to its place in the scale. That there may be an advantage in this, we are not prepared to deny, but the proof that it is a mere device adopted for the sake of making those sing who know nothing of music, is that every composition for the use of the class must be printed expressly for it, and that those who learn on this system will not afterwards be able to read from the established notation. In the face of these two facts, therefore, we cannot agree with Mr. Pearson that the mere use of the present system of notation "must recommend it to the favour of all true musicians." The exercises are generally carefully written, and melodious enough to interest young students. We enter no protest against the simplicity of the words selected—indeed we rather think that the less pretentious they are, the better are they suited for their purpose—but in these two lines of the Round, No. 86—

"I am quite tir'd of this Sol-fa-ing,
I've forgot what you've been saying"

—we certainly have neither good rhyme nor good English. Some of the rules for reckoning the value of notes, too, appear to us somewhat eccentric; as, for instance, where, in C time, four quavers, a crotchet and a crotchet rest are counted, "One and, Two and, Three, 4:" surely the important "and" (or at least a beat for the quaver), is left out in the only two places where it is at all necessary. We have before us two parts of this work, and presume that it will be continued indefinitely. Members of singing classes may, and have a right to, regard Mr. Pearson as one of the zealous reformers of the day; but those who think more deeply are fully aware that to write *relatively* and *truly* we must have a new notation.

ASHDOWN AND PARRY.

Adieu. Mélodie pour Piano.

Weber's Concert-Stück. Paraphrase, for the Pianoforte.

La Fille du Régiment. Fantaisie brillante, pour Piano.

Bolero, for the Pianoforte.

Composed by Sydney Smith.

So industrious a Fantasia writer as Mr. Sydney Smith has but small occasion to appeal to the reviewer; for after having once discovered the exact article required for the market, there can be little doubt of his works obtaining a steady sale, whatever may be the amount of abstract merit contained in them. As long as he keeps, therefore, to "Arrangements" and "Paraphrases" we need only say that, according to the conventional phraseology, he "fully sustains his reputation;" but in his original pieces he appeals to us as a composer, and in this capacity we have no hesitation in saying that he has as much right to be heard as the many others who have but little to say, and say that little gracefully. The amateurs who have

made Mr. Smith's name for him will perhaps be somewhat disappointed to find that his elegant little piece "Adieu" is written in G flat major; but presuming that they can surmount this difficulty, they will be sure to please the majority of listeners if they can play the melodious, though not very original, phrases contained in this composition with the requisite refinement of touch. Of the two pieces, however, we much prefer the "Bolero," which has a capital subject in B minor, a good effect being created by the change into the tonic major. We are inclined to think that this is one of the best of the many pianoforte works we have yet seen by this composer.

ORIGINAL CORRESPONDENCE.

CONSECUTIVE SEVENTHS AND FALSE RELATIONS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Thanking you for the space already granted, may I crave a little more for some explanatory words? for I do not wish to appear as an apologist for faulty consecutives, and false relations generally. Whether the extreme case suggested by me last month be well or ill sounding, every reader, will of course, decide for himself. To my mind, the sevenths and the false relations are completely covered (in the free style of composition) by the movement of the inner part. Indeed, but for this principle, I hardly know what we should make of some (not to say most) of Bach's combinations, or in fact, of the simplest passing note *with* its harmony and *without* its context. But I think the question lies somewhat deeper than this. Granting any given progression to be offensive, is its use by a composer to be therefore condemned, or perhaps excused as an oversight? What if he *intended* to offend? Pupils are (very properly) forbidden to resolve a second into a unison. But when Schubert uses this means to express the scream of the child in the "Erl König," what shall we say? Shall we excuse the passage as a temporary aberration of a great master, or shall we not rather thankfully accept it as a stroke of genius, which once heard can never be forgotten? Certainly, I should be loth to advance the paradox that "music is the art of offending the ear." But however false, I do say that this statement is far nearer to the truth than this other. "Music is the art of pleasing the ear," yet I have heard something very like this said by those who would be ashamed to maintain that "painting is the art of pleasing the eye."

I am, &c.,

CLEVELAND WIGAN.

Dover, November 18th, 1874.

MUSICAL SETTINGS OF THE TE DEUM.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—May I beg leave to offer a few remarks in reply to the letter under the above heading which appeared in your last number. I doubt whether the division of the hymn followed by your correspondent is quite reasonable and natural. Dean Comber also divides it into three parts:—1. Praise; 2. Creed; 3. Supplication. He makes the second section extend from v. 10 to 19 inclusive. It is obvious that there is nothing of the nature of a Creed before the 10th verse. Equally clear is it that the plain, dogmatic statements as to the Faith "acknowledged" by the "Church throughout all the world," which constitute a Creed, extend to the close of the 19th verse. Is your correspondent correct in his information as to the practice of prostration during *that* verse, in the Eastern Church? In the West the custom is to kneel during the 20th verse only. As to the musical treatment of these several portions of the hymn, I would remark that a careful study of the ancient setting, to which alone it was sung for more than a thousand years, would probably be highly suggestive to a thoughtful composer. That setting is especially interesting as an ancient example of a "Chant-service"—a mode of treatment supposed to have been invented in

the 19th century. Merbecke's adaptation of this ancient chant-service may be seen in Mr. Helmore's *Brief Directory of Plain-song*. But the purely syllabic shape into which he threw the music renders it difficult to detect the chant forms there. These, however, are very obvious in the original music, which is published (under the misnomer of the "Roman Chant") by Messrs. Burns and Oates. They may also be clearly seen in the very exact adaptation of the music to the English words in Messrs. Doran and Nottingham's *Canticles for Gregorian Chanting*.

I would further enforce Mr. Löwenberg's advice as to becoming acquainted with the meaning of the words, by urging the necessity of a study of the hymn in its original language. The want of this has led that gentleman into a grave blunder. The words "cry aloud"—on the strength of which he condemns the very general and devout practice of singing the "Holy, Holy, Holy," *pp*—have no place in the hymn, but are simply an interpolation by the English translators. The Scriptural authority for the "practice in question" is the heavenly ritual described by Isaiah, in the 6th chapter at the 2nd verse, where we are told with what lowly reverence the angelic song is sung by those who stand nearest to the throne of God. But even if we had been told of the Seraphic Hymn, as of the "new song" of "the redeemed," that it was "like the voice of a great thunder," we might well feel constrained, in taking the Seraph's words into our "unclean lips," to sing them in a lowlier strain. And, once more: these words magnify not the Eternity, the Omnipotence, the Justice, or the Mercy of Almighty God, but that attribute of the Godhead, Holiness, the contemplation of which ought, beyond all the rest, to lead us to self-abasement. On this ground alone the lowly utterance of these words would seem most natural and fitting. If Dean Comber's analysis of this hymn is accurate, it follows that in any musical setting thereof—whether the "solemn composure" of the Cathedral use, or the simple chant-service—these three great divisions should be marked by corresponding changes in the character of the music. A further subordinate change should mark the 5th verse at each division. At verse 5 the narrative of the praise offered by the various orders of the rational creation is interrupted by the recital of the actual words of the Seraphic Hymn; the narration being resumed in verses 7–9. At v. 14 the oblique form in which the Creed has hitherto been expressed, is changed for a direct expression of faith addressed to our Blessed Lord. At v. 24, again, an incidental burst of praise interrupts the supplications, which are resumed at v. 26. It is interesting to note how these supplications become gradually more personal. At first they are offered for the whole Church, whose creed we have recited; verses 20–23 being thus a kind of response to verses 10–13. Then, after a short burst of praise, we pray for ourselves, who "daily magnify" God. Lastly, in the final verse, we pray each one for himself. Thus these last six verses correspond, in a measure, with the last six verses of the second section.

One might write almost unceasingly on this most interesting and suggestive topic, but I have been already too lengthy. I will only say, in conclusion, that if the above outline of the scheme of the *Te Deum* were borne in mind, not only might the more elaborate settings assume more definite form and design than is usual, but the simple chant-service might be made at once more expressive and more simple than those to which we are accustomed.

I am, Sir, yours faithfully,

CHR. THOMPSON.

Rose Hill, Brighton, Nov. 19th.

TO CORRESPONDENTS.

* Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

TO CORRESPONDENTS (Continued).

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

D. POWER.—We cannot notice any systems of notation which are not published.

P.—The photographs of living and deceased musicians are published by Frederick Bruckmann, 28, Henrietta Street, Covent Garden.

E. STUART BENGOUGH.—We cannot undertake to give our opinion upon progressions submitted to us by correspondents, unless they occur in published compositions sent for review.

T. C.—It is impossible to reply to such questions as our correspondent addresses to us.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ABINGDON.—A concert took place in the Council Chamber on Monday evening, the 16th ult. The vocalists were Madame Thaddeus Wells, and a quartet party, consisting of Messrs. Bickley, Thornton, Robson, and Farley Sinkins; and Mr. Nicholson (solo flautist), Mdlle. Bertha Brouil (solo violinist), and Mr. T. Dodds (pianist). All the pieces in the programme were highly successful. Madame Wells was encored, and a like compliment was paid to Mdlle. Bertha Brouil and Mr. Richardson. The four-part singing of Messrs. Bickley, Thornton, Robson, and Farley Sinkins was loudly and deservedly applauded.

BANBURY.—A concert was given in the Corn Exchange, on Tuesday evening, the 17th ult., under the auspices of the Mechanics' Institute. The vocalists engaged were Madame Thaddeus Wells, Messrs. Bickley, Thornton, Robson, and Farley Sinkins; and the instrumentalists Mdlle. Bertha Brouil, violin; Mr. Nicholson, flute; and Mr. Dodds, piano. The programme was a very attractive one, and each piece was effectively rendered. Madame Wells and Mr. Nicholson were deservedly encored in "Lo! here the birdie lark," as was also Mdlle. Brouil for her violin solo, "The bird on the tree." The concert afforded much pleasure to a large audience.

BRIGHOUSE.—The opening of the new organ in the Parish Church took place on the 28th October, when Mr. Lockett, of Manchester, gave recitals, including several selections from Handel, Spohr, Wesley, Beethoven, Bach, &c. The instrument is built by Messrs. Conacher and Co., of Huddersfield. Services in connection with the opening of the organ were continued on the 1st ult., when the newly-appointed organist, Mr. Pearson, presided. The collections amounted to £68 7s. 6d.

CHESTER.—The first of a series of chamber concerts was given by Mr. H. S. Irons, deputy organist of Chester Cathedral, on Friday, the 6th ult. The programme consisted of selections from Mozart, Dussek, and Reissiger. The following artists were engaged: M. Vetter (violin), Mr. Brouil (viola), Mr. Avison (violinello), and Mr. Irons (piano-forte); vocalist, Miss Francis, from Shrewsbury. The manner in which the various pieces were performed called forth great applause. Mr. Irons was encored for his rendering of a Tarantella (Dohler), and Miss Francis received considerable applause for her several songs. Mr. Irons deserves great praise for his laudable efforts in introducing classical music into this city.

CLOONEY.—The first festival of the West Derry Association of Church Choirs was held in All Saints' Church, on the 28th October. The Association is composed of the choirs of the churches of Banagher, Carrick, Clooney, Cumber Upper, Dungiven, Faughanvale, Finlagan, Moville Upper, and Moville Lower, and is under the instruction of Mr. T. Palmer, choir-master and organist of All Saints' Church. The number of chorists was 184. Service commenced with the singing of Hymn 151 (Church Hymnal). The chants and hymns were:—*Venite*, Rev. Sir F. A. G. Ouseley; *Te Deum*, Helmore's No. 1; Psalms for the day, Rev. C. A. Wickes and Dr. W. Crotch; *Jubilate Deo*, Battis-hill; as an anthem, the Hymn 333 (by Mrs. Alexander), "The roseate hues of early morn," music by Mr. T. Palmer; Hymn 232, "Come, ye thankful people, come," *Kyrie* and *Glorias*, before and after the Gospel, T. Palmer; hymn before sermon, "O, worship the King," concluding hymn, "Praise, O! praise our God and King." Voluntaries:—Opening, *Andante con moto*, H. Smart; offertory, *Cujus animam*, Rossini; concluding, "Hallelujah chorus," Handel. Mr. T. Palmer presided at the organ with his usual ability.

ENFIELD.—The concert given by Mr. Henry Drake at the British schoolroom, Chase-side, on the 28th October, was highly appreciated by a large audience. The artists engaged for the occasion were Madame Edna Hall, Miss Helen Standish, and Mr. Stephens. The concerted music of the Excelsior Glee Union was exceptionally good. Mr. Stephen Jarvis presided at the pianoforte.

GLASGOW.—The first festival of the choirs of the diocese of Glasgow and Galloway took place on Saturday, the 31st October, in St. Mary's Church, and was a great success. Mr. H. A. Lambeth, who presided at the organ, played Mendelssohn's Fourth Sonata which was just concluded as the chorists entered the church. The Psalms were No. 103 to R. Cooke in G major, No. 118 to J. Tule in D major, and No. 150 to the popular grand chant by Humphreys. The latter was sung throughout, except in the Gloria, in unison. The *Cantate Domino* and *Deus Misereatur* were to Hopkins in B flat. The Creed was recited to the free organ accompaniment of Mr. Lambeth. The anthem, "Praise the Lord," by Sir

George Elvey, was very successfully given by the choir. "The strain upraise" (Sullivan), the offertory hymn by Redhead, "Holy offerings, rich and rare," the *Te Deum*, by Smart, in F, the "Hallelujah chorus," and the Recessional hymn, "We love the place, O God," were also sung. Mr. Whitham conducted.

HALIFAX.—On Tuesday evening, the 17th ult., Dr. Spark, of Leeds, gave a lecture to the members and friends of the Halifax Literary and Philosophical Society, in the Dean Clough Institute, on "Haydn, the Musical Composer: His Life and Compositions." There was a large audience. The lecturer sketched, in a very interesting manner, an outline of the life of the great composer. Vocal and instrumental illustrations were given by Dr. Spark (pianoforte), Mr. J. W. Sykes (violin), Miss E. C. Walker, Miss Jenny Taylor, Mr. E. Kemp, and Mr. Dods. At the close a vote of thanks was warmly accorded to the lecturer. Mr. Thomas Shaw presided.

LEEDS.—St. George's Church was reopened for divine service on the 1st ult., after an interval of four months, during which time it has been repainted and decorated, and various alterations made. The organ has been considerably improved by Messrs. Wordsworth and Maskell, of Leeds, under the direction of Dr. Spark. The services were rendered most efficiently and impressively by the newly-organised choir. The collections amounted to nearly £74.—The opening of the new organ at Bethel Chapel, Meadow-road, by Dr. Spark, on the 3rd ult., was attended by a crowded congregation. The instrument (built by Hepworth of Wakefield) has an exceedingly sweet tone, and in every respect does the utmost credit to the builder. A well chosen programme of pieces was excellently rendered by Dr. Spark; and the singing of the choir in the selection from the *Messiah* was admirable.—A CONCERT took place in the Albert Hall, on Tuesday, the 17th ult., the chief feature of which was the chorus, which was composed of the united choirs of the principal Nonconformist churches of the town, under the efficient conductorship of Mr. M. P. Clough. The rendering of Bishop's "Hail to the chief," the Gipsy Chorus, from *Preciosa*, and "O Father, whose almighty power" were exceedingly good. Miss Annie Woods sang, with much effect, "Esmeralda," and Weber's Cavatina, "Although a cloud o'erspread the heavens," and Miss E. Dixon did full justice to Dr. Spark's new song, "The only home." Miss H. A. Fox made her *début* in Horn's "Thro' the wood," creating a highly favourable impression, and Mr. T. Thompson was extremely successful in the "Death of Nelson." Miss Bowers, and Mr. Burniston (basso) also contributed songs. Mr. Joseph Parkin ably presided at the pianoforte.

LEICESTER.—The talent engaged by the Leicester Musical Society for the inauguration of the season attracted to the Temperance Hall, on the 18th ult., a fashionable and appreciative audience. Madame Lemmens-Sherrington gave "Softly sighs" with true dramatic feeling, and after singing the "Bird of love," she was recalled, and sang "Come back to Erin." The "Spinning song" was also encored. Mdlle. José Sherrington's "Shadow song," and Mr. Hilton's song, "Warrior bold," had likewise to be repeated. The duet for flute and clarinet, played by Messrs. Nicholson and Lazarus, cannot be spoken of too highly. Miss Bennett presided at the pianoforte, and her performance was highly appreciated. The band of the Society displayed much proficiency in the operatic selection from *Lucia di Lammermoor*, arranged by Mr. Nicholson, especially the solo players—clarinet, Mr. Rowlett; bassoon, Mr. Wykes; flute, Mr. Vaughan.

LEWES.—The first concert of the season in connection with the Mechanics' Institute was given on Thursday evening, the 12th ult., under the direction of Mr. J. C. Ward, an admirable programme being provided. Leslie's trio, "Memory," was well sung by Miss Eliza Ward, Mr. Burgess Perry, and Mr. Ward, and had to be repeated. Miss Ward followed with "Bid me discourse," which was given with much taste, and Mr. Burgess Perry was heard to great advantage in Hatton's song, "The lark now leaves his watery nest," which was vociferously encored. Mr. Ward's performance on the concertina comprised Scotch airs and an operatic selection, both of which displayed the beauties of the instrument and the skill of the performer, and were much applauded. Mr. H. Carvill (bass) rendered good service in the concerted music, and contributed two songs. The subscribers may be congratulated on having had such an auspicious opening of their season.

LIVERPOOL.—The ninth subscription concert of the Philharmonic Society took place on the 3rd ult. The principal artists were Madame Campobello-Sinico and Signor Uriò; solo pianoforte, Miss Agnes Zimmermann. The orchestral works were Haydn's Military Symphony, No. 12, of the set composed for Salomon's Concerts in 1794, the overtures to the *Merry Wives of Windsor* (Nicolai) and *Oberon* (Weber). The concert closed with the March in *Le Prophète*, Meyerbeer. Miss Agnes Zimmermann played with admirable clearness and delicacy Beethoven's Concerto in E flat, Schumann's Romance in C minor, and Chopin's Grand Valse, Op. 42. The tenth subscription concert of the Society was given on the 17th ult., and was chiefly devoted to a performance of Schumann's Cantata, *The Pilgrimage of the Rose*. Principal artists: Madame Alvsleben, Miss Jane Wells, Miss Helen D'Alton, Mr. Edward Lloyd, and Mr. Maybrick. The overtures were Schumann's *Genoveva*, Auber's *Masaniello* (encored), and Beethoven's *Men of Prometheus*. The second part of the concert was miscellaneous.

MATTERSEA.—A successful concert was given in the schoolroom, on the 2nd ult., in aid of the Clergy Orphan Society. The vocalists included many of the leading amateurs of the neighbourhood, amongst whom we must mention the Misses Postlethwaite and Miss Parkinson. Mr. J. H. Eyre, choirmaster, of Doncaster, contributed some songs, including a harvest song, written and composed for the occasion by John Walter, Esq., of The Hall. The room was crowded, and a good sum handed over to the charity.

NOTTINGHAM.—On Thursday, the 19th ult., the second concert of the Sacred Harmonic Society took place, when Signor Randegger's Can-

tata, *Fridolin*, was performed, followed by a miscellaneous selection. Madame Lemmens-Sherrington sang, in a brilliant manner, the music of the Countess, a part composed for her, and Mr. Nelson Varley and Mr. Hilton were excellent in their respective parts. The choruses were well rendered by the members of the Sacred Harmonic Society; Mr. Henry Farmer conducted. In the second portion of the entertainment Mdlle. José Sherrington was rapturously encored in the "Shadow Song," a similar compliment being paid to Madame Sherrington for her rendering of the "Bird of love." Miss E. Marriott presided at the pianoforte. The concert was very successful.

PLYMOUTH.—A very successful performance of Macfarren's *St. John the Baptist* was given in the Guildhall on the 28th October. The solo vocalists were Miss Emily Spiller, Miss Alice Fairman, Mr. Nelson Varley, and Mr. Thurley Beale, all of whom were highly efficient. The choruses, too, were exceedingly well rendered.

RUGBY.—Miss Emily M. Lawrence gave an evening concert on the 19th ult., assisted by Mr. Lewis Thomas, Mr. Henry Guy, and Mdlle. Gabrielle Vaillant. Sir W. S. Bennett's Sonata, "Maid of Orleans" and selections from Mendelssohn and Liszt were played by Miss Lawrence. Mr. Lewis Thomas sang "O ruddier than the cherry," "In shelter'd vale," and "The Cruiskeen Lawn," and was encored in each song, a similar compliment being paid to Mr. Henry Guy for his rendering of "Adeleida." Mdlle. Vaillant played, with much expression, Beethoven's Romance in F for Violin, and joined Miss Emily M. Lawrence in a duet from *Guillaume Tell*.

SCARBOROUGH.—The Amateur Vocal and Instrumental Society of this town (Conductor, Dr. Sloman) has advertised its programme for this season. Amongst other attractive works Bennett's *Woman of Samaria*, and new part-songs by Gounod and Macfarren are announced for performance.

SHEFFIELD.—The band of the 2nd W. Y. Hallamshire Rifles, under the direction of their bandmaster, Mr. J. M. Fordie, gave a concert at the Albert Hall on the 3rd ult., with the assistance of Miss Anna Williams (vocalist), Mr. H. Ball (solo cornet), and Mr. A. Robinson (solo trumpet). The overture to Auber's *Crown Diamonds* and Cavallini's Fantasia on Scottish Airs, were given in a style reflecting great credit on the band and conductor. Mr. J. W. Phillips was the accompanist.—On the 5th ult. Mr. Charles Harvey gave a ballad concert, Mdlle. Clara Suter, Miss M. Severn, Mr. H. Guy, and Mr. Winn being the vocalists, with Mr. Harper as solo trumpet. Mr. Guy, in "The rose song," and a duet with Mdlle. Clara Suter, had a warm reception. Miss Severn and Mr. Winn were also highly successful. Mr. M. Watson played two solos and also acted as accompanist.—On the 10th ult. Mr. Pyatt, of Nottingham, gave a concert, when the Hall was crowded. Miss Helen D'Alton and Mr. Vernon Rigby were the vocalists. The band of the Grenadier Guards, under the direction of Mr. Dan. Godfrey, played the March from *Eli*, accompanied by the organ, at which Mr. Smith presided. Mr. Rigby and Miss D'Alton were well received. Mr. Roe, in his concertina solo, was encored.—On the 17th ult. Mr. Charles Harvey gave the second of this season's subscription concerts, Mdlle. Lemmens-Sherrington, Mdlle. J. Sherrington, Mr. Nelson Varley, and Mr. R. Hilton being the vocalists, Mr. J. Cheshire (solo harpist), and Miss Emma Barnett (piano soloist and accompanist). Mdlle. Sherrington sang, with her accustomed excellence, and was most rapturously received. Mdlle. J. Sherrington was encored in the "Shadow Song." Mr. Nelson Varley, in "Sound an alarm," deserves especial mention, the trumpet *obbligato* being admirably played by Mr. H. Ball. Mr. Cheshire's harp solos and Miss Barnett's pianoforte solos were exquisitely given.

SHREWSBURY.—Mr. Boucher is keeping faith with the public. At the second of the series of six concerts, which was given at the Music Hall on the 17th ult., the programme was thoroughly deserving of the epithet "classical." The performance began with a quartet for strings, in E flat, by Schubert (Op. 125.) The parts were taken by Messrs. Thomas, Cover, Watkis, and Boucher, who played exceedingly well together. The second quartet for strings, with which the concert concluded, was Beethoven's well-known work in C, Op. 18, No. 2. A graceful minuet, from one of the same composer's piano and violin duets, was exceedingly well rendered by Messrs. Boucher and Cover, and Mr. Ffrench Davies performed several pieces on the harp, which effectively contrasted with the severer work of the evening.

SLOUGH.—Mr. Orlando Christian's annual concert took place at the Mechanics' Institution on Tuesday evening, the 3rd ult. The services of Madame Thaddeus Wells (soprano), Miss Joyce Maas (contralto), and Mr. Henry Nicholson (flautist), were engaged, and a programme of popular music was performed, to the satisfaction of an appreciative audience, many encores being awarded. Madame Wells and Mr. Nicholson accompanied.

SOUTH NORWOOD.—The first concert of the season of the Society, under the able conductorship of Mr. W. J. Westbrook, took place on the 16th ult., when a selection from *Samson* was successfully given. Among the most effective solos were "Let the bright seraphim," sung by Miss Jessie Royd, and "Total eclipse," sung by Mr. Stedman. The chorus, which has been strengthened, was highly efficient. The Hall was filled by a very appreciative audience.

STAFFORD.—On Sunday, the 15th ult., the organ in Christ Church, which has been greatly improved by the addition to the pedal organ of a principal stop, was re-opened by the organist, Mr. W. A. Marson. The work has been carried out by Messrs. Banfield and Son, of Birmingham, in a most satisfactory manner, the money having been raised by subscriptions through the efforts of Mr. W. A. Marson.

TIPTON.—On Sunday, the 1st ult. a fine new organ, built by Dresser, of Walsall, was opened in the Primitive Methodist Chapel. The case of the instrument is of pitch pine, varnished, and the front pipes are decorated in gold and colours. Mr. H. W. Rogers, organist of Rushall Church, presided at the organ, and played selections from the works of Handel, Mozart, Wely, and H. Smart, with much effect, displaying the qualities of the organ to great advantage.

WEDNESBURY.—The Philharmonic Society gave the first concert of the season, in the Town Hall, on Monday evening, the 26th October, when Signor Randegger's Cantata, *Fridolin*, and Rossini's "New Patriotic Hymn" were performed for the first time. The principal artists were Mrs. A. J. Sutton, Messrs. Hodgson, Woodward, and Lander. Mr. G. Bond presided at the organ, and Mr. Stimpson, of Birmingham, conducted. The performance was highly satisfactory, and well received by an enthusiastic audience.

WOMERSLEY.—The first of a series of musical entertainments was given under the presidency of the vicar, on the 3rd ult. The choir, under the direction of Mr. J. H. Eyre, of Doncaster, sang a number of part-songs, "Oh hush thee, my babe" and "Hark! the lark" being especially good. Songs, duets, &c., were given by Lady Hawke, the Misses Fetherstonhaugh, and Mr. Eyre, who was encored in each of his songs. The accompaniments were played by Lady Hawke and Mr. Eyre.

YORK.—Among the musical events of last month had to be recorded a first—though small step—towards the restoration of Oratorio to its proper place, viz., our grand Cathedrals. At the re-opening of Chichester Cathedral, over and above the proper services of the day, sundry anthems were sung for the edification and refreshment of those gathered in the beautiful building, by that fine body of singers, the Choir of the Cathedral Benevolent Fund, consisting of selected members from the Cathedral Choirs of England. We have now to record a further and more decided step towards what is truly the real resolution of the Worcester difficulty. On the 12th and 13th of last month York Minster was re-opened after the re-building and beautifying of the south transept. The occasion was fittingly celebrated by special musical services, in addition to early Communion, Matins, and Evensong, the latter, on each day, being a high service. Again the choir of the Choir Benevolent Fund helped to further the important Church movement. The first day's special musical performance began with Ouseley's noble anthem, "Great is the Lord," as fine a specimen of our great cathedral school as can be found in our choir books—loyally true to the soundly rated sentence, touching English Church music of Sir Frederick's learned predecessor in the Oxford music chair, Dr. Crotch—"New music, but no new style." The anthem was sung as such a body of cathedral singers would be sure to sing a composition so congenial to their feelings and training—in all breadth, substance, and purity of tone. After this came two Collects, and then the special feature of the morning's performance—the *Dettingen Te Deum*. The tones of the organ in Handel's great work were supplemented by three trumpets—with, it can hardly be said, a great degree of success. First, the performers laboured under the serious disadvantage of having to add four inches to their at all times somewhat unmanageable instruments—to bring them down to the pitch of the organ; and secondly, when the pure tone was fully brought out, its lightning-like brilliancy seemed so ill to accord with the comparatively flat and pointless organ notes. The ear seemed to crave oboe tone, or some other intermediate to link together trumpet and organ. But probably the only true cure would have been to have silenced the organ altogether, and to have brought in the rest of the orchestra. The *Te Deum* commenced somewhat tamely and uncertainly, but as the singers seemed to get accustomed to the resonance of the vast nave—tone and steadiness improved, and the singing became very grand, and kept improving to the very end. The bass solos were sung by Mr. Grice, of Durham, formerly of York Minster choir, with all the weight, breadth, and impersonality of the true cathedral style. On the second day after Tallis's "Festival Litany," Mendelssohn's "Twenty-second Psalm" was sung without accompaniment; and again, those who know what real cathedral singing is, had ample proof that the ancient art, differing from the oratorio style, as the anthem differs from the oratorio itself, has in no wise decayed in our days. Again, in Mr. Dyson's singing we had a perfect example. As long as there are Grices and Dysons in our cathedrals we need not ask whence are to come the solo singers for the coming Church Oratorio. If the object be to touch hearts and bring home holy words to edification, our cathedrals can supply all that is wanted. Just as it should be—for real Church music is for all—non-musical and musical alike were, we may almost say, awe-stricken with Mendelssohn's short *Messiah*, as we may call it. Of course it is Mendelssohn's. Yet we may boldly assert that never was music heard to more edification than that 22nd Psalm, as its awful simplicities swelled and rolled through England's greatest Minster on that 13th day of November. With so much to praise, it does seem ungenerous to blame. Still, we cannot refrain from expressing a hope that, when the Church Oratorio does in its fulness and might return to our cathedrals, it will not be considered necessary to begin by playing at soldiers in church to the tune of some bellicose "Processional." By all means let choir and clergy enter to their respective places in due order. And this may surely be promoted by the singing of some rhythmical tune—common sense would say, wedded to words expressive of the thoughts that should fill the hearts of those who gather into God's house. But why go prowling around the aisles of the Cathedral, making circles round the ultimate place of settlement, like a dog about to lie down? And if at York the Dean did give up his own opinion to the now prevailing—but, we hope, transitory—custom, why should the organ have been set to work to keep grinding the tune over and over again, in stolid tones, not loud enough to be heard by the choir, as it receded, but quite loud enough to show to the people that choir and organ were all across. If there be anything in a procession, it is the effect of the approaching or receding body of sound,—utterly destroyed if a stationary organ is to keep playing. And, after all, could not those who could so faultlessly sing the 22nd Psalm, without accompaniment, be trusted to sing a hymn tune without loss of time or pitch? But when the real performance of the day was so entirely satisfactory, we ought not to find fault with what was given in. Ample have the York Minster Opening Services proved: 1st. 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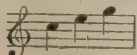
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TUESDAY, ... DEC. 1.	ENGLISH NIGHT.
WEDNESDAY, " 2.	BEETHOVEN NIGHT.—(SECOND PERIOD.)—Dr. HANS VON BÜLOW.
THURSDAY, " 3.	ELIJAH.—Madame CAMPOBELLO-SINICO, Miss ANNA WILLIAMS, Miss ANTOINETTE STERLING, Miss DONES, Mr. SIMS REEVES, Mr. MONTM SMITH, Mr. G. T. CARTER, Mr. HORSBROFT, Mr. STANLEY SMITH, and Mr. WHITNEY. Organ, Dr. STAINER.
FRIDAY, " 4.	WAGNER NIGHT.—Madame NORMAN NERUDA, Mr. CHARLES HALLÉ.
SATURDAY, " 5.	POPULAR NIGHT.—Madame ELENA CORANI, Miss ANTOINETTE STERLING and Mr. SIMS REEVES (who will sing "My pretty Jane," and "Stars of the summer night," Tours), Signor MONARI-ROCCA, Mr. WHITNEY. Solo Cornet, Mr. LEVY.
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TUESDAY, " 8.	ENGLISH NIGHT.
WEDNESDAY, " 9.	CLASSICAL NIGHT.
THURSDAY, " 10.	BACH'S PASSION (S. MATTHEW).—Madlle. JOHANNA LEVIER, Miss ANTOINETTE STERLING, Mr. W. H. CUMMINGS and Mr. WHITNEY. Organist, Dr. STAINER.
FRIDAY, " 11.	WAGNER NIGHT.
SATURDAY, " 12.	POPULAR NIGHT.—Madlle. JOHANNA LEVIER, Madame PATEY, Mr. SIMS REEVES. Solo Violin, M. SAINTON. Solo Cornet, Mr. LEVY.
MONDAY, " 14.	BALLAD NIGHT.—Madame LEMMENS-SHERRINGTON, Madlle. JOHANNA LEVIER, Madame PATEY, Mr. E. LLOYD, Mr. WHITNEY.
TUESDAY, " 15.	ENGLISH NIGHT.—Mr. SIMS REEVES.
WEDNESDAY, " 16.	BEETHOVEN NIGHT.—(THIRD PERIOD.)—Choral Symphony.
THURSDAY, " 17.	MESSIAH.—Madame CAMPOBELLO-SINICO, Miss EMILY SPILLER, Miss ANTOINETTE STERLING, Mr. SIMS REEVES, and Mr. WHITNEY. Solo Trumpet, Mr. T. HARPER. Organist, Dr. STAINER.
FRIDAY, " 18.	WAGNER NIGHT.
SATURDAY, " 19.	POPULAR NIGHT.—Madlle. JOHANNA LEVIER, Miss ANTOINETTE STERLING, Mr. SIMS REEVES, Mr. WHITNEY. Solo Cornet, Mr. LEVY.
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TUESDAY, " 22.	ENGLISH NIGHT.
WEDNESDAY, " 23.	CLASSICAL NIGHT.
THURSDAY, " 24.	MESSIAH.—Madame LEMMENS-SHERRINGTON, Miss ANNA WILLIAMS, Madame PATEY, Mr. VERNON RIGBY, and Signor AGNESI. Solo Trumpet, Mr. T. HARPER. Organist, Dr. STAINER.
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| 4. HOW BEAUTIFUL ARE THE FEET. | Do. | 11. HE WAS CUT OFF OUT OF THE LAND OF | |
| 5. IF GOD BE FOR US. | Do. | THE LIVING. | |
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| 18. | On yonder rocks reclining | " ... From Auber's "FRA DIAVOLO." |
| 19. | Happy and light | ... From Balfe's "BOHEMIAN GIRL." |
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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

JANUARY 1, 1875.

THE LICENCE OF ARTISTS.

By JOSEPH BENNETT.

TRULY, the art of music is, in some respects, most unfortunate. To this thesis I do not anticipate objection from any who have read Mr. G. A. Macfarren's masterly and conclusive paper "On Editing," in last month's *Musical Times*. They, presuming that the full meaning of the article was appreciated, and the evil exposed seen in all its ugliness, must ever since have been lamenting that the most beautiful of God's gifts stands in such evil plight. Necessarily in evil plight, and there's the worst of it. You cannot, by ever so much "taking thought," change the nature of music, any more than you can add an inch to your stature. The thing is so ethereal, so abstract in its essence, so little of this physical world, that it requires an agency to absorb and, so to speak, solidify it before it can be made evident to the sense. The god worshipped by Jubal's "listening brethren" was in the shell ere that proto-artist struck its chords; but they knew it not, and may have kicked out of their path the thing before which they, "wondering, on their faces fell." No other art is like this. The painter, the sculptor, and, in less degree, the poet, give definite expression to their imaginings. The works they produce appeal directly to the mind, and need no intermediary. You do not require an interpreter for a Madonna of Raphael; the veriest dolt can feel somewhere in his dull soul the force of purity and beauty. Nor is there a missing link between you and the god-like nobleness of the Apollo Belvidere, or the inimitable tenderness and sorrow of Milton's Lycidas. In all cases of which these are types, your mind is directly *en rapport* with that of the creator, and nothing can come between to affect the natural working of one upon the other. But music, poor music! When Beethoven rose on the eagle wings of his genius to the height of the Ninth Symphony, what was the immediate result? A mass of paper covered with ink-stains; differing no way in appearance from that other mass of paper which, because containing an abortive oratorio by Jones, has gone to the buttermen's. Nay, the chances are that Jones's work, neatly written and handsomely bound in joyful anticipation of British Museum honours, touches the buttermen's heart, and finds a place on his book-shelf, "to fill up," while the Ninth Symphony MS. is distributed to his customers. Here's the rub. Beethoven can do no more with his majestic art-creation, and it remains speechless and unlovely—a chaos of blots and lines—save to the very few who hold the key to its meaning and know which way to turn it in the lock. Now come the intermediaries. First, the editor, whose business it is to give the blots and lines their fixed and ultimate form—to decide upon and stereotype, as it were, the composer's intentions. About him I have nothing to say. A master hand has defined his liberty, and held up his licence to reprobation, for good and all. But the editor, when he has done his best or worst, has advanced matters little. The lute is still silent, or speaks only to that inner sense which Addison calls "reason's ear"—a sense possessed by very few. Somebody must come forward endowed with the power of a something which shall be to the creation of the composer what the breath of life was to the

dry bones in the valley. "That something," says Voltaire, "must be very subtle: it is a breath; it is fire; it is ether; it is a quintessence; it is an intelligence; it is a number; it is harmony." But, whatever it be, it is wanted. Who has it? Here the executive artist steps in, with his "property" smile and bow, to say he has it.

I fear I am going to utter hard words about the executive artist, and desire, therefore, to deprecate his wrath, by showing, first of all, that he is what he is simply in the nature of things—what you, the reader, and I, the writer, would be were we in his place. It is of no use to "confound the nature of things." Anathemas won't change it; nor is there any reason why people should go into rages when the subject is discussed to the disadvantage of the particular nature in which they share. Artists are great people, very often greatly gifted people, which is quite another thing; but they occupy a place sorely trying to the weakness of human nature. The result is that, as a rule, and as artists, they are very imperfect people. Let me show, if I can, that, under present circumstances, they could hardly be other. The perfect artist is he who perfectly discharges his duties, which are humbly and patiently to find out what was in the mind of the composer; reverently and faithfully to reproduce it. Let this be understood in all its significance, for it is a key to the whole matter. An artist is the medium between composer and public. If, through him, the public see the composer in a distorted form, the medium is a bad one. So far there can be no question to argue. As well might we dispute Euclid's axiom that "things which are equal to the same thing are equal to one another." But, going a step further, let us note what repression of self the faithful discharge of an artist's duty involves. The artist is an agent and not a principal, a medium and not the thing conveyed, an interpreter and not the originator of the ideas expressed. In point of fact, he has no independent existence. The composer calls him into being, and apart from the composer there is no such thing as he. These words may grate harshly, and, at first sight, appear overstrained, but the reader has only to look carefully in order to discover that they do no more than express a plain truth in a plain form. But we have here another instance of truth which can only exist in the ideal. Artists do not, and practically cannot, act upon this notion of their place and duties. Everything around them stands in the way; because they live in a world where everything points to themselves as first and chief. There will come a time, let us hope, though it may now be in the distant future, when a less artificial state of things will prevail; but we have to do with the present, and the real wonder is that artists keep themselves from wholly going "to the bad." All the conditions under which they live, and move, and have their being, are in league to ruin them. Like the spoiled child of a family, whose mental and moral growth is stunted by an atmosphere of stupid indulgence, they are killed by kindness. Mark how the world treats them, and then marvel, if you can, at the result. They are paid far better than princes, in proportion to the labour done, but upon this I need not stop to insist. A thing is worth whatever it will fetch, and if a *prima donna* can exchange her notes, tale by tale, for those of the Bank of England, nobody has a right to grumble. It is far more important to observe how the thoughtless public intoxicate their favourites with that incense of adoration which made Herod fancy himself a god. Here is

the real grievance; the true source of mischief. The thoughtless—nay, that is hardly the word—the ignorant public, instead of worshipping Jubal's shell, worship Jubal himself. Their gross, material sense cannot penetrate beyond the medium to the source of that which the medium transmits, nor distinguish between the transmitter and the thing transmitted. So the artist receives not only the honours fairly due to himself, but those which are the right of the composer and of art. The composer! What a farce it is to talk of him when his interpreter is concerned! He is but a name, an abstraction, a word used for definition's sake, something to put in a programme. We don't see *him* in the concert-room and opera-house save on the rare occasions when a *claque* draws him, badger-like, out of a hole for a brief moment. *He* does not wear diamonds and Worth's dresses *pro bono publico*, nor blandly shower smiles upon the "house;" *he* does not cultivate long hair and an interesting languor; *he* cannot shake on D in *alt.*, nor give out an *ut de poitrine*; it is not the correct thing to talk about *him* in society, nor to secure *his* presence at an evening party in return for a hundred-guinea cheque. Get you gone, Mr. Composer, from the present argument. A useful man in your study, you are very little beside that dazzling lady, and that confident gentleman, who kindly condescend to identify your music with themselves. What wonder, I ask again, that, under conditions like these, the poor artists get the better part of their artistic nature sapped, till it tumbles off and is carried away by the torrent of adulation? Quaint old Jeremy Collier says somewhere, "Flattery is an ensnaring quality, and leaves a very dangerous impression. It swells a man's imagination, entertains his vanity, and drives him to a doting upon his own person." Of course it does, and the punishment of such mischief should fall upon the flatterers. Unfortunately, you cannot punish a many-headed public. Your only course is to wait for better times; doing a little railing now and then, in order to keep up around you an impression, vague at the best, that something is wrong somewhere.

But it now becomes needful to follow closely some of the results of the state of things just sketched; and, first of all, no one should be surprised to find artists logically reasoning, in practical fashion, from those ideas of themselves which the public have inculcated. The upshot of their reasoning takes many forms, tedious and unprofitable to notice here, as well as foreign to the present purpose. Upon one only I want the reader to keep his attention fixed, and it is that exhibited whenever the artist, putting himself above the composer, deliberately, and of malice aforethought, perverts his text. All other offences are venial compared with this, because a principle is involved, lax regard for which has already worked mischief of the gravest kind. But there are degrees of guilt, and it is easy to divide the sinners into two classes. Let me do so now, and deal, first, with those whom we can more readily pardon.

Of course we more readily pardon the vocal artist than any other. Like the poet, it may be said of him, *nascitur non fit*; and it often happens that he is born with no other qualification than a voice. In such a case—*vox et preterea nihil*—what would you have? Let none of us be unreasonable, and expect to gather grapes of thorns or figs of thistles. But singers are more spoiled by the public than are their colleagues the instrumentalists; and it must also be granted that, at their worst, they do comparatively little harm. They hardly care enough about music

to trouble their brains with speculative "readings," and when they interfere with the text, it is for obvious, personal, and, looking away from the principle involved, amusing reasons. The strong point of Madame A, perhaps, is agility, and wherever she, poor soul, can throw in a little flourish, it is done with an almost affecting unconsciousness that anybody could possibly mistake her purpose. Mr. B has a splendid chest A—the note which led his friends to remark years ago, "B, old fellow, you have got a fortune there"—and if the ignorant composer has not provided for it, he does that little job himself, knowing very well that the public want his A, and are ready to applaud it. Of course Mr. C does the same with his low E flat, and so on throughout the alphabetical family. Acts like these are wrong in principle, and lower the doers from the position of artists to that of mere self-seeking vocalists; but to art itself they work little harm, because they deceive no one. Everybody who applauds them draws a distinction between the line of rectitude and the line of error, though not caring enough about the first to have his enjoyment of the second lessened. That our singing friends will go on abusing the poor composer as long as the public permit them is a fact to be reckoned upon, but not to cause despair. We must sympathise with the injured party, of course, unless he has bought the singer with a "royalty;" and so made his artistic offspring pass through the fire unto Mammon, in which case he deserves all he gets.

Coming now to the greater offenders, it should be said for them, first of all, that what they do may spring from higher motives than those which influence vocalists. The singer acts from a spirit of selfishness. His instrumental colleague, on the other hand, having nothing to gain by change, and being, generally speaking, a musician by instinct as well as education, tries to carry out some theory, or give effect to some conclusion, when he perverts the composer's text. In all ages well-meaning people have been terrible mischief-makers; and there is no greater enemy to music than the executant who honestly believes that he is at liberty to decide and act upon what a composer might, should, or would have intended to express, but didn't. I do not overlook the chances that a craving for originality may sometimes influence artists in this respect. If a man bent upon distinction cannot acquire it in one way he will try another, and of all others the shortest is a well put on appearance of originality. But, as a rule, the instrumentalists who abuse their position do so because they honestly believe that service can be done to art, and justice to their own discernment, in that particular way. The motive is unimpeachable, but what shall be said of the results to which it leads? Do we not see music abused; composers wronged; great works misrepresented; and public taste misled, all in the name of art? Details might be cited *ad nauseam*. How often we find a composition so transformed by a "new reading" that its own author would scarcely recognise it! Here, the *tempo* is changed, with supreme disregard of printed directions: there, the traditions of the period to which the work belongs are contemptuously ignored. In this case a pianist thunders out in octaves what should be played in single notes; in that he plays passages such as, to his mind, the composer would have written under specified conditions. But why go through the weary catalogue? All its items are known to those for whom this article is intended, and I pass on, therefore, to a conclusion which must be in part a protest, in other part an appeal.

To record, as is done here and now, a protest against that licence of artists which involves a breach of their trust as interpreters may be the duty of all amateurs, and may have an effect proportioned to its publicity, and the influence of him who makes it. But protest can practically avail nothing so long as the bulk of the musical public worship the agent rather than the principal, the medium rather than the thing conveyed. In view of this, appeal has an obvious *raison d'être*. Let those among artists who are such in more than name set a noble example of reverence and faithfulness to the great thoughts it is their duty to interpret. Let all who by speech or pen can help to disseminate right principles on this vital question lose no opportunity of doing so; and let the enlightened section of the public be quick to repudiate sympathy with those performers whose labours mean misrepresentation, and who, like a bad mirror, distort whatever they reflect. This done, the snake, if not killed, will be scotch'd,—in its degree, a good result.

THE HANOVER-SQUARE ROOMS.

BY HENRY C. LUNN.

THE associations surrounding these well-known Rooms are so deeply rooted in the mind of musical professors and amateurs in this country, that the announcement of their sale and appropriation to other purposes than that to which they have been devoted for so many years was received with universal regret. The aristocratic patronage of music in England, like the aristocratic patronage of literature, may be said to have fostered and nourished it in its infancy; and it is not likely, now that it is strong and vigorous enough to dispense with this aid, that these services should be forgotten, or that the home in which the art was so carefully nursed should not be regarded with due reverence. Unlike our more modern Concert-halls, which are especially adapted for the people, these Rooms were especially adapted for the nobility and those moneyed aristocrats who, either from taste or fashion, were content to devote a portion of their time and capital to the support of struggling music. The general air of elegance observable in all the arrangements of the concert-room and its approaches will sufficiently confirm our assertion. The ante-room, with fireplace and seats—the long mirrors, reflecting the costumes of the audience—the Royal box, with a smaller one on each side for the ladies and gentlemen in attendance—the spacious retiring-room, and even the rooms appropriated to the artists (sufficiently commodious of course to accommodate those noble patrons who might perchance flit in and out during the evening), convince us that the concert-room of the period was simply regarded as a drawing room where the privileged few could meet after dinner, hear music, and enjoy as much conversation as the rules of politeness would allow.

The history of these Rooms is, to a great extent, the history of music in England. The conversion of a portion of the building into an Assembly Room was effected by John Andrea Gallini, John Christian Bach and Charles Frederick Abel, who purchased the premises from Lord Wenman in 1774. Gallini was a dancing-master, who taught the family of George the Third; Bach was the eleventh son of Sebastian Bach, and Abel was the celebrated performer on the *viol da gamba*, an instrument which appears to have faded from our memory since his death. Gallini was evidently a man of much enterprise, for not only did he

become the manager of the Opera House (then the King's Theatre) in the Haymarket, but he bought the shares of Bach and Abel in the Hanover-square Rooms, and made most important alterations and improvements in the premises. A great impetus was given to the art when Salomon brought over Haydn to England; for the twelve Symphonies written by this composer especially for his concerts, which were given at the Hanover-square Rooms, not only excited the attention of the music-lovers of the time, but remain to the present day as acknowledged favourites of the concert-room. Their composer conducted the performance of his works, the papers announcing that "Signor Haydn would preside at the harpsichord." King George the Third and his Queen, Charlotte, used frequently to attend the grand balls given at the Hanover-square Rooms where, in the Queen's Tea-room (as it was called) is placed, over the mantel-piece, a large looking-glass, presented by His Majesty. The Ancient Concerts, formed in 1776, were not at first given in these Rooms. They commenced at the Tottenham-street Rooms (now the Prince of Wales's Theatre), were afterwards taken to the Concert-room of the King's Theatre, Haymarket, and became located in 1804 at the Hanover-square Rooms, the Directors having taken a lease of the premises from the proprietor (then Sir John Gallini) at a rental of £1,000 per annum. At these concerts the finest works of the best composers of all countries were given, and their cessation in 1848 was deeply deplored by many of the most earnest musicians. When we consider that the subscription (which had formerly been higher) was six guineas (with the privilege of attending the rehearsals) for eight performances, or five guineas for the concerts only, there can be little doubt that the appeal for support was made solely to the aristocracy and wealthy gentry. It was customary for the Director of the evening to entertain his brothers in office at dinner; and we can say, from experience, that the amount of somnolence, generated by the combined effects of feasting and ancient music, which prevailed amongst the occupants of the privileged seats was such as we have never seen in any other concert-room. But it was known to be an aristocratic lounge; and to look upon the faces of the leading nobility, even in sleep, was something: it is true that modern musical audiences have, as a rule, improved in every respect; but let us not forget that, although the Ancient Concerts had thoroughly done their work when they ceased, that work has left results which could scarcely have been effected by any other means.

The first concert of the Philharmonic Society was given on the 8th March, 1813, at the Argyll Rooms (corner of Argyll Place, Regent Street); when these premises were destroyed by fire in 1830, they were transferred to the Concert-room of the Opera, and were removed to the Hanover-square Rooms in 1833, where they continued until, yielding to the necessity of appealing to more popular audiences, they were given at St. James's Hall, a change which dates only six seasons back. The Rooms, at the decease of the late Misses Gallini, nieces of the former proprietor, passed into the hands of Mr. R. Cocks (the eminent music publisher), who however let them on lease to Mr. Martin until December 1861, when he took possession of them, and, after renovating and entirely re-decorating them, the concert-room, looking so bright and cheerful that its best friends could hardly recognise it, was re-opened with a performance of Mr. Henry Leslie's choir on the 8th January, 1862, the Philharmonic Society commencing its fiftieth

season (a jubilee year) in the same month. The pamphlet published by Mr. Cocks on the restoration of the Rooms (from which we gather the above particulars) drew much attention to the admirable manner in which the Concert-room has been constructed for sound: the smallest *piano* is distinctly audible, and the most powerful *forte* produces no confusion, whilst the absence of galleries gives an air of comfort to the audience part which cannot be realised in any other Hall built for musical performances.

We have dwelt upon the early historical records of the Hanover-square Rooms; but how many incidents connected with them, within our own recollection, crowd upon us as we write. Well indeed do we remember the Recitals of "Mr. William Sterndale Bennett," who, with a pianoforte on a raised platform in the centre of the room, not only revealed to his listeners the beauties of classical chamber music, but told them how to play it. Then do we, in imagination, again people the orchestra with the numerous eminent artists who have for many years passed away. Sir George Smart, Cipriani Potter, Sir Henry Bishop, Charles Lucas, and many others, stand once more before the conductor's desk; and a vision, too, of a certain evening occurs to us when Mendelssohn, *bâton* in hand, and with an anxious face, bent over the side of the orchestra to catch the sign, from Mr. Anderson, for commencing the National Anthem, at the precise moment Her Majesty appeared at the door of the room.

Reminiscences such as these might be almost indefinitely multiplied; but we must not be tempted into believing that the patience of our readers will not be exhausted because we have not exhausted our subject. The Royal Academy of Music—for years so intimately associated with these Rooms as to make former students of the institution cling with the fondest attachment to their memory—gave a concert on the 19th ult., the last ever to be heard within its walls. It was a graceful act of Mr. Cocks to place the concert-room at the disposal of the Academy for a farewell performance; for, not only amongst the audience, but amongst the artists in the orchestra, how many were there who took a final leave, on this occasion, of the locality where their first success in public was made. Many years must pass away before the recollections connected with these time-honoured Rooms can be effaced. The premises may be converted into a club-house; but to all who love to haunt the spot where some of the brightest ornaments of musical art displayed their talents, and to recall the numerous incidents which occurred there, it will indeed be difficult to realise the fact that the familiar building at the corner is no longer the "Queen's Concert Rooms, Hanover Square."

ROYAL ALBERT HALL CONCERTS.

THE unique experiment, which, since November 7, has been made in the Royal Albert Hall, may now be said to have furnished the data necessary for future guidance, and to have reached a stage where the term "experiment" hardly applies. It was necessarily begun under conditions purely speculative, because nothing of the kind had ever been attempted before. The directors, whom some have blamed for imprudence, and others praised for boldness, had to advance over the boundary of an unexplored region, with nothing more certain to guide them than that by no means infallible process called arguing the unknown from the known. Several things were necessarily assumed in order to make a

start at all with the slightest hope of success. Thus, it was assumed that the public would go to the Albert Hall in sufficient numbers, tempted by a weekly programme arranged to please all tastes from the most refined to the most "popular." It was anticipated, further, that they would do this with a promptitude great enough to warrant a hope of ultimate success before the sacrifice, inevitable at the outset, had become too great. And it was further expected that the carefully disposed artistic resources at command would prove equal to the enormous strain of daily concerts. But an assumption, however strong, has yet to bear the test of experience, and if any of those just named have failed to pass the ordeal, the directors, though they may regret the fact, cannot reproach themselves. The scheme of the Albert Hall Concerts was a grand one, worthy of this musical age, and was worked with a faithfulness and devotion that from the first placed the result, no matter how disastrous, in the category of misfortunes which have nothing to do with faults. Safe on this score, the directors need not fear to confess that, while the experience of seven weeks has shown their enterprise, as a whole, to be founded upon an estimate of facts that erred only in being too sanguine, the results, as a whole, point emphatically to the need of material change. They cannot refuse to believe that, even under present arrangements, the scheme would become self-supporting in process of time, for it has always been observed that enterprises of such "pith and moment" are sure to create their own public. But the vastness of the undertaking makes the process of working up to this result one of very serious responsibility—such responsibility, in point of fact, as should only be incurred by a public organisation, or with a guarantee of State aid. Nor is this the only consequence of the seven weeks' teaching. The directors have now become thoroughly acquainted with the exigencies of the vast building in which their concerts are given, and with the limit within which the resources it exacts can be worked with the best results. The highest wisdom is shown in profiting by experience, and the directors of the Albert Hall Concerts do no more than justice to themselves and to their enterprise by frankly making the changes which seem to them necessary. What those changes are has now to be succinctly told.

In the first place, the number of concerts per week will be reduced from six to two, and, as a matter of course, the opportunities for careful preparation thus afforded will be used to their utmost extent.

Secondly, it is the intention of the directors to increase the number both of band and chorus, bringing each up to the strength necessary for the best effects attainable in the huge area devoted to the performances. The wisdom of this course needs no demonstration.

Thirdly, it is proposed to cover the same ground as that occupied by the series of concerts now ended, doing so by the following arrangement. One concert in each week will be devoted to the popular music hitherto presented on Monday and Saturday evenings, special care being taken that the term "popular" shall have a liberal signification as regards good and improving works. One concert in each alternate week will be devoted to oratorio, given up to the present on Thursday evenings, and one to the orchestral music which, under the daily scheme, supplied programmes for Tuesday, Wednesday, and Friday. With regard to oratorio, it need only be said that the great standard

works will be presented under materially improved conditions and with the utmost possible completeness. With reference to the orchestral music, the directors while paying requisite attention to the claims of classical works, will not neglect those of modern writers, whether English or foreign. The liberality and comprehensiveness which have hitherto marked their operations will continue to do so; and no pains will be spared whenever new aspirants for favour are introduced to public notice. The *personnel* of the enterprise will remain unchanged as regards the principal artists, save that fresh and important engagements are contemplated, and here the directors have much pleasure in announcing that the eminent violinist, Herr Wilhelmj, will make an early *début* at the Royal Albert Hall, after several years' absence from England. Other distinguished artists will follow him, and it is believed that the magnitude and completeness of the performances cannot fail to secure the warm sympathy and support of the musical public.

There only remains to add, that the concerts will be resumed on January 19th, and continue until Easter.

MEDELSSOHN's father has been heard to say that in his intercourse with the world he was constantly reminded of his own comparative unimportance by allusions to his being the son of one great man, and the father of another. For a private individual such a position might be somewhat unsatisfactory; but how much more so it must be to one before the public may be gathered from the fact of Mdle. Carlotta Patti refusing to sing at a recent concert in Birmingham because she had been announced as "the sister of Adelina Patti." Looking at this matter only from a commercial point of view, we cannot acquit Messrs. Harrison (who were, we believe, responsible for the advertisement) of all blame; for if the vocalist were a mere pretender, they would have no right to force her upon the Birmingham public because she was the "sister of Adelina Patti," and if her fame had been already firmly established, there could be no occasion for any such adventitious aid. Artistically, there can be but one opinion upon her conduct under the circumstances; and we heartily congratulate Mdle. Patti upon resolutely maintaining the dignity of a profession the refined and elevating tendency of which is too apt occasionally to be forgotten.

MR. FREDERICK H. LEMARE, who writes to us respecting the notice on the Brixton Choral Society's concert in our last number, is at perfect liberty to believe that the "gas and heat of the room" caused the instruments to be out of tune, and also that no choruses are "ever better or so well rendered by such small Societies as by that at Brixton;" but in allowing him the luxury of his own opinion, we claim the same privilege for ourselves. Meanwhile we cannot but regret that the "35 years' experience," which our correspondent boasts of, should have been so exclusively devoted to pianoforte tuning and organ regulating as to prevent his understanding how to express himself in sufficiently courteous terms to ensure the insertion of his letter. A small amount of reflection will, we hope, convince him that to accuse a critic who openly gives his opinion on the concert of the Society, of dealing a "back-handed slap" at its management, is scarcely a judicious method of serving his own cause, more especially as, bearing the surname of the Conductor, the public might perhaps consider him as a slightly biassed witness.

ENGLISH MUSIC AT THE ALBERT HALL.

(From the "Musical World," Dec. 12.)

WHATEVER treats the concerts of classical and modern German music at the Crystal Palace, at the Monday Popular Concerts, and on Wednesdays and Fridays at the Albert Hall, give us, it is most gratifying to us, and to every English hearer, when opportunities are afforded, to appreciate also the talent of our own native composers. This is not the occasion to discuss how far Germans, Italians and Frenchmen are right or wrong in saying that we are an unmusical nation. Surely the proudest German, who may have been at the Albert Hall last Tuesday, will have applauded the specimens of English orchestra writing as heartily as ever at a concert of modern German music. Space does not permit us to speak of every interesting piece performed, but we cannot pass without a few words on the three great works of the evening; namely, Sir Sterndale Bennett's overture, "Paradise and the Peri," Mr. G. Macfarren's "Festival Overture," and Mr. Ebenezer Prout's Organ Concerto. The overture, or rather overture *quasi-fantasia*, from the pen of one of the greatest musicians of our age, abounds in charming, simple, and yet noble melodies, and shows in the orchestral writing the powers of a distinguished musician. Like Sir Sterndale Bennett, Mr. Macfarren is recognised and generally known as one of our most excellent musicians, and so we need not add any to the great amount of praise his overture has found. In Mr. Ebenezer Prout, however, we find a comparatively young musician, who, not having much time to devote to composition, does not often come forward with a new work, and so he has not yet afforded sufficient opportunity to the bulk of amateurs and musicians of getting well acquainted with his great talents—which means as much as appreciating them. The concerto for the organ which we heard last Tuesday, shows not only the author's great powers of invention, but also his most thorough knowledge of the contrapuntal and fugal writing, and of the treatment of his solo instrument. The opening *Allegro* of the concerto is an interesting and well-worked out movement, winding up with a very brilliant yet dignified Cadenza. Great as the thematic charms of the first movement are, they are still surpassed in the highly melodious *Adagio*, which follows the *Allegro*. The themes are of such absolute beauty, that Mendelssohn himself might have written them; whilst of the fugal treatment of Luther's Chorale in the final *Allegro breve*, not even the greatest masters of the fugue, Bach and Handel, need be ashamed. Dr. John Stainer played the concerto to perfection, and the only reproach to be made to him is that he did not comply with the general redemand accorded to Mr. Prout's concerto. The directors of the Albert Hall Concerts, we are informed, intend also to produce the Symphony of the same author, which was so well received last spring at the Crystal Palace. We learn from one of our friends that Mr. Prout said, "I have an overture in my head, but cannot find time to shake it out on paper." Let us hope that this overture will not remain unwritten, and that we shall very soon have an opportunity of hearing it. So long as we have such musicians, England need not hide her face before other nations.

SIGMUND MENKES.

CRYSTAL PALACE.

HANDEL's "L'Allegro ed il Penseroso" (which latter work most of our contemporaries will insist upon calling "Il Penseroso,") was given on the 28th November, the principal parts being sung by Madame Lemmens-Sherrington, Miss Spiller, Mr. E. Lloyd, and Mr. Whitney. The composition was on the whole well rendered, the organ part, in Dr. Stainer's hands, being an important feature in the performance. In memory of the death of Mozart, on the 5th ult., the programme was largely selected from his works, and included the "Jupiter Symphony," and the Violin Concerto in D (given for the first time at these concerts), which was finely played by M. Sainton and warmly applauded. At the last concert before Christmas (on the 19th ult.) Sir F. A. G. Ouseley's Oratorio "Hagar" was performed, the solo vocalists being Madame Otto-

Alvsleben, Miss Edith Wynne, Miss Emily Spiller, Madame Patey, Mr. Cummings, Mr. Dudley Thomas, Mr. Howells, and Mr. J. G. Patey. We expressed our opinion upon this Oratorio so fully when it was given at the last Hereford Festival that it is unnecessary now to discuss its merits. It was well rendered, especially in the solo parts; and was listened to with that attention which the work of so scholarly a musician should command.

ROYAL ALBERT HALL CONCERTS.

IN spite of the attractions announced at these concerts on the evenings devoted to the higher class of music, there can be no doubt that what may be termed the "People's nights" have drawn together by far the largest numbers. The "Irish," "Welsh," and even "English" Evenings have made a powerful appeal to the sympathies of those who love national music for its own sake, and the names of Madame Lemmens-Sherrington, the new soprano, Mdle. Levier, Miss Edith Wynne, Madame Patey, Miss Sterling, Mr. Sims Reeves, Mr. Cummings, Mr. Whitney, and many other artists of established reputation, offered a sufficient guarantee that the vocal music would be done ample justice to. "Israel in Egypt" and Bach's St. Matthew "Passion Music" (in which Mdle. Levier, who sang the soprano part, more than confirmed her former success) have shown the powers of the choir to much advantage. Mention must be made of the performance of Dr. Hans von Bülow, Mr. C. Hallé, Miss Agnes Zimmermann, Miss May, Miss Emma Barnett (who played her brother's clever Concerto), Mr. Walter Bache and Mr. J. F. Barnett, all of whom have thoroughly supported their reputation as exponents of the highest style of classical music. On one of the "English" nights Sir Sterndale Bennett's Overture "Paradise and the Peri," Mr. G. A. Macfarren's "Festival Overture" and Mr. Prout's Organ Concerto (Dr. Stainer being the exponent of the Organ part) were conspicuous features in the programme, and elicited the warmest applause. It would be impossible to name one half of the various compositions performed during the month; but we may say that the scheme at first announced has been conscientiously carried out. Mr. Barnby and the talented conductors who occasionally replace him, are fully deserving of the highest praise for their energy and good will in the cause.

THE concert given by the Royal Academy of Music on the 19th ult., at the Hanover Square Rooms, attracted a large number, not only of the patrons and friends of the Institution, but of the general public; for, apart from the fact of an excellent orchestra, choir, and solo vocalists, and instrumentalists appearing on the occasion, the circumstance of its being the last performance ever to be given in these Rooms, was in the highest degree interesting. Under the able direction of Mr. Walter Macfarren, an excellent selection was performed, so well indeed that in the execution of many of the pieces, the audience almost forgot the fact of its being a concert of students. The pianists—Miss Alice Curtis, Miss Conolly, Miss Katie Steel, Miss Bucknall and Mr. Walter Fitton—especially distinguished themselves; and Mdle. Gabrielle Vaillant in Beethoven's Romance in F, for the Violin, was most enthusiastically received. Mr. G. A. Macfarren's Cantata "Christmas," was rendered throughout with much care and precision, the principal parts being admirably given by Miss Jessie Jones and Miss Barkley. The composer was loudly called for at the conclusion of the Cantata, and bowed from the Royal box. Praise must also be given to the other vocalists—Misses Marie Duval, Reimar, Bolingbroke and Nessie Goode, Messrs. Henry Guy and Ap Herbert—Miss Jessie Jones creating a marked effect in "Hear ye, Israel," from "Elijah." The concert concluded with the National Anthem. Sir Sterndale Bennett, Principal of the Academy, and many professors and former students of the Institution were present.

ROYAL ACADEMY OF MUSIC.—The examination for the Westmorland Scholarship and Potter Exhibition took place

on Monday the 21st ult., the examiners being the Principal (Sir Sterndale Bennett), Mr. F. R. Cox, Signor M. Garcia, Mr. H. C. Lunn, and Mr. G. A. Macfarren. The results were as follows:—Westmorland Scholarship, Miss Charlotte Agnes Larkcom, elected; Potter Exhibition, Miss Alice Mary Curtis, elected.

MISS GRACE LINDO gave a highly successful concert at the Beethoven Rooms, Harley Street, on the 15th ult. The programme was carefully drawn out, and the entire performance gave the greatest satisfaction. Miss Lindo sang the recitative and aria, "Non più di fiori" (with the unrivalled clarinet *obbligato* of Mr. Lazarus), Adolphe Adam's "Cantique de Noël," Dr. C. G. Verinder's new ballad, "The tale he told me," and Lachner's *lied* "Waldvoglein" (violoncello *obbligato*, Herr Schubert). Miss Julia Sydney, Madame Elwood Andrea, Messrs. Noble, Belmont, Le Messurier, Dexter, and Trelawney Cobham rendered valuable service in the vocal selections, and Miss Josephine Lawrence, Mr. Pearce, Herr Schubert, Mr. Lazarus, and Herr Oberthür contributed instrumental pieces. The vocal music was accompanied by Dr. Verinder.

A MUSICAL performance was given by the pupils of the London Society for Teaching the Blind to Read on the 4th ult., at the Institution, Upper Avenue Road, Regent's Park. The first part included a selection from the "Messiah," and the second part was miscellaneous. Under the able direction of Mr. Edwin Barnes, Professor of music at the Society's School, the whole of the choral pieces were excellently rendered; and the solos, both vocal and instrumental, were worthy of much praise. The Chair was occupied by F. Peterson Ward, Esq.

THE Crouch End Choral Society gave its first concert in the Drill Hall on Thursday the 17th ult., when the "Messiah" was performed, under the conductorship of Mr. A. J. Dye. The choruses were well sustained by the members of the Society, and the solos were effectively rendered by Mrs. Alfred Dye, Miss Lydia Elmore, Mr. Stedman, and Mr. A. G. Lawson. The accompaniments were played by Mr. J. Locke Gray at the pianoforte, and Mr. Buttery at the harmonium.

HANDEL'S "Messiah" was given at the Downs Chapel, Hackney, on the 16th ult., Mr. E. J. Wallis being the conductor. Principal vocalists:—Madame Clara West, Miss Julia Derby, Mr. Stedman and Mr. J. L. Wadmore. Trumpet, Mr. Dearden; harmonium, Mr. Hainworth. The performance was very successful.

THE fourth concert of the Bible Office Choral Society, Shacklewell, was given on Tuesday evening the 15th ult., in the School-room of the Baptist Chapel, Dalston Lane. The programme was divided into two parts, sacred and secular; the first including "O Father, whose Almighty power" (Handel), "To Thee, great Lord" (Rossini), and solos by Miss and Mrs. Robinson; and the second "See the chariot at hand," "O who will o'er the downs so free" (the latter being redemanded), and several songs. Great praise is due to the conductor, Mr. Walter W. Robinson, who ably accompanied. Mr. Hulbert presided at the harmonium.

REVIEWS.

NOVELLO, EWER AND CO.

Il Seraglio. An Opera, in Three Acts. Composed by W. A. Mozart. Edited by Berthold Tours. Translated into English by the Rev. J. Troutbeck.

Now that we have a popular edition of this charming Opera, there is every hope that the music may obtain that recognition in this country which its excessive merit entitles it to. That it was a great favourite with Mozart may be gathered from many of his letters. "The libretto," he says, in writing from Vienna on the 1st August, 1781, "is very good indeed; the subject Turkish, and the title

'Belmont und Konstanze, oder die Verführung aus dem Serail.' I intend to write the symphony, the chorus, in the first Act, and the final chorus with Turkish instrumentation;" and in another letter, speaking of the Overture, he says it is "quite short, with alternate *pianos* and *fortes*, the Turkish music always coming in at the *fortes*. It is modulated through different keys, and I think no one can well go to sleep over it, even if his previous night has been a sleepless one." A letter to his father, giving a detailed account of the Opera, proves that his heart was thoroughly in his work; and the many who will now doubtless become acquainted with the music for the first time cannot but wonder that for so many years it should have been known to only a limited portion of the public. In every respect the edition before us is thoroughly satisfactory. The translation, from the original German, is most faithful throughout, and the musical editorship reflects the utmost credit upon Mr. Berthold Tours, the indications of the score being, as usual, an important feature in the arrangement.

Scenes from Goethe's Faust. Composed for Solo Voices, Chorus and Orchestra, by Robert Schumann. The translation by Miss Louisa Vance.

THERE is every reason to believe that Schumann's health was seriously impaired when he conceived the idea of musically illustrating some of the most striking scenes from Goethe's poem; and yet there is no work which so thoroughly displays the force of his genius, and, more especially, of that dramatic power which, beautiful as are many of his important compositions for voices and orchestra, seemed occasionally forced beyond its natural strength. In "Faust" we have a faithful reflection, from a kindred mind, of the inner meaning of the poet's language; and we may point more particularly to the death scene of the hero as a remarkable instance of that musical colouring of which Wagner is so perfect a master. The scenes selected by Schumann were composed at various periods, extending over nearly six years, and the Overture was not written for three years afterwards. Now that the work is published in an octavo edition, uniform with the Operas issued by the same firm, there may be some hope of hearing a frequent public performance of music which, as we have already said, shows its composer at his best. Miss Vance's translation is remarkably good, the adaptability of the words to the notes having been throughout well studied. We may also mention as an interesting feature, that the second arrangement of the final chorus is given in an Appendix.

O Light everlasting. Sacred Cantata, composed by John Sebastian Bach. The English translation and adaptation by the Rev. John Troutbeck, M.A.

A VALUABLE and eminently interesting addition, this, to the choral works of the great master that have already come before us with an English version of the text, and in a cheap form. It is shorter by far than some of the Cantatas, and this renders it, if less desirable for concert use, much more available for church performance. Now that our great Cathedral Festivals have their existence jeopardized by the irreligious views—the term is used advisedly—of the Worcester Dean and Chapter, and the highest class of Sacred Music is in danger of exclusion from the sanctuary, or of admission only by piecemeal, in a garbled form and with inadequate means of performance, musicians and unprejudiced churchmen must welcome a class of works to which even Cathedral potentates can scarcely object, and which is of a nature to raise the standard of art and of worship. The first piece of the present Cantata is a Chorus which is less strikingly beautiful than many analogous movements by Bach, and which, with the directed repeat of the extensive First Part, after the intervening Second Part, is certainly long: it is, however, grand and joyful, and by no means without interest; a point of prominent effect in it being the long sustained note, sometimes by one and sometimes by another voice, during the motion of the rest of the parts. Then there is a tenor Recitative "Lord, in our inmost hearts," which curiously illustrates the vocal compass and perhaps the standard pitch of former days, by extending

upwards to B natural, in a phrase needing no extraordinary force; and its descent to F proves that it cannot have been meant for what we now call an alto. Either, at the time when this was written, tenors must have had facility on the highest notes which is now unknown, or the pitch must then have been considerably lower than at present. No. 3 is an Air "Rejoice, ye souls," for what is defined as an alto, but what is understood in England as a mezzo-soprano voice. It is inexpressibly beautiful; the many shapes in which the opening phrase is presented have each a special charm, and they yet flow on continuously, making a whole of uniform loveliness, though of varied effect. This song is by no means inappropriate for separate performance. A brief Recitative for bass, "The Lord doth choose," leads to the final Chorus, which is of remarkable grandeur and brilliancy. It has a preludial Adagio; and this is followed by a quicker movement, beginning "Thank the Lord," wherein the full power of the master is displayed. In the choral writing of Bach, the value of florid counterpoint, as a means of energy and of breadth, is particularly exemplified. In the note-against-note harmony of other men, and in his own treatment of Choral Tunes, there is abundant fulness; but it is in independent part-writing, especially where the several voices imitate each other, that the utmost strength of a choir is proved, and it is in this that our author is pre-eminently successful. The Cantata before us is festive in character, and will suit any jubilant occasion.

"*All they that trust in Thee, Lord.*" Composed for a Tenor Solo, Chorus and Orchestra, by Ferdinand Hiller.

HERE we have a reprint, in octavo form, of a work that has been, in a larger and costlier shape, for some ten or fifteen years before the English public. This edition testifies to the success of the composition, and to a call for its republication in a more portable shape than hitherto; which is to be regarded as a just tribute to an author whose name is acknowledged in all countries, and whose fame is founded on productions in nearly every class of music. It is a setting of the 125th Psalm, for the means described in the above title, and it comprises five numbers. Its style is essentially free—free as much with regard to modern rule as to those old-time laws which have but a limited application in the severest music of our day. The distinguished musician who writes seems to be insensitive to the ill effect of false relation, for he scatters sharps and naturals with total disregard to what part may have either; so it would be like blaming a Mahomedan for polygamy, to call him to account for what he doubtless deems virtuous, however uncongenial the practice may be to natures fostered in another creed. The contrast of fire and softness fastens the hearer's attention, there is much variety in the vocal distribution, and there are other qualities in the music to ensure its welcome. The first verse of the Psalm constitutes the opening number, which is for Chorus only; the male and female voices are happily contrasted in its early phrases, and as happily blended towards its end, and the energy, which is its main distinction, is sustained in the majestic motion of the instruments. No. 2, "Round Jerusalem," is a Recitative for the solo voice, the interludes, between the phrases of which, introduce the Chorus. The Air interspersed with passages for the Chorus, "Lord, do Thou well" is the most attractive piece in the work; the vocal melody is charming, the choral responses make a timely variety, and the figure of triplets for the violins, that is prominent but not permanent throughout, helps largely in the effect. Again the solo voice is brought side by side with the chorus in the fiery Allegro, "As for all those," and yet the vigorous violin passages, that peer through everything, carry the chief interest. This piece subsides into a sweet quietude at the words "But peace shall be upon Israel," and here we have some of the most delightful effects, if not the most winning strains of melody in all the Psalm, and the conclusion will certify a pleasant impression from the work. The occasional effective performance of this work at S. Andrew's Church, Wells Street, not to speak of other places, has proved its availability as an Anthem. It is then likely to fall sometimes into the hands of organists who are not competent

to arrange for their instrument the present pianoforte arrangement from the score; and, for the sake of such, it is desirable that in the next re-issue, some modification of the part may be made so as to fit it to every capacity. The orchestral score is printed by Messrs. Breitkopf and Härtel, in Leipzig, and will be found highly interesting by musicians.

The Morning and Evening Service, together with the Office for the Holy Communion (in E). Composed by Joseph Barnby.

This very comprehensive work includes, besides all that its title page states, also a setting of one of the alternative Canticles, Benedictus, and three of the Offertory Sentences, and it extends to the rare length of 65 pages. Except one new number, it has all appeared in print before in folio shape, and its re-issue, in a smaller and proportionably less costly edition, is a certain testimony to the success it has obtained and to the demand for copies. The style of the whole is distinctly modern—modern in respect to the character of the harmony and to the melodies of the upper part; modern in respect to the vocal distribution, comprising the frequent employment of all the voices in octaves and also their occasional division into an indefinite number of parts, the full and effective writing for the organ, and the frequent independence of this instrumental part from the vocal score.

Widely popular as the Service is, it will be but to remind many readers of what they already know, to enumerate its several pieces; but this shall be done concisely, because some folks may be pleased to be put in mind of what they like, and others cannot object to be told where to find what has won admiration. The *Te Deum* is set on a very large scale; it abounds in interesting points of expression, and the episode in A minor, beginning "Vouchsafe, O Lord," and changing to major at "O Lord, have mercy," will always be prominent among these. The Jubilate may be remembered by the passage for six voices, "For the Lord is gracious," and by the brilliant effect of the "Glory." The Communion Office is opened by an Introit, "O Father blest," which is, in brief, a Hymn to be sung by the juvenile and adult voices in octaves, that strongly tempts the congregation to participate in the performance, and this we surmise to be the composer's aim; the music is given twice for two verses with an addendum for an "Amen;" it is strikingly tuneful, and is harmonised with powerful simplicity. The Kyrie has a strongly plaintive expression, and in this it anticipates the opening of the *Nunc dimittis*, wherein the same quaint unisonous vocal phrase recurs, with the same imposing harmony for the organ. The Credo consists, for a great part of its extent, of a vocal unison of little interest, which is truly an accompaniment to the chief melody, and this is assigned to the organ. A different, and a far happier, distribution is made at "And was crucified;" where a solo treble has a very pathetic melody in B minor, the character of which is well sustained when the other voices enter in harmony on "He suffered." A good effect is presently made by the trebles and tenors singing in octaves to the harmony of the altos and basses, and after this to the conclusion, the voices have separate parts. In the three Offertory Sentences, there is the marked variety of difference of key from that in which all the other numbers are cast—the first, "Let Thy light" being in E flat, the second, "Whosoever hath this world's goods," for tenors and basses in unison without the upper voices, being in C minor, and the last, "Blessed is the man," being in E flat. This principle, of diversifying the tonality in the different numbers of a Service, is proposed by the Rev. Edward Young, in a preface to some compositions of his own, and it is well worthy the careful thought of musicians. The choice is questionable, however, of such remote keys from that of E natural, in which the rest of the Service stands, as those that are here employed—questionable, if the intention is to associate these pieces in any kind of unity with the rest of the work. In the Communion Office, where the musical numbers are less widely divided than in the Morning and Evening Services, the ear may be satiated with the constant use of the same key, and be pleasantly refreshed by

an occasional variation, but, to give an air of connection and completeness to the series, it is, we opine, desirable that the several keys chosen should have a close affinity or common relationship. These Sentences are, in themselves, charming, and should tempt the most rigid ritualists to forego the Rubrick for the sake of admitting them into the celebration. In the Sanctus, the purport of the passage that introduces it is disregarded, in favour of the probable feeling of the communicants, making the words subjective instead of objective, and ignoring the heavenly multitude, in whose loud acclaim the singers profess to unite. The Gloria in Excelsis is set with care and good effect; but, from the words "For Thou only art holy" to the end, it is somewhat curt in comparison with the former portion of the hymn. The Magnificat is remarkable for the passage for solo voices, "He hath filled the hungry," for the digression into the key of C at the words "His mercy," and for the brilliant return to E, with the re-entry of the full chorus, at the "Glory," which, after the initial exclamation, is the same reading as at the conclusion of the Jubilate, but with a different development of the idea. We are mostly ready to perceive the pertinence of any after allusion, in the course of a Service, to any previously presented musical phrase; but we fail to recognize any likeness of sentiment between the beginning of Simeon's address and the Responses to the Commandments such as can justify the repetition in the *Nunc dimittis* of the same idea which has been heard in the earlier situation; this more proves our dulness, however, than a want of purpose in the composer. More obvious is the design in the appropriation of the Glory from the Jubilate, of which the hearers have been ingeniously reminded in the Magnificat, and which, recurring here, closes the Evening Service with the strains that dismiss them in the morning. It is with the Benedictus that our chief concern lies, since it is the one piece of the series that is now first given to the world. Of this, we must single out a movement for treble solo intermixed with chorus, beginning "Through the tender mercy," as being singularly attractive; the alternation of phrases for the one voice and the many, charmingly colours its effect; and the conclusion, where the rhythm is expanded and the chorus accompany the solo, is, without reserve, beautiful. It must be an oversight, where, on the words "hast visited," a third inversion of the chord of the 9th of F sharp, having E for the bass, is followed by a second inversion of a chord of B, having F sharp for the bass, and the top part proceeds in 4ths, A sharp, B, with the bass; and this, doubtless, the composer will correct when the piece is reprinted. The opening of the whole is grand in character. A change of measure, from $\frac{3}{4}$ to $\frac{2}{4}$, at the words "As He spake," introduces a more animated manner, which is enhanced by the imitative treatment of the phrase beginning "to perform the mercy;" few devices can better vivify choral music than this of making the several parts succeed each other in their entry on the same passage. A more declamatory movement begins at "And thou child," in which there is perhaps a redundancy of modulation. It is happily conceived to recur to the opening phrase, "Blessed be the Lord," at the commencement of the Glory, making glorification a renewal of the blessing; but the reflection is less perspicuous of the sense of the passage, "That we should be saved from the hands of our enemies," upon the words "As it was in the beginning." The musical interest of a long piece is augmented always by the return, at any period, to an idea previously announced; we expect, however, if such repetition take place on words other than the original, that there shall be some fitness in the sense of the one idea to that of the other. A vast number of hearers, and those especially who sympathise better with the style of our own time than that of our fathers, will be greatly pleased with this composition, and we foresee for it a wide and warm acceptance.

Softly the echoes come and go. Christmas Carol. The words from a Poem in a "London Society," with additional words by W. Hargreaves; for Solo voice, and harmonized for four voices, by William Hargreaves.

If such Carols as these are to form a portion of our observances of the present festive season, we cannot help

Good Night.

English Translation by Rev. J. TROUTBECK.

(BON SOIR.)

GUSTAVE CABULLI.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 599, Broadway.

Allegretto Vivace.

PIANO. $\text{♩} = 112.$

8 TREBLE. *p stacc.*

1. Bim, bim, bim, bim, hear us sing - ing! Bim, bim, bim, bim, now sounds the midnight hour!
 1. Din, din, din, din, mi-nuit son - ne! Din, din, din, din, a - mis chantons tou - jours!

8 ALTO. *p stacc.*

2. Bim, bim, bim, bim, chimes are ring - ing! Bim, bim, bim, bim, ye zephyrs, lend your aid.
 2. Din, din, din, din, tout som-meil - le, Din, din, din, din, zé - phir pro - tè - ge nous!

8 TENOR (Sre. lower). *p stacc.*

1. Bim, bim, bim, bim, hear us sing - ing! Bim, bim, bim, bim, now sounds the midnight hour!
 1. Din, din, din, din, mi-nuit son - ne! Din, din, din, din, a - mis chantons tou - jours!

8 BASS. *p stacc.*

2. Bim, bim, bim, bim, chimes are ring - ing! Bim, bim, bim, bim, ye zephyrs, lend your aid.
 2. Din, din, din, din, tout som-meil - le, Din, din, din, din, zé - phir pro - tè - ge nous!

p stacc.

pp

Bim, bim, bim, bim, hear us sing - ing! Bim, bim, bim, bim, now sounds the midnight hour!
 Din, din, din, din, mi-nuit son - ne! Din, din, din, din, a - mis chantons tou - jours!

pp

Bim, bim, bim, bim, chimes are ring - ing! Bim, bim, bim, bim, ye zephyrs, lend your aid:
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 Din, din, din, din, mi-nuit son - ne! Din, din, din, din, a - mis chantons tou - jours!

pp

Bim, bim, bim, bim, chimes are ring - ing! Bim, bim, bim, bim, ye zephyrs, lend your aid:
 Din, din, din, din, tout som-meil - le, Din, din, din, din, zé - phir pro - tè - ge nous!

pp

mf *cres.*

Hark ! how the chimes are ringing ! Voi-ces, your way be winging High to our lady's bower : Charm her with
mf *cres.*
 Quand l'heu-re ca - ril-lon-ne Que no-tre voix ré-son-ne En ga-lans trou-ba-dours Ce re-frain

mf *cres.*

What we a - far are singing Still to her ear be bringing : Breathe o'er this gen-tle maid, Where she in
mf *cres.*
 Que ce sig-nal n'é-veil-le Que cel-le dont l'o-reil-le At-tend ce ren-dez-vous, N'en dis rien

mf *cres.*

1. 2. Bim, bim, bim, bim, bim, bim, bim, bim,
 1. 2. Din, din, din, din, din, din, din, din,

mf *cres.*

1. 2. Bim, bim, bim, bim, bim, bim, bim, bim,
 1. 2. Din, din, din, din, din, din, din, din,

mf *cres.*

f *p*

ma-gic power. While we our watch are keeping, May she in slumbers light Calm and se-cure be sleeping.
f *p*
 des a-mours E-tre a-gré-able aux bel-les C'est no-tre seul es-poir Nos chants se-ront pour el-les,

f *p*

rest is laid. While we our watch are keeping, May she in slumbers light Calm and se-cure be sleeping.
f *p*
 au ja-loux ! E-tre a-gré-able aux bel-les C'est no-tre seul es-poir Nos chants se-ront pour el-les,

f *p*

bim. While we our watch are keeping, May she in slumbers light Calm and se-cure be sleeping.
f *p*
 din. E-tre a-gré-able aux bel-les C'est no-tre seul es-poir Nos chants se-ront pour el-les,

f *p*

bim. While we our watch are keeping, May she in slumbers light Calm and se-cure be sleeping.
f *p*
 din. E-tre a-gré-able aux bel-les C'est no-tre seul es-poir Nos chants se-ront pour el-les,

So . let us say good night, Calm be our la-dy sleeping. So let us say good night, so let us
 Pour leur ma - ris bon soir, Nos chants se - ront pour el - les, pour leur ma - ris bon soir, pour leur ma -
mf cres. *f*

So . let us say good night,
 Pour leur ma - ris bon soir,

So let us say good night, so let us
 pour leur ma - ris bon soir, pour leur ma -
f

So let us say good night,
 Pour leur ma - ris bon soir, so let us
 pour leur ma -
f

So let us say good night,
 Pour leur ma - ris bon soir, so let us
 pour leur ma -
f

p *cres.* *f*

lunga pausa. *p* *a tempo.* *mf* *p*

say good night, good night, good night, good night, good
 - ris, bon soir, bon soir, bon soir, bon soir, bon

say good night, good night, good night, good night, good
 - ris, bon soir, bon soir, *lunga pausa.* bon soir, bon soir, bon soir, bon

say good night, good night, good night, good night, good night, good night,
 - ris, bon soir, bon soir, bon soir, bon soir, bon soir, bon soir,

say good night, good night, good night, good night, good night, good night,
 - ris, bon soir, bon soir, bon soir, bon soir, bon soir, bon soir,

p *mf a tempo.* *p*

The musical score is arranged in five systems. The first system contains two staves: a vocal staff with lyrics and a piano staff. The second system also has two staves. The third system consists of three staves: two vocal staves and one piano staff. The fourth system continues with two vocal staves and one piano staff. The fifth system features a single grand staff (treble and bass clef) for the piano accompaniment.

Vocal Lyrics:

night, good night, good night, good night, la la la la la la la la la la la
soir, bon soir, bon soir, bon soir, la la la la la la la la la la la

night, good night, good night, good night, la la la la la la la la la la la
soir, bon soir, bon soir, bon soir, la la la la la la la la la la la

good night, good night, good night, la la la la la la la la la la la
bon soir, bon soir, bon soir, la la la la la la la la la la la

good night, good night, good night, la la la la la la la la la la la
bon soir, bon soir, bon soir, la la la la la la la la la la la

Piano Accompaniment:

The piano part begins with a treble clef and a key signature of one flat (B-flat). It includes various musical notations such as rests, eighth notes, sixteenth notes, and chords. Dynamics like *f*, *cres.*, and *p* are indicated throughout the piece.

cres. *ff* *S.* 2nd VERSE.

la la la la la la la la la la la la.
 la la la la la la la la la la la.

cres. *ff* *S.*

la la la la la la la la la la la la.
 la la la la la la la la la la la.

cres. *ff* *S.*

la la la la la la la la la la la la.
 la la la la la la la la la la la.

cres. *ff* *S.*

la la la la la la la la la la la la.
 la la la la la la la la la la la.

cres. *ff* *S.* 2nd VERSE.

cres. *ff* *tempo. ff*

feeling grateful that "Christmas comes but once a year." Not that we have anything to say against the melody, which goes well enough to the words, but the harmony seems like a rudimentary exercise which has not been submitted to the master. We give but a few of the errors, in confirmation of our remarks: page 2, 7th bar, three fifths in succession between bass and tenor—the first, happily, diminished; 13th bar, two leading notes rising to the key note, between alto and bass; 15th bar, dissonant note doubled. We may also say that whenever any difficulty occurs, the alto rises above the melody, the effect of which in performance would be at least peculiar. If Mr. Hargreaves feels that he can write tunes, he should take counsel with those who can harmonize them; for in published music, as in published literature, if we have no profound thought, we at least expect good grammar.

Two Bourrées, for Pianoforte. By Walter Macfarren.

WHATEVER may be the music of the future, there can be no question that a large portion of the compositions most popular amongst pianists of the present day is modelled upon those of the past. Not only has the Sonata form been revived with signal success by some of our best composers, but the old dances, the character of which was so marked as to inspire the genius even of John Sebastian Bach, have again been brought before us, full of that quaint antiquity which characterised these compositions in their own day, although the work of modern English writers. Amongst the number of authors who have given us specimens of this class of composition, we know of no one who has more thoroughly caught the true spirit of the dances than Mr. Walter Macfarren; and the two pieces before us will, we are certain, thoroughly establish this fact to the numerous Bourrée lovers who are sure to test it for themselves. No. 1, in C minor, has a most attractive leading subject, the harmonies of which have a flavour of the old style quite refreshing to ears satiated with modern chromatic chords. The introduction of the original theme in the tonic major, at the conclusion of the piece, has an excellent effect; and, after the three-part harmony, with the pedal bass, the progression in two parts for the final bars is thoroughly in character with the unaffected simplicity of the movement. No. 2 starts with a theme, in C major, so tuneful and vivacious as to arrest at once the attention of the most apathetic audience. Amongst the many points of interest in this opening subject we must mention the lengthening out of the melody, after the eighth bar, by an unexpected 6.4 on the key note, an effect which grows upon us by repetition. The theme in the tonic minor contrasts well in character with that at the commencement, and a spirited coda forms a fitting termination to the piece. If good music can push its way through the crowd, we predict a lasting popularity for these two Bourrées.

"Victoria Cross" March; for the Pianoforte. Composed by Alfred J. Elliott, R.A.M.

WHEN we say that Mr. Elliott has produced a well-considered and effective March, we perhaps accord him all the praise he anticipated, for the power of composing an original one is given but to few. The bold opening, the trio in the subdominant, with the intervening triplets in the accompaniment, and the conventional trumpet passages, may, as a rule, be cut out of one March and put into another without anybody discovering the joins. The composition before us, however, does the utmost credit to its author, for it is not only melodious but excellently harmonized; and the purity with which the parts are written should scarcely be passed over without due acknowledgment.

Caprice Impromptu; for the Pianoforte. By Horace Gee.

THIS piece commences with a short introduction announcing a melodious theme, accompanied by the two hands. The second subject, in the dominant, offers perhaps scarcely sufficient contrast; but a special character is given to it by the *staccato* bass, which afterwards flows in *legato* triplets. The return of the original melody, with a varied accompaniment, is effective; and if the Caprice should

on the whole strike the listener as being too much of one colour, there can be no doubt that it is a thoroughly musician-like composition, and one which impresses us with the desire to renew our acquaintance with its author.

Over the Mountain-side. Four-part Serenade.

Soul of Living Music. Part-Song, for Soprano Solo and Chorus.

Composed by W. W. Pearson.

THE first of these compositions has an attractive theme, judiciously harmonized, the parts being distributed for the voices most effectively throughout. We especially admire the accentuation of the words, a feature carefully observed in the frequent responsive phrases which occur. A good choir would be certain to create a highly favourable impression with this graceful Serenade. The part-song has a soprano solo skilfully woven in with the chorus, the leading melody sympathetically expressing the feeling of the poetry. The instrumental accompaniment, having a cadenza before the introduction of the principal subject, is positively required to give due effect to the composition, but we presume that it *could* be sung without such aid.

Come gather round the Christmas Fire. Part-Song. Words by W. T. Hulland. Music by G. H. Gregory, Mus. Bac., Oxon.

THE words of this Song are thoroughly suggestive of merriment and good feeling; but lest we should, in forgetfulness of worldly cares, abandon ourselves too much to the happiness of the moment, Mr. Hulland reminds us that "another year may find us in the clay." Well, there are those who will have a skeleton at the feast; and we, who would keep these truths for more reflective moments, have of course no right to dictate to others. Mr. Gregory's music is bold, and thoroughly in sympathy with the subject. The part-writing is excellent throughout; and the composition may with confidence be recommended to all who cultivate choral music round the Christmas fire.

JOSEPH WILLIAMS.

Gai Printemps; Idylle pour Piano.

Menuet de Bergame; pour Piano.

Air de Ballet; pour Piano.

Par Auguste Durand.

THESE three pieces have merits which deserve recognition, although even their composer may admit that they are not of a very high order. They are melodious, undisfigured by laboured attempts at a display of erudition, and well written for the instrument, qualifications which should strongly appeal to those amateurs who seek for music which shall tax neither mind nor fingers to any undue extent. The "Idylle" has a marked theme, with a continuous syncopated bass, the character of which is well preserved throughout. We are somewhat disappointed at not finding a subject which would form a better contrast when the song is taken with the left hand—the quaver accompaniment too much resembling that to the opening melody—but perhaps monotony was what the writer aimed at; and, if so, he has certainly succeeded. We much prefer the second piece, the leading subject of which is extremely pleasing. A good effect is gained by turning the key-note of D major into the third of the dominant seventh in E flat, and the return to the original theme and key is well managed. The "Menuet de Bergame" may be confidently recommended as a graceful trifle for drawing-room performance. No. 3 has a light and playful melody, a pedal bass being a prominent feature throughout. The passages are simple and lie well under the hand. It is probable that M. Durand may aim at a more exalted form of composition in the future; and, if so, we shall be glad again to meet with him.

C. JEFFERYS.

Les Etoiles Filantes; Réverie, pour le Piano.

Fleur de Mai; Valse Caprice, pour le Piano.

Rose and Blanche; Polka Caractéristique.

Par A. G. Gits.

THE placidity of the opening subject in the first of these pieces would certainly not call up the feeling suggested by

its title, but the shooting up two octaves and back again—an effect which immediately follows—may perhaps be thought a sufficiently appropriate illustration of the leading idea. We cannot but think that a composer hampers himself most unnecessarily by naming a piece thus fantastically, for in nine cases out of ten it happens that he is more intent upon justifying the character of his composition than upon writing good music. The *Réverie* before us is somewhat conventional in construction—the melody, as a rule, being surrounded by those ornaments which have done duty in that capacity for so many years—but the passages are well written, and by no means difficult to play. The second piece has a graceful melody, with the usual theme modelled upon Weber's "Invitation to the Waltz," but there is a refinement about the treatment of the subjects highly creditable to the composer. Why it is called a "Valse Caprice," however, we are at a loss to understand. "Rose and Blanche" has much character, and is indeed in all respects a fairly good Polka. In so simple a piece, it is a question whether the grace-notes (compelling the stretch of a tenth) occurring in pages 2 and 3, might not frighten unambitious amateurs.

—
WILLIAM MORLEY.

The Watchman. Song. Poetry by F. E. Weatherly. M.A. Music by J. P. Knight.

We approach the notice of this song with fear lest we should have got hold of the wrong edition, or that we should not agree with the publisher's estimate of Mr. Knight's works, for we read that the "only authorised edition" of one of this composer's ballads contains copyright additions and improvements, and that it is "illustrated with the author's portrait and extract from Assignment Deed." Another of the composer's pieces is said (not by a reviewer, but by the publisher) to be a "bold and dashing new song," so that on the whole Mr. Knight seems tolerably independent of criticism. "The Watchman," however, we may say has a vocal melody; and that the song, without being remarkably well accompanied, has a certain merit which will recommend it to amateurs.

Like a Summer Shower. Ballad. Poetry by Mary MacDermot. Music by Alfred Plumpton.

This ballad is said on the title-page to be "by the composer of the beautiful songs, 'Only to know,' and 'The Fountain,'" but by whom these pieces are so called is not stated. In the song before us Mr. Plumpton has written a flowing subject, with appropriately simple harmonies. It is scarcely fair to criticise a ballad merely intended for drawing-room singers and drawing-room listeners, but we should like the doubled dominant seventh, in the left hand part of the fourth bar of the symphony, to be taken out.

—
FREDERICK BRUCKMAN.

Gallery of German Composers. By Prof. Carl Jäger. With Biographical and Critical Notices by Edward F. Rimbault, LL.D.

This volume of Portraits may be conscientiously recommended as a most valuable gift-book to those who, having made acquaintance with the great German composers through their works, are anxious to look on the features and expression of men who have bequeathed such inestimable legacies to the world. Bach, Handel, Gluck, Haydn, Mozart, Beethoven, Schubert, Weber, Mendelssohn, Schumann, Meyerbeer and Wagner are the twelve artists chosen for illustration, the portraits having been carefully executed from oil paintings by Professor Jäger, and photographed in the first style of the art. The biographical and critical notices, which have been supplied by Dr. Rimbault, although short, afford every necessary information, one advantage being that, unlike many such biographies which have come before us, the facts may be relied upon. A small, but well designed wood-cut forms the head-piece of each notice; and the gorgeous binding of the volume will make it—apart from the richness of its contents—a most attractive book for the drawing-room table. Such a work as this should be warmly welcomed by art lovers in this country, for in

many a household it might happen that a knowledge of the great German musical compositions could be dated from a contemplation of this life-like Gallery of Portraits.

RELFE BROTHERS.

The Child's First Step to the Pianoforte; in a series of Educated Progressive Lessons; forming a Complete and Easy Introduction to the Science of Music. By Miss Salmon.

"THIS Catechism," says its author, "has been prepared for the use of little people, with the view of simplifying to them the acquisition of the first principles of music, and of lessening those difficulties of lines and spaces, majors and minors, which cause so much perplexity and so many tears." Let us see how this laudable intention is carried out, by thinking, as much as possible, with the mind of the "little people" for whom the book is written. After naming the notes in the staff, we come to leger lines; and here we are told that A in alt. is written with a "little line running through the note, as if on the line," and that "it is called A above the line." They are all, it is said, to be "read as lines and spaces: thus: G, first space above the line—A, first line above the line—B, second space above the line—C, second line above the line," &c. Of course, we know that "above the line" signifies above the staff, but can a child translate "second line above the line" so as to get at its real meaning? Further on, after saying that musicians call the distances in music "intervals" and the sounds "tones," it is explained that "a semitone is the interval between one note and the next, whatever it may be;" and that "the interval between F and G is a whole tone." Surely here is inextricable confusion. We pass over the usual (and as we conceive utterly false) assertion that Compound Common Time is "two bars of Simple Triple Time in one," because we have so often in these pages expressed our views upon this subject; but if we accept the explanation that "Simple Triple Time is an arrangement of three notes, or sets of three," of course both 12·8 and 6·8 must be Simple Triple Time, for certainly each bar contains an "arrangement of sets of three." In Chapter 19, in reply to a question as to the use of a small note before one of the usual size, it is said that "The small note is played very quickly, and gives greater effect to the note following it," and immediately afterwards we are told that it generally takes "half the time of the note following." The confounding of the *Appoggiatura* with the *Acciacatura* is of course nothing new; but two explanations like these, which contradict each other, we have never before met with. In Chapter 21, we read that *Staccato* means that "the notes are to be separated from each other in a light and pointed manner," and then that the dots with the slur indicate that "the notes are to be played more like legato style, only, slightly staccato." This confusion arises from the general misapprehension of the word *Staccato*, which merely signifies that the notes are not to be joined, the degree of lightness or heaviness with which they are to be played being entirely determined by the signs placed over them. The agreeable task of recording our conviction of the earnestness with which this little Catechism is written we have left to the last, on the principle that duty must precede pleasure. There is much—very much—to admire in the method which is adopted—where the author is on safe ground—of wording the explanations so as to fit them to the capacity of a young child; and if Miss Salmon receive our strictures in the spirit with which they are written, she will re-consider the portions of her book upon which we have commented, in a second edition, and justify us in pronouncing it that "Complete and Easy Introduction to the Science of Music," which it is her evident desire that it should be.

A. BERTINI, SEYMOUR AND CO.

Christmas Cantata. Words by Sir Walter Scott. The Music composed expressly for the Choir of Christ's Hospital, by Arthur Fox.

PROBABLY because the composer of this Cantata has not aimed too high, he has fairly succeeded in his attempt. As a composition well adapted to the festive season for which

it is designed, and thoroughly within the reach of amateur vocalists, it may be conscientiously recommended; and this is more than we can say of two-thirds of the Cantatas which come before us. The opening chorus, in C minor, has a well-marked subject, and contains many good points, amongst which may be mentioned the change into the relative major for the Soprano solo, which continues throughout the following choral movement, the repetition of the chorus, commenced by the basses, in the original key, and the change to the tonic major. The sequence of chords at page 19 is certainly somewhat trite, but it is effective; and it must be recollected that the lengthening out of a chorus, after you have said all that you have got to say, is always a dangerous point for young composers. The following Trio is somewhat feeble; but we like the Soprano song, "The damsel donn'd her kirtle sheen," which has a pleasing melody, if not very original. We cannot, however, reconcile ourselves to the long-holding note on the 6.4, before the return to the subject. "Mistletoe" is hardly a very musical word in its entire state; but when it is split into three parts, and the last syllable—"toe"—kept on for two bars and a half, the effect can scarcely be particularly satisfactory. The duet, "All hailed, with uncontrolled delight," is simplicity itself, both in the melody and harmony; but two singers who can sympathise with each other may make it tell with listeners who are satisfied with a two-part song, with occasional conversational passages. The final chorus, commencing with a soprano recitative, has a bold theme, sparsely harmonised, but well adapted to express the words. The Coda is brilliant, but, as in the first chorus, somewhat weak in treatment. The proofs of this work ought to be more carefully read, should it reach a second edition: we could point to many inaccuracies, but content ourselves with referring to page 24, where, in the last line of the accompaniment, both the treble and bass clefs are omitted.

LONGLEY-MOON—PENTNEY.

Te Deum Laudamus. Composed by the Rev. Theodore Carrier.

THE utmost consideration for one whose fondness for music is perhaps greater than his knowledge of the subject, and whose familiarity with the Daily Service tempts him to seek for musical utterance of the text, leaves it still impossible to ignore the incompetence of the present author to composition of any kind. It would be tedious for general readers, to name the grammatical improprieties that mark the writing, and it would be giving a lesson to the author which he would far better receive in private. He knows not even how to correct the press for his own production, since he gives a list of Errata, which is so numerous as to amount to seven in the space of but two pages. Though unskilled in music, a gentleman and a scholar should surely know enough of English to prevent his writing such false accents as here abound—the third syllable of "acknowledge" being set to the highest and strongest note of the three, and the first word of "to be the Lord" having a still more forcible emphasis, for instance. Not to extend the mention of faults of which the writer cannot know the evil, we must own our sadness to find the sacred Cantic and the holy art of music so desecrated as in the case under notice, and by one whose profession should teach him reverence for both.

ORIGINAL CORRESPONDENCE.

HARMONY PRIZE OF THE CHURCH CHORAL SOCIETY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Will you allow me a short space to correct a misunderstanding which has arisen in the minds of many of your readers in reference to the recent Michaelmas examination of the Church Choral Society, a notice of which appeared in your November number. After giving

the names of the successful candidates, Mr. Corbett, Mus. Bac., Cantab., and myself amongst them, there is the following sentence:—"The harmony prize was not awarded, the necessary standard not being reached by the candidates." Allow me to state that *graduates* in music have no harmony exercises to do in any of the examinations held by this Society, so that we had no chance of competing for the harmony prize.

Yours truly,

FREDERICK ILIFFE,

Mus. Bac., Oxon.

Kibworth, Dec. 1874.

MUSICAL SETTINGS OF THE TE DEUM.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—May I be permitted to say a few words more about the above subject. It is quite true, as your correspondent writes, that there is nothing in the nature of a Creed before the 10th verse, but nevertheless the first ten verses form a section of the hymn in which the Unity and Trinity of the Divine Nature are celebrated in the name of the whole church. At verse 14, the subject is changed, as the Hymn addresses Christ, and speaks of His Divinity, Incarnation, Sacrifice, Ascension, and Session on high. The 19th verse stands, in a way, by itself. Certainly it is no prayer, still less is it praise, but a solemn expression of our belief in the second Advent as an introduction to a prayer. Since writing my former letter, I have been informed that the above division, given in the "Annotated Prayer Book," was first suggested by the late Mr. Keble.

May I assure Mr. Thompson that the Latin original for "cry" and "cry out" is "inaccessibili voce proclamant," and that in Isa. vi. 3, the Hebrew word (Kara') means "to cry out," or "shout." Moreover we are told at verse 4 that the posts of the door vibrated with the Angel's voice. Do not all these things point to *ff* rather than *pp*: as the right way of rendering verse 5 of the *Te Deum*? That this view was taken by the compilers of our Prayer Book is clear from their translation.

Perhaps, however, this verse may be made still more expressive if sung *f*, and crescendo, *ff* commencing with "Lord." Who can doubt the rendering of "King of kings," etc., in the "Hallelujah chorus," and this is an analogous case.

I am, Sir, yours faithfully,

W. J. LÖWENBERG.

THE MOVEABLE-DO MADE VISIBLE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—In a recent paper read before the Musical Association, Mr. Sedley Taylor demonstrated, with much ability, the shortcomings of the notation of music in ordinary use, and suggested in place of it an ingenious modification in which, by means of a system of wavy lines drawn along the line or space of the staff occupied by the tonic, that note is kept prominently before the eye and the number of accidentals is reduced. Of the merits of Mr. Taylor's plan the public will shortly be able to judge for themselves, as I understand, the paper is being published in a contemporary journal. The numerous other attempts which have from time to time been made in the same direction are based on the assumption that, so far at least as the singer is concerned, the ordinary notation fails to show in a direct manner that which it is virtually necessary that he should know, viz., the position on the staff of the tonic in every change of key. These plans may be conveniently divided into two classes: 1, those which lay aside the ordinary staff; and 2, those which retain it. Among the former may be mentioned the Tonic Solfa and the Chev  notations, Mr. Lunn's Sequential System, and my Tonic Staff Notation. Of those plans which retain the staff of five lines perhaps the best, because the simplest, is that of Mr. Young, in which the place of the tonic is indicated by a dotted line, or if that note occupies a space, by two dotted lines. Its defect is that no distinction is made between the notation of the major and of the minor scale. The same defect is observable in Mr. Lang's "Union" Notation, in Mons. Jeu de Berneval's

Monogamic System, in the late Mr. Waite's Figure Notation, in Mr. Bell's Star Sol-fa Notation, as well as in most of the notations comprised in the first class. I may perhaps be allowed to refer here to a plan of my own in which the bars (i.e. the vertical lines commonly so called) serve not only as boundaries between one measure and another, but as *guide posts* showing the place of the key note. Each bar throughout the piece carries an *indicator* (preferably a small open square) which stands on the degree of the staff occupied by the tonic and rises or falls with every change of key. In minor keys the tonic is distinguished by an indicator of some other form (preferably by an open square with a dot in its centre). The advantage of my system, apart from its simplicity, are these:—1, it is free from ambiguity as regards major or minor keys; 2, it involves no difficulties of a typographical nature; 3, it does not displace any portion of the existing notation; and 4 it is applicable to any system of Solmization.

I am, Sir, Your obedient servant,
W. H. GILL.

Sidcup, Kent, December 18, 1874.

TO CORRESPONDENTS.

Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

E. D. PALMER.—We adhere to our already expressed opinion upon the progression named, but cannot criticise the criticism of any of our contemporaries.

VERTUMNUS.—Our correspondent, who asks us to give a "progression of chords (written out on the staff), and state when and how far the rule against consecutive 5ths may be broken with safety," must have strange ideas of the duties of an Editor.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ALFORD.—The annual concert given by Mr. H. Brown, the esteemed organist, took place at the Corn Exchange on the 22nd ult., and was extremely successful. The vocalists were Miss Jessie Giles and Mr. Stedman; Violin, Herr Rosenthal; Violoncello, Mons. Albert—all of whom were encored during the evening. Miss Jennie Brown, a promising pupil of Mr. Walter Macfarren, was the pianist, and showed by her careful rendering of Mendelssohn's Trio in D minor, and the "Spinning Song" of her talented instructor, that she possesses qualifications for a good artist; this young lady was also vociferously encored for her performance of the Rondo brilliant "La Gaité" (Weber). Herr Lehmeier conducted.

BRIDGETOWN.—On the occasion of the opening of the new organ in Bridgetown Church on the 7th ult., Mr. Graham Clarke, organist of St. Andrew's, Plymouth, gave a Recital. The programme was a very excellent one, the pieces being selected from the works of the great masters, and fully calculated to display the capabilities of the instrument and the artistic ability of the organist. The organ was built by Mr. Speechly, of London.

CAMBRIDGE.—On Tuesday evening, the 1st ult., Mr. Charles Hallé and Madame Norman-Neruda gave a pianoforte and violin Recital at the Guildhall, under the auspices of Mr. James C. Daniel, the well-known *entrepreneur* of Clifton; the local arrangements being entrusted to the hands of Messrs. Ling and Sons. The audience was large and fashionable, and the whole performance gave the greatest satisfaction.

CLIFTON.—On Saturday, the 13th ult., Mr. Charles Hallé and Madame Norman-Neruda gave a pianoforte and violin Recital at the Victoria Rooms, forming one of the series of Clifton Winter Entertainments organised by Mr. James C. Daniel. The programme included selections from Beethoven, Rust, Heller, Ernst, Chopin, Liszt, Vieuxtemps, Brahms, Joachim, and Schumann. Notwithstanding the inclemency of the weather, there was a large audience. The two artists played in their usually excellent manner, although Madame Neruda was, we regret to hear, suffering from severe indisposition, and was obliged to sit down during a portion of the performance.

COLNBROOK, NEAR WINDSOR.—An entertainment was given on Tuesday evening, the 8th ult., consisting of readings and vocal and instrumental music, for the benefit of the Boys' National School. The Rev. Charles Grinstead occupied the chair. Readings were given by James Watson, Esq., of Langley House, Slough; and songs, duets, and pianoforte pieces were contributed by Misses Watson, Tollit, and Denyer, Mr. Wooton, Mr. Ratcliff, and the members of the Colnbrook Glee Club. Mr. R. Ratcliff conducted. The performance was a decided success.

CROSSHILLS.—Mr. E. Parkinson gave a very successful concert in the New Town Hall, on Saturday, the 12th ult. The artists engaged were Miss E. Arthur, of the Leeds Town Hall Concerts, Mr. Nunns, of the Leeds Harmonic Union, and Mdlle. Brousil, the celebrated Bohemian violinist. Miss Arthur's singing called forth repeated plaudits, and Mr. Nunns made a most favourable impression. The glees, quartets, and trios were given with good taste and finish, especially "When evening's twilight." Mdlle. Brousil was highly successful in her violin solos. Mr. Wilson was a very able accompanist.

CROYDON.—The annual concerts given by the Whitgift School-boys took place on Wednesday and Friday evenings, the 16th and 18th ult., when Mr. Cummings's *Fairy Ring* was performed, and a selection of part-songs, &c. The band was efficient, and played the rather difficult accompaniments to the Cantata in excellent style. At the conclusion of the concert, R. A. Heath, Esq., one of the governors of this admirable institution, made a very effective speech on the advantages of giving boys a knowledge of music, and highly complimented Mr. Griffiths on the state of efficiency to which he had brought the boys. A magnificent testimonial (the gift of Mr. Heath) was then presented to Mr. Griffiths, consisting of a silver-gilt inkstand, manufactured by Messrs. Elkington, with a suitable inscription on a gold scroll, supported by two figures of boys holding trumpets, and valued at about forty-five guineas. Mr. Griffiths was much affected by the unexpected honour, and returned thanks in a suitable speech. Mr. Hullah was present at the concert on Friday.

DEVIZES.—The Amateur Choral Society gave a performance of Christmas Carols and a miscellaneous selection on Monday, the 14th ult., under the direction of Mr. J. T. Abraham. The most admired pieces were Baumer's part-song, "The chimes of Oberwesel," with bells *obligato*, Pinsuti's "And so shall I," Roedel's "Sweet Lisette," "The Wave" duet (Guglielmo), "Scenes that are brightest," from *Martiana*, and a chorus from Flotow's *Maria*. The great attraction of the evening was the pianoforte playing of Mr. Bambridge, the organist of Marlborough College. His performance of the finale from Beethoven's "Waldstein" Sonata, and "Norwegian Melodies" (W. S. Bambridge) created a perfect furore amongst the large audience filling the Town Hall. Mr. Sly and Mr. W. Price accompanied.

DEVONPORT.—A concert was given at the Mechanics' Institute on Wednesday evening, the 9th ult., by Mr. W. H. Hannaford, organist of St. John's. The orchestra was composed of a band and chorus numbering between sixty and seventy performers. The pieces forming the principal features of the programme were, Birch's pastoral Operetta, *Robin Hood*, and Mendelssohn's Motett, "Hear my prayer." Mr. W. H. Hannaford conducted; Mr. W. W. Brown presided at the pianoforte and Mr. C. Clemens at the harmonium. Miss Triggs (soprano) sustained the part of Maid Marian. Mr. Donovan, Mr. Boulds, and Mr. Rendle were the other vocalists. Mendelssohn's "Hear my prayer," by Miss Triggs and chorus, was admirably rendered. A local favourite, Miss Snell, sang "O bid your faithful Ariel fly" with such effect as to enlist a hearty encore. The duo for pianoforte and harmonium, by Mr. and Master Hannaford, was encored, and at the close of the second performance Master Hannaford received the ovations of the whole house. A solo on the violin, by Mr. Pardew, and the chorus, "Let the hills resound," brought the evening's entertainment to a close.

DURHAM.—On the 22nd ult. Mr. J. C. Whitehead, late organist of St. Cuthbert's Church, and assistant organist of the Cathedral, and who has just been appointed organist of Bury Parish Church, was, together with the choir of St. Cuthbert's, entertained at dinner by the vicar, churchwardens, and congregation. After the dinner Mr. Whitehead was presented with a valuable testimonial, consisting of a gold watch and chain, a gold signet ring, and an inkstand.

EASTBOURNE.—On Monday, the 21st inst., Mr. J. H. Deane, the organist of Trinity Church, gave the last of a series of eight weekly concerts of classical music. He has been assisted by Mr. J. Taylor (organist of St. Saviour's, Eastbourne), his brother, Mr. Edward Deane, of the Crystal Palace and Philharmonic Orchestras, Miss Roper, Miss Headland, Herr Cramer, Herr Siebenheller, Messrs. Cooper, &c., instrumentalists; and Miss F. Douglas, the Misses Knight, and Mr. C. Roper, vocalists. Amongst other works, Haydn's Second Symphony, a portion of Beethoven's Pastoral Symphony, Septet, &c., have been performed. The songs have included Gounod's "Ave Maria," Handel's "Let me wander not unseen," "Revenge! Timotheus cries," "Honour and arms," &c.

EDINBURGH.—Sir Julius Benedict's *St. Peter* was performed on the 30th November, in the Edinburgh Music Hall, by the Choral Union. The vocalists were Mdlle. Enequist, Miss Marion Severn, Mr. Bentham, and Signor Agnesi. The tone of the chorus was generally good, the parts were well balanced, and the points of attack were caught up with precision and vigour, and, taking all in all, the choral singing was a credit to the Society, and to Mr. Adam Hamilton, its conductor. Mr. Carrodus and his well-disciplined followers were thoroughly efficient, and the accompaniments and incidental symphonies were splendidly played. Miss Severn produced a marked impression in "O, thou afflicted," which was sung with feeling and expression. Mdlle. Enequist gave "I mourn as a dove" with exquisite tenderness. Mr. Bentham sang the tenor solos, and Mr. Wadmore, who took his part at short notice, sang with great feeling "O that my head were waters."—PROFESSOR OAKLEY gave an organ performance on the 20th ult., in the University Music Classroom, in

presence of a crowded audience, including a large number of students. Improvements have been made in the arrangements of the classroom, so as to exhibit to greater advantage the new front of the organ, composed of the new 32-feet double diapason pedal stop. An excellent programme was provided, and the obvious attention of the audience, and the applause at the end of most of the numbers, seemed to indicate a thorough appreciation of the Professor's very finished playing. The orchestral colouring of the *Manfred* entr'acte (Reinecke) was well brought out.

GATESHEAD.—The organ built by Lewis of London, for St. Cuthbert's, Bensham, was opened on Sunday, the 20th ult., by Mr. Charles H. Shepherd, A.R.A. The instrument, though not a large one, is well adapted for the church. Mr. Shepherd displayed much taste in the selection of pieces, and the facility with which he proved the capabilities of the instrument gave general satisfaction. The singing of the choir, under the leadership of Mr. Dobson, was excellent.

HAGGERSTON.—The Third Quarterly Musical Service on behalf of the Choir Fund was held at St. Mary's, on Wednesday the 25th November, when a selection from Handel's *Samson* was efficiently rendered by the choir, and Mr. W. H. Coventry played a variety of organ solos in a masterly style. On Thursday the 10th ult. the gentlemen of the choir were entertained at supper by the choir-master at his residence. A most delightful evening was passed, which greatly tended to still further cement the *esprit de corps* by which this choir has been distinguished whilst under the able direction of Messrs. W. and J. Coventry.

HIGH WYCOMBE.—On Wednesday, the 9th ult., a concert of sacred music was given in the Town Hall, by the members of Union Chapel Church, assisted by several friends, under the conductorship of Mr. Aubrey Weston, organist and precentor of the chapel. The choruses were well rendered, perhaps the best being "The marvellous work," which gained marked applause. Miss Robinson was encored in "Charity," and Mr. Tottle in "The source of England's greatness." Miss Gilbert sang very effectively Sullivan's "Give." Miss E. Pepin and Miss Jane Easden also gained deserved applause for their solos. A Christmas carol, sung as a quartet without accompaniment, by Miss E. Pepin, Mrs. Weston, Mr. Weston, and Mr. Tottle, was encored. The hall was densely crowded in every part, and the proceeds (which were considerable) were devoted to the formation of a fund for the purchase of a new organ.

LEIGHTON BUZZARD.—On Saturday evening, the 28th November, Mr. R. Purrett (successor to the late J. Young) gave his annual concert to a fashionable and appreciative audience, in the Corn Exchange, which was filled. The artists engaged were Miss Edith Wynne, Madame Patey, Mr. W. H. Cummings, and Mr. Patey. Mr. Charles Ewings presided at the piano, one of Messrs. Kirkman's boudoir grands. The soloists gave great satisfaction, and the concert was a decided success.

LIVERPOOL.—The eleventh subscription concert of the Philharmonic Society, which took place on the 1st ult., was a remarkably interesting one, the chief orchestral work being Joachim Raff's symphony "Leonore" (No. 5, in E. op. 77). The principal artists were Mdlle. Singelli, Madame Trebelli-Ettini, and Signor Campanini. The overtures were those to *Struella* (Plotow) and *Der Freischütz* (Weber), the concert closing with Gounod's march in the *Reine de Saba*. Signor Campanini won especial admiration from the more musical part of the audience by his splendid rendering of the solo "Da voi lontan," from *Lohengrin* (Wagner). The twelfth subscription concert of the Philharmonic Society, on the 22nd ult., was devoted to an interesting and spirited performance of Macfarren's fine Oratorio, *St. John the Baptist*. Principal artists—Miss Edith Wynne, Miss Enriquez, Mr. Edward Lloyd, and Mr. Santley. In such hands, it is needless to say how well the solo portions of the work were interpreted. The lovely unaccompanied quartet, "Blessed are they," was, of course, encored.

MAIDSTONE.—Mr. Henniker's concert, on the 10th ult., was a great success. The principal artists were Miss Annie Banks, Miss Phillips, Mr. Orlando Christian, Mdlle. Gabrielle Vaillant (violin), and Mr. Henniker and Mr. Dutnall (pianoforte), with band and chorus of eighty voices. Miss Banks was encored in Balfe's "Beneath a portal," and a similar compliment was awarded to Mr. O. Christian in "Over the rolling sea." The great success of the evening was the violin solo, "Fantasia de Concert," by Mdlle. Vaillant, which was also encored. Mr. Henniker conducted.

MONMOUTH.—A concert was held in the large school-room of the Grammar School on Thursday the 10th ult. The programme was a long and varied one, and included selections from Mendelssohn, Hummel, Sullivan, Bishop, Leslie, and Gottschalk. The choir was under the guidance of Mr. Holt, who conducted the concert, and very ably played the accompaniments for most of the songs. His solos were "Pasquinade" (Gottschalk), and "Rondo Capriccio" (Mendelssohn). Masters R. Courteen and Chambers and Mr. B. S. Bisam sang with great care and feeling the songs entrusted to them. The glees were fairly sung, the best being "The belfry tower" (Hatton). Miss Peppercone in Kuhn's "Lover and the bird" (Transcription), and a Concerto of Mendelssohn's, was very successful. Ardit's "Beauty, sleep" was well sung by Miss Brookes. Miss Old (piano), Mr. Old (violin), and Captain Bayliff (violoncello), played two of Hummel's trios, which were well received. Mr. Polgreen gained a well-merited encore for a song by Leslie. Miss Williams and Miss Peppercone played a selection from *Rigoletto* arranged by Cunio. Mr. Rosenare was very successful in "The boys of merry England," the boys joining in the chorus.

NORWICH.—The first concert of the Norfolk and Norwich Musical Union for the season 1874-5, took place on Thursday the 3rd ult., in St. Andrew's Hall, before a large and fashionable audience. His Royal Highness the Duke of Connaught (under whose patronage the concert was given) would have been present had he not been spending the week at Sandringham. J. F.

Barnett's Cantata *The Ancient Mariner*, the principal parts being sustained by Mrs. Banham, Miss Emily Harcourt, Mr. Minns, and Mr. Smith, went, on the whole, with good effect, much of the success being owing to the support given by Dr. Bunnett at the pianoforte and Mr. Walter Lain at the organ. The second part of the programme was miscellaneous, and included a pianoforte solo by Dr. Bunnett, and several vocal pieces, contributed by the above-mentioned singers.

PARSONSTOWN, IRELAND.—The Annual Christmas concert in connection with the Model School took place on Tuesday afternoon, the 22nd ult., when the singing-class gave several part-songs with considerable effect. Solos were also sung by the following junior members of class, viz., M. Finney, W. Dooley, A. and B. Browne, J. McGowan, F. McCotten, C. Dooley, &c. The singing-master, Mr. Arnold, was complimented on the general proficiency of the pupils. The Right Hon. the Earl of Rosse kindly distributed the prizes.

SABDEN, LANCASHIRE.—The Choral Society gave the first concert of the season 1874-5, in a large room of the Printworks (kindly lent for the occasion by Messrs. Hindle, Hunter, and Co.), on Saturday evening, November 28th, before a large audience, when Mendelssohn's Oratorio *Elijah* was performed. The band and chorus numbered upwards of 100, including members of Mr. Charles Hallé's band. The principal vocalists were Madame Helena Walker, Miss Edith Clelland, Mr. Barry Taylor, and Mr. H. Rickard. Madame Walker gave the soprano part in a highly finished manner. Miss Clelland was also very successful, her rendering of "O rest in the Lord" eliciting the warmest plaudits. Mr. Taylor executed his share of the solos in a highly satisfactory manner. Mr. Rickard took the part of the Prophet with success. Mr. G. Ratcliffe presided at the pianoforte, and Mr. T. Pollard at the harmonium. Mr. Seymour led the band, and G. H. Moore, Esq., conducted. The performance was very successful, and great credit is due to Mr. Moore for the energy he has displayed in training the choir.

SHEFFIELD.—The Sheffield Amateur Musical Society, with the Amateur Harmonic Society, gave a performance of *Elis* in the Albert Hall on the 14th ult., the Societies mustering over 170 performers. It has hitherto been the practice of these Societies to give only private performances, but on this occasion they came before the public with the desire of benefiting the funds of the Tootley Orphanage. All the performers were members of the Society, and, as amateurs, they sustained their parts with much credit. Considering the number of singers, however, there was a lack of that volume of tone one is accustomed to hear in Oratorio performances previously held here, and the Society would do well we think to engage professional assistance in the choir, as was wisely done in the band. Mr. W. G. Parkin officiated at the organ, and Herr Schöllhamer, who holds the post of conductor to both Societies, directed the performance on this occasion. On the 22nd ult. Mr. Charles Harvey's last subscription concert for this season took place in the Albert Hall, which was well filled by a fashionable audience. Mdlle. Patey, Mdlle. Thaddeus Wells, Mr. W. H. Cummings, and Mr. J. G. Patey were the vocalists, Mr. Nicholson, solo flute, and Mr. J. Zerbin, accompanist. The applause was frequent, Mdlle. Patey being encored in all her songs, and the concert generally was highly successful.

SHREWSBURY.—The third of Mr. Boucher's series of subscription concerts of classical chamber music took place in the Music Hall on the 9th ult. The artists were Mr. C. H. Forrest, Mr. J. H. Thomas, Mr. W. Cover, R.A.M.; Mr. T. Watkis, and Mr. J. B. Boucher. Dr. Normandie, who was unable to appear in consequence of indisposition, was replaced by Miss Francis. The programme was varied and well selected. Miss Francis sang with the strictest accuracy and refined taste, and Mr. Forrest's solo drew forth a hearty acknowledgment of its excellence from the audience. A trio and two quartets were artistically performed; and we regret that the attraction of the concert did not draw together a larger audience.

SOUTHAMPTON.—The newly-formed Philharmonic Society gave an excellent performance of the *Messiah* at the Hartley Institute, on the 8th ult. The principal vocalists were Madame Lemmens-Sherrington, Madame Poole, Mr. Stedman, and Mr. Thurley Beale. The band and chorus numbered 100 performers, who acquitted themselves well under the able conductorship of Mr. Alex. Rowland.

SOUTHPORT.—A concert was given by Mr. Turner at the Cambridge Hall on Monday evening the 7th ult. The artists were Mesdames Sinico and Julia Elton, Messrs. Pearson, Wadmoe, De Jong, Van Biene, and Horton C. Allison. "The green trees" (Balfe) was charmingly sung by Miss Julia Elton. Madame Sinico was much applauded for her singing of "Roberto, oh tu che adoro," "The first rose of summer" (a new song), and "Robin Adair." Mr. Wadmoe and Mr. Pearson made considerable effect in their respective solos. Of the instrumental soloists Mr. De Jong was remarkable for the beauty of tone and the charming style in which he played his flute solo (Fantasia on Scotch airs), Mr. Van Biene for his very able rendering of Lerode's violoncello solo on airs from *La Fille du Regiment*, and Mr. Horton C. Allison (pianoforte) for his brilliant playing of Mendelssohn's "Andante and Rondo Capriccioso," Schubert's Impromptu No. 2, in A flat, and his own Tarantella in A minor. The accompanist was Mr. Robert Johnson.

STRATFORD.—The West Ham Philharmonic Society gave the first concert of the seventh season in the Town Hall on Tuesday the 15th ult. The programme consisted of Bennett's Cantata *The May Queen*, the incidental music to Shakespeare's *Macbeth* ascribed to Matthew Locke, and a miscellaneous selection of ballads and part-songs. The principal vocalists were Miss Pocklington, Miss G. M. Jones, and Messrs. Albert James and Atherton Latta, all of whom gained much applause for their careful and effective singing. Mr. J. T. Bates conducted, and Mr. F. C. Kitson accompanied on the pianoforte, assisted by Mr. J. Tunstall.

SUNDERLAND.—On Sunday the 13th ult. the new organ erected in the Church of the Venerable Bede was opened by C. H. Shepherd,

Esq., Member of the Royal Academy of Music. Mr. Shepherd played several voluntaries, and displayed with great skill the varied stops of the beautiful instrument. The Rev. Chas. Green preached in the morning and the Rev. Canon Miles in the evening. The total cost of the organ is over £400, of which £350 has been raised.

TORONTO, CANADA.—Performances of Haydn's *Creation* were given by the Philharmonic Society, on the 24th and 25th of November. The soprano solos were sung with much success by Mrs. Osgood of Boston, U.S., the tenor being Mr. Rechab Tanby, and the bass, Mr. Egan. The minor parts were sung by Mrs. Cuthbert, Miss Scott, Miss A. Corlett, and Messrs. Bilton, Rees, and Warrington, members of the Society. The choir gave the choruses in a manner which reflected much credit on Mr. F. H. Torrington, the Society's conductor, and the band was generally effective, especially the string portion, which had the advantage of the assistance of the Beethoven Quintette Club. Mr. F. H. Torrington conducted. The third concert was given on November 26, and was miscellaneous. Mrs. Osgood was the vocalist, and was much applauded in her several songs. The Beethoven Quintette Club, consisting of Messrs. C. N. Allen and J. C. Mullaby (violins), H. Heindl and W. Rietzel (violas), and Wulf Fries (violinello), performed Beethoven's Theme and Variations, Op. 104, Mendelssohn's Scherzando and Adagio, Op. 87, and Piano Concerto, Op. 25 (in conjunction with Miss L. Crowle), and several overtures and other compositions in a manner that gave the utmost satisfaction, and elicited enthusiastic applause. The National Anthem concluded the concert.

WINCHESTER.—An excellent concert was given in the New Guildhall, on the 4th ult., by Mr. O. Christian, in connexion with the Mechanics' Institute. The large hall was filled, and a well-arranged programme artistically rendered by Madame Thaddeus Wells, Mr. O. Christian, and Mr. H. Nicholson (solo flute).

WOODHOUSE.—On the 8th ult. a miscellaneous concert of sacred and secular music was given in the Mechanics' Institute, Institution Street, by the members of the choir of St. Mark's Church, assisted by several well-known singers. The object of the entertainment, as stated by the vicar (the Rev. J. S. Abbott), was the very laudable one of establishing a fund for providing music for the use of the church. The first part of the programme consisted of selections from the Oratorios of Handel, Haydn, and Beethoven, and also from Mozart's *Twelfth Mass*; the second part was made up of glees, part-songs, &c. Miss L. A. Buckingham, in "But Thou didst not leave," acquitted herself admirably. Mr. Longbottom sang the recitative and air, "Every valley" and "Comfort ye" very carefully, and Mr. T. Turner gave the air, "Arm, arm, ye brave," from *Judas*, in good style. The members of the choir sang well, and were especially effective in "The heavens are telling." Paxton's quartet, "How sweet, how fresh," was charmingly sung by Messrs. Moss, Longbottom, Buckingham, and T. Turner. Mr. Milnes (organist of St. Mark's) accompanied with much judgment on the pianoforte, and in addition played two solos. Mr. George Lee rendered valuable assistance on the harmonium, and Mr. Buckingham (choirmaster) conducted.

UXBRIDGE.—The opening concert of the Choral Society took place on the 10th ult., when a portion of the *Messiah* formed the first part, and a miscellaneous selection of secular music the second. The soloists were Miss Jessie Royd, Miss Joyce Maas, Mr. Stedman, and Mr. Thurley Beale, all of whom were very successful. The choir numbers among its members some extremely good voices, and the manner in which the points were taken up reflects the highest credit upon the conductor, Mr. Miles.

WESTERHAM.—The Harmonic Society gave a concert on the 15th ult., under the direction of Mr. F. Howell. The first part consisted of selections from the works of Handel, Haydn, &c. and also comprised the air "The daughters of the city come" from J. Barnby's *Rebekah*. The second part was composed of selections from Mr. F. Howell's opera, *The Caliph's Daughter of Calmaraz*. The vocalists gave great satisfaction in their respective solos, and the band and chorus were highly effective.

WOOLWICH.—The closing concert of the season, being the second of the series, was held on the 4th ult. at the Town Hall, in the presence of a large and appreciative audience, the majority of the performers being present or former pupils of Miss Mascall, who originated these concerts. The first part of the programme consisted of an original sacred Cantata, entitled *Light of the World*, the words and music being the composition of Miss Mascall. The solos were sung by Miss Rudd and Mrs. Sallenger. The second part was miscellaneous.

ORGAN APPOINTMENTS.—Mr. Channon Cornwall, organist and choir-master to St. John's Episcopal Church, Alloa, N.B.—Mr. Michael Joseph John Doulan Lester to Castle Church, Stafford.—Mr. Henry Barry, organist and director of the choir, to All Saints' Church, Braywood, Windsor.—Mr. W. H. Carpenter, to St. Ethelburga's, Bishopsgate Street Within.—Mr. William Douglas St. Leger, organist and choir-master, to Christchurch, Clapham.—Mr. Walter S. Brocklehurst, honorary organist and choir-master to the Wesleyan Church, Addiscombe, Surrey.

CHOIR APPOINTMENT.—Mr. Henry Cross (late solo bass of Trinity Church, New York), lay vicar of Salisbury Cathedral.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1875.

A MUSICIAN'S AUTUMN RAMBLE ON THE CONTINENT.

BY EDWARD HECHT.

PERHAPS your readers would not object to stroll in these days of comparative quiet on the musical horizon, to those more favoured countries where the musical orb never entirely disappears; and, if so, my experience of a seven weeks' stay abroad may stimulate the wish to "go and do likewise."

Starting with an excellent friend (himself a very efficient amateur musician), and without any real plan as regards music, our tour proved highly interesting, and we were fortunate in hearing operas and performances for which we dared not even hope.

After a rapid passage through the principal towns of Holland, where we saw the usual sights and were much impressed with the immense treasures of paintings by the most eminent Dutch masters, we went, via Düsseldorf and Cologne, to Munich, and as we were rather too soon for the Operatic season (beginning there on the 2d of August), we went to the Bavarian Tyrol, saw such charming places as Tegernsee and Kreuth, and from there crossed the Austrian frontier and made a lengthened stay at the beautiful Achensee, whose blue colour has greater claims to be celebrated in song and dance, than the so-called "blue Danube." The lake is so beautiful that I think a higher form of music than a valse may more fitly describe its varied charms, and a musical poem will surely one day owe its origin to the Achensee if the right genius happen to visit its shores. From this delightful spot we went, via Innsbruck, back to Munich, and were just in time for a great German Sängerkunst (for male voices only), which had attracted about 6,000 more or less strong voices to the Capital on the Isar. A musical festival on such a large scale is never an attraction for me, and if such a gathering is robbed of the charm of female voices and of the gay appearance of the fairer sex on such occasions, the monotony of the men's voices, coupled with the performance of less interesting compositions, make such a festival (to me at least) more of a sight than a musical treat, and this one was no exception to the rule. I must however inform your readers that there were several first-class works performed—amongst which I will mention Franz Lachner's new hymn "Macte Imperator," which ought to become a kind of German war-song; F. Gernsheim's "Römische Leichenfeier" (Roman funeral dirge), a most impressive and noble composition; Bruch's Triumphgesang, telling in large chords the enthusiasm of the Roman soldiery for their Imperator; and several compositions of merit by such composers as F. Wüllner, Vincenz Lachner (a worthy brother of the first-named master), and J. Dürner, who, I believe, died in Edinburgh.

But on the whole, these days of the festival were too much crowded with second and third-rate compositions, whose claims to be heard were founded rather on their historical than their musical value. The selection was, with the exceptions named, most unfortunate, and men like Weber, Schneider, and even Mendelssohn, were represented by their weaker specimens of part-songs or choruses. The arrange-

ments as regards the placing of the singers (whose attendance at rehearsals was very indifferent) were also so bad as to damage the effect which such numbers should produce; and by having the platform almost on a level, the effect was anything but favourable for the production of a great volume of sound, or for precise singing, as many of the vocalists were unable to see the conductors. Some of these latter were very eccentric in their mode of beating time. One gentleman laboured with arms and feet, and looked occasionally like a black windmill a little out of order, which tried to right itself again. Another refused to use the bâton, and clapped his hands together so as to serve the double purpose of beating time and encouraging the singers, by what sounded like a faint applause. I could say more about this festival and its many speeches, hurrahs, hohs and untold quantities of emptied beer-barrels; I believe that the whole army of singers present could have found a *malty* grave in the streams of Erlanger, Pilsener, and Viennese that were flowing from morning till very late at night.

On the third day there was an excursion to the Starnberger Lake (on whose shores, fantastic King Ludwig II. loves to reside in preference to his grandfather's modern Athens), and certainly this day was for many the most enjoyable, the only regret seeming to be that there was no time for a rehearsal for this part of the festival, where beer and speeches flowed so freely, and the guests had to content themselves with a performance *à l'improvisu*. I must not omit to state that Munich looked its very best, being decked out with profuse banners, flags and garlands of flowers, some of which were very tastefully hung from the windows over red damask or cloth.

After this long preliminary your readers will get as impatient as myself to hear about the interesting musical treats which I promised them at the outset. I will therefore no longer delay to state that they consisted of the following:—A first-rate performance of Donizetti's "Fille du Régiment," ever fresh and pleasing: the heroine was represented by a new acquisition to the Munich Opera, Fräulein Meysenheim, a young Dutch lady, who has mastered German to perfection, and is gifted with a charming voice well cultivated; her acting is also very good, and she was most ably supported by the veteran Kindermann, who gave the old Sergeant with great *aplomb*, and proved that he had kept his voice in very good order. All the other parts were also in good hands, and I can say that I never enjoyed that little opera so much.

On the second day of the Festival, Wagner's "Tannhäuser" was given, and about 1500 singers had free admissions presented to them by the Intendant of the theatre, which, considering the attraction of the "Tannhäuser," and the great influx of strangers to Munich, was very liberal, and raised in my mind the question, how such an act of courtesy could ever be done in England, where there is a "Royal" theatre only in name but not in reality, and where the object is frequently not the progress of Art, but the triumph of great stars, whose powers of attraction fill the Impresario's pocket. Shall we ever see an Opera house in England, based on principles of Art and not of gain? I doubt it, and yet I fear that as long as it is wanting, there can be no real stimulus given to native talent, of which there is plenty. Opera in England will always mean, trying new singers in old parts and making comparisons.

The performance of "Tannhäuser" was magnificent; every part was in excellent hands, but foremost I must mention Herr and Frau Vogel as Tann-

häuser and Venus, and Fräulein Radecke as Elisabeth. The Chorus and Orchestra were perfection, and I have never heard such delicate accompaniments, and such breadth and power when it was required. They give the "Tannhäuser" in Munich in the so-called Paris version, where the first scene between Tannhäuser and Venus is very much lengthened and ballet scenes are introduced; but I must confess that I prefer the original version to that new *pasticcio*, which Wagner wrote after having gone through a great metamorphosis in his style: although some of the old themes are elaborately treated, the whole lacks unity, and betrays the different periods of the composer's genius.

Two days after this treat, we heard Byron's "Manfred," adapted for the German stage by Herr Carl Zenke, the incidental music being from the pen of Schumann. The Overture and other fragments of this work have been heard in England. I can only speak with the greatest enthusiasm of the masterly performance of this wonderful creation of the great Poet and the great Musician. The noble thoughts put into the mouth of Manfred could not have been more finely rendered than by Mr. Possart, the tragic actor, and all the other parts were given to perfection. The scene of the apparition of Astarte made a most lasting impression upon me, and I did not know what to admire most—the intensity of Manfred's appeal, or the splendid performance of the Chorus and of the first singers of the Opera (mind! the first singers of the Opera giving their services to sing on and behind the scenes of a drama! Where can we have that in England? Such a combination of talents in the sister arts is here quite out of the question.)

I could write much about the splendid inspiration of Schumann, but will only state that I think "Manfred" contains some of the grandest pages that were ever written in music—witness the fine chorus in D minor "of the Evil Agencies," and as a contrast, the lovely adjuration of the witch of the Alps; not to forget the grand Overture. The orchestra, under Capellmeister Levi, was everything that the most fastidious critic could desire, and its chief deserves a laurel wreath for inspiring his forces with his own enthusiasm for the best in Art.

The next day we heard a very fine performance of Cherubini's "Wasserträger," which Mr. Mapleson gave for one night, last season but one, and withdrew, for want of interest on the part of the public.

It is not the province of this paper to enumerate the great impressions my friend and I received from Munich's other treasures, such as its churches, and wonderful collections of paintings and sculpture; suffice it therefore to say that we thoroughly enjoyed them, and Munich life altogether pleased us very much, thanks to the very friendly reception we met with from some of the most eminent musicians residing there, and many a pleasant hour was chatted away.

From Munich we went to Salzburg, where we inspected the Mozarteum, which we consider rather a poor institution as regards the relics to be found there: we anticipated seeing at least some interesting score of the great master; but all they possess consists of some instruments which Mozart used to play upon in Vienna, some letters, and a few uninteresting musical manuscripts. I hear, however, that the institution gives some good concerts in the winter, and has moreover established a Conservatoire of Music which promises well.

After spending a day at Salzburg, and driving to the Königsee, whose grandeur we could not realise owing to very bad weather, we went on to Vienna, and were fortunate enough to be just in time for the opening of the Opera season. The first opera which we heard was Verdi's "Aida," which was put on the stage with the greatest splendour—costumes, scenery, ballet, everything that would dazzle the eye, was found there, coupled with a very fine band and chorus (though in respect to finish, inferior to Munich) and excellent Solo-singers like Frau Wilt (who sang under the name of Vilda this season in London), who gave the part of Aida in splendid style. Adams, the tenor, and Beck, the baritone, were also very good, and the minor parts were well represented. I confess that I was not prepared to find Verdi so much influenced by the later writings of Wagner; but, to my surprise, I found, especially in the introduction and in the first Act, many points and passages that were undoubtedly suggested by the "Meister-singer;" and Verdi has never before this tried to be so interesting as regards his counterpoint and instrumentation. The latter is, with few exceptions, very masterly, and sometimes quite novel. The ballet music is most charming and the frequent introduction of real Eastern themes gives to the whole an original colouring. I should certainly rejoice to see this work accepted at one of the Italian Operas in London, as it contains much that is worth hearing.

On the following day we had the chance of hearing "Lohengrin." The performance on the whole lacked finish, but some passages were given with great power,—for instance the arrival of the Swan in the first Act, and the grand scene of Friedrich and Ortrud, finishing with that wonderful unison in F sharp minor.

Two days after that we were fortunate enough to hear Schumann's only Opera, "Genoveva," of which the Overture is familiar to concert-goers. This was given with more care than "Lohengrin," and the splendid acting of Mdme. Dustmann, as Genoveva, and of M. Adams, as Golo, will not soon be forgotten by us. The Opera contains some magnificent music, especially in the third Act, where there is an incantation scene, which is a masterpiece of musical composition and most impressive also in its dramatic aspect. On the whole, however, I must state (though being an humble and ardent admirer of Schumann) that there is a certain want of plastic repose in the Opera, and that the hearer has more the impression of listening to an interesting Cantata than to an Opera. The last act especially lacks all the qualities which one expects in a dramatic Opera, and that which should be the climax, namely, the finding of Genoveva by her husband, is, to my mind at least, too contemplative and too tame. Yet I feel grateful for my good fortune which enabled me to hear this noble work (for such it is nevertheless, as Schumann had only noble thoughts), and particularly as there is but little chance of our hearing this Opera in England.

Your readers will agree with me when I say that my friend and I were very fortunate in hearing, in the space of a fortnight, the works I have mentioned; and I trust that our lucky star will accompany all those of your readers who may feel inclined to set out for a similar tour. Should it happen to be later in the season, their chances will be still better than ours, and they will also come in for concerts, both in Munich and Vienna.

"ARRANGEMENTS."

BY HENRY C. LUNN.

It will perhaps scarcely be credited that I once saw the Overture to "Der Freischütz" arranged for two guitars. I have much pleasure in adding that I did not hear it; but that such atrocities are perpetrated is a fact which will be affirmed by all who have ever mixed in what may be called the Bohemian world of art. Persons who play a little or sing a little conceive that they have as much right to be catered for as those who have devoted their best energies to music in its most intellectual aspect; and no doubt the enthusiastic amateur who attempted to play the Overture to "Zauberflöte" as a solo upon the flute believed that he was advancing a step beyond his musical friends, who contented themselves, as a rule, with trashy Operatic Fantasias. In my very young days I have a distinct recollection of what were termed "musical evenings," the chief peculiarity in which was that none of the guests were at all musical. This may seem paradoxical; but the truth is that the lady of the house had a firm reliance upon the value of those natural gifts which she said cultivation only destroyed. The consequence was that the vocal and instrumental compositions which were performed, although utterly unlike those given by trained artists, had a certain attraction to a company where players and listeners were on a perfect equality of ignorance. Many there were amongst those assembled on these occasions who had real qualifications for the art, and who might, with careful teaching, have become excellent musicians; but the rising generation at this time had not been encouraged in the belief that music was as much a necessity as reading; and the fathers and mothers of the day had not shaken off the creed that playing and singing were expensive accomplishments which unfitted young people for the active duties of life. Pianofortes were only very gradually creeping into the houses of the middle classes, and many of these were carefully kept locked for fear anybody should deteriorate their value by playing upon them. It may be imagined that, under these circumstances, an extempore concert was, as I have said, suited only for those who brought little or no musical knowledge to the entertainment. A young lady would, perhaps, play some well-known airs, with an indescribable bass, which she took great credit for, as being entirely her own: occasionally some variations upon these themes would be ventured upon, which, if they did not amuse the company, at least but rarely interrupted the conversation. The solo vocal music by the ladies was so interlarded with shakes, turns and embellishments, that it was difficult indeed to discover what airs formed the groundwork for these flourishes; but in numerous cases the pure and fresh voices of the untrained singers spoke with more truthful earnestness to the hearts of the listeners than many I have since heard in a public concert-room. Of course the sterner sex (as was the custom in these days) treated music with the utmost contempt, as a trifling amusement only suited for school-girls; but some young men were occasionally prevailed upon to sing a "good song," the chorus to which usually enlisted the entire strength of the company, the untutored noise being tolerably endurable, save when some ambitious individual insisted upon what he called "harmonising." The vocal portion of the evening usually concluded with a song from the host, who, after commencing in a key a great deal too low, tried again in one a great deal too high, and eventually settled in a pitch which

utterly prevented the possibility of his singing three consecutive notes in tune.

Now it will no doubt be said by many that such untought amateurs as I have described have passed away; but those who dive beneath the surface will see that they still exist, although in a transitional state. True, they have felt the force of the musical educational movement which has steadily progressed for so many years, but "a little knowledge is a dangerous thing;" and, failing to reach true art, yet dissatisfied with their former ignorance, they effect a compromise, and content themselves with "arrangements." Do we not see in the programmes of "Penny Readings," for instance, Mendelssohn's Concerto in G minor appear, and does it not turn out to be a hash formed by bits of the movements, with a little seasoning added by the musical cook? Do we not hear at private parties choruses turned into songs, and songs into choruses; movements from Beethoven's Symphonies taken as subjects for ballads, and other distortions from original works, which could only be tolerated by listeners whose artistic feeling is not sensitive enough to experience a shock at such desecrations? Have not words been put to Mendelssohn's songs *without* words, and have not these exquisite little gems been published in a so-called sacred collection, with symphonies patched on in various parts by the arranger? Do we not see an "arrangement" of a movement from a Symphony, which is *not* the movement at all, but only just as much of it as may be thought will sell to amateurs who know no better? Yes, the young lady who plays her own bass and variations, and the gentleman who sings a "good song," are still amongst us; but they call themselves musicians now; and, although illumined with but the faintest glimmer of the divine light of art, they fancy that they are basking in the full mid-day sun.

Everybody knows that wherever there is a demand there will be a supply; and there can be no wonder, therefore, that as long as these half-formed artists abound, they will be well provided for. But is it not somewhat criminal to allow such garbled versions of standard works to grow up around us without a word of discontent? Musicians, of course, do not want them; but apathy on the subject becomes selfishness; for it is the duty of all who would aid the progress of art not only to pass by such productions themselves, but to use their best endeavours to prevent others from purchasing them, by leading them to an appreciation of the true works of art and exposing those which are false. When professors teach them without a murmur, and critics review them without a protest, a positive harm is done, for this tacit recognition of their claims is accepted as a proof that, although manufactured for amateurs, they are not unwelcome to artists, and thus they flourish by the patronage of one class and the toleration of another. If those who hold the educational power within their grasp would but be true to themselves and their art, such "arrangements" as I have mentioned would be speedily banished from our drawing-rooms; for, to the credit of many who perform these works, I may say, from positive experience, that, like children, who cling to a love for their nursery tales, they do so from ignorance of the real treasures in art which lie ready for them outside their prison walls.

THE excitement in Worcester consequent upon the refusal of the Dean and Chapter to grant the use of the Cathedral for the Festival of the Three Choirs,

which should, in turn, have taken place there during the present year, still continues; and—from the determined attitude of those who assume that possession is, in this case, even more than “nine points” of the law—it appears not likely to subside. Meetings have been held, and conferences with the small opposing clerical body have taken place, but without effect; the latest news being that a petition to the Queen has been presented, with the hope of inducing her to persuade the Dean and Chapter to listen to the voice of the majority upon a matter so important, not only to sacred musical art, but to the Charity for the benefit of which these Festivals were instituted. Meanwhile we cannot but express surprise at the bland manner in which the three Choirs, after having had an effectual stop put to the continuance of the Festival in the old form, have been requested to aid in establishing the new. Turning a person out of the home which for years he has occupied with honour to himself and all around him, may be one of those periodical exercises of despotic authority which it is better to bear with fortitude; but to call upon his best and truest friends to help in getting the house ready for another is an experiment which even a Dean and Chapter can hardly hope to prove successful.

It is a trite saying that we are often not aware of what is passing immediately around us. A striking illustration of this has just occurred. We have in our time become acquainted with much music written for the service of the Church by modern composers, and thought that we knew the names of all those most widely celebrated for the production of works of this class; but we find, by a paragraph in a contemporary, that the most eminent person in this branch of the art is Thomas Lloyd Fowle, Doctor of Music and Master of Arts, of Eastgate, Winchester, and that so popular are his sacred compositions that he is styled “The People’s Musician.” Considering that 2,000 persons have signed a petition to the Premier urging him to grant a pension from the Civil Service List to Dr. Fowle, we should be sorry if our ignorance of his seemingly well-known appellation were extended to those who have the power of granting the prayer of this petition; but when we find that his two thousand admirers express their opinion that “the said T. L. Fowle has done more for church music for country choirs than any man living,” we cannot help thinking that the names of a few others who have done something for church music will immediately be called to mind, and so effectually displace this people’s idol as to make him pray to be delivered from his friends in future.

THE opening of the new Opera House in Paris, which took place on the 5th ult., is more an event to be chronicled in the pages of the “Builder” than in those of a musical journal, for the performance was shorn of its attraction by the absence of Madame Nilsson and M. Faure, and the programme was made up of shreds and patches. If only as a curiosity, however, it deserves to be recorded: Overture, “Masaniello,” first and second acts of “La Juive,” Overture, “William Tell,” Blessing of the Daggers in “The Huguenots,” and second act of the Ballet, “La Source.” The admiration with which the Parisians regarded the Lord Mayor of London and the Sheriffs, who were present on the occasion by express invitation, is of course exceedingly gratifying; and as the great City Potentate told the President, on his arrival in the French Capital, that the Corporation of London always desired to be foremost in fostering the progress of art, we may presume that he effectually

represented the many eminent English musicians who were *not* invited.

WE are glad to say that our favourite English Contralto, Madame Patey, has achieved a success in Paris which will no doubt render her services for future performances of Oratorio in the French Capital as necessary as they have long been considered in London. All the Parisian papers in commenting upon her singing in the “Messiah,” have dwelt in glowing terms upon that beauty of voice and purity of style which have gained for her in England the highest place as an exponent of sacred music. *Le Ménestrel*, after briefly recording her many triumphs in London and at the Provincial Festivals, compares her voice with that of Albani, and expresses surprise at the perfect manner in which she pronounces the French language. In the air “Il garde ses ouailles” (“He shall feed His flock”) she created an extraordinary effect, and elicited an encore which it was impossible to resist. “C’était, on peut le dire” (continues *Le Ménestrel*) “toute une révélation,” a genuine expression of feeling which we will not destroy the force of by translating.

CRYSTAL PALACE.

AT the concert of the 16th ult. (the first after the Christmas vacation) Rubinstein’s Overture to his Opera, “Dimitri Dostkoi,” was the novelty; but we question whether a work so disconnected and diffuse in treatment can enlist the sympathies of those who at the same performance have Beethoven’s Symphony in A, and even Mendelssohn’s juvenile Overture, “The Wedding of Camacho,” placed before them. Schumann’s Pianoforte Concerto in A was on the whole well played by Mr. Oscar Beringer; his style, however, being perhaps more acceptable to those who are more sympathetic than ourselves with the “higher development” school. The vocalists were Mr. E. Lloyd and Miss Sophie Lowe. On the 23rd ult. Herr Wilhelmj played Mendelssohn’s Violin Concerto with an effect quite equal to that which he created on the Thursday previous in the same work at the Royal Albert Hall Concerts. A feature in the programme was the first appearance here of Madlle. Johanna Levier, who gave an Aria from Mozart’s “Zauberflöte” and two of Mendelssohn’s *Lieder* with that charm of voice and style which secured for her the good opinion of all competent judges the first time she was heard in this country at the Royal Albert Hall. Mr. Sims Reeves, who never was in finer voice, delighted everybody by his exquisite singing; and amongst the orchestral pieces a welcome item was the Symphony in G minor of Sir Sterndale Bennett, a work which we are glad to see making its way to the fame it deserves. Mr. Manns conducted the concerts with his usual efficiency.

ROYAL ALBERT HALL CONCERTS.

THE new series of these concerts commenced on the 21st ult., with a band increased and improved, and a programme, both of vocal and instrumental music, in the highest degree attractive. The quality of the orchestra was fairly and successfully tested in the Overture to “Guillaume Tell,” Beethoven’s “Pastoral Symphony,” G. A. Macfarren’s Overture to “St. John the Baptist” and Wagner’s “Kaiser-Marsch,” all of which, under the intelligent conductorship of Mr. Barnby, were finely played, the “Pastoral Symphony,” indeed, being rendered with a precision and variety of colouring which reflected the utmost credit upon all concerned. The re-appearance of Herr Wilhelmj, the eminent violinist, was an event of much interest, and his performance fully proved his right to take rank amongst the most accomplished artists of the day. His reading of Mendelssohn’s Concerto was in every respect thoroughly satisfactory. The first movement—which is, in our opinion too often hurried through, even by the greatest violinists—was given with a steadiness and perfect command of every

passage impossible to be too highly praised; the *Andante* displayed to the utmost advantage the performer's purity of tone and delicacy of phrasing; and the *Finale*, although full of vivacity, was not too impulsive to allow of every note being heard, and every point of the orchestral accompaniment being clearly and intelligibly understood. The applause with which Herr Wilhelmj was greeted at the conclusion of the Concerto could not be controlled until he had re-appeared on the platform to bow his acknowledgments. In the second part of the concert he played a "Romance" and paraphrase of a "Larghetto" by Chopin, the latter of which pleased so much as to be re-demanded. Madlle. Johanna Levier sang with infinite refinement of feeling and dramatic effect, Rossini's "Sombre forêt," Mendelssohn's "Zuleika," and Schubert's "Wohin," the latter song being enthusiastically encored. Unfortunately Mr. Sims Reeves was prevented, by indisposition, from appearing, and his place was supplied by Signor Fabrini (who happened to be in the Hall), "Adelaide," one of the songs set down for Mr. Reeves, being rendered with much feeling and judgment, and Mendelssohn's "If with all your hearts" receiving the utmost justice from an artist who, had he even been less competent for the task, well deserved the thanks of the audience. Mr. Randegger presided with his usual ability at the pianoforte. On Tuesday the 26th ult. an exceptionally fine performance of Handel's "Israel in Egypt" was given. The principal artists, Madlle. Johanna Levier, Miss Katharine Poyntz, Miss Sterling, and Signor Fabrini (who again replaced Mr. Sims Reeves) sang with considerable success, Madlle. Levier exhibiting great breadth of style in the air "Thou didst blow." To the chorus, however, must fairly be awarded the honours of the evening, several of the great choral numbers having been redemanded. Mr. Barnby, however, wisely refused to accede to these demands, which in the instance of "The Lord is a man of war," finely sung by the male voices of the choir, were so persistent as to render it difficult to proceed with the performance. Dr. Stainer played the organ part to the Oratorio with marked ability, and the excellent additional accompaniments by Mr. Macfarren received full justice from the large and thoroughly efficient band. A feature of notable interest was the organ performance of M. Guilmant, the talented organist of La Trinité, Paris, whose rendering of Bach's Toccata and Fuga in D minor and an improvisation on some of Handel's airs, was fully appreciated by the large audience. The next Orchestral Concert will take place on Tuesday, the 2nd inst., when several important Orchestral pieces (notably Mendelssohn's Italian Symphony) will be performed. Herr Wilhelmj is to play a Concerto by F. Hégar, for the first time, and his own arrangements of Wagner's "Albumblatt," and Chopin's "Notturmo." Madlle. Johanna Levier and Mr. Sims Reeves are to be the vocalists. The Concert will be conducted, as usual, by Mr. Barnby.

A PERFORMANCE of Mr. G. A. Macfarren's Oratorio, "St. John the Baptist," was given by the Brixton Choral Society at the Angell Town Institution on the 18th ult., before a large audience. Presuming that a work depending for its effect so much upon orchestral colouring can be satisfactorily represented, with the accompaniment of a pianoforte and small organ, there can be no doubt that, although the instruments might have been of a higher character, and at least in tune, the performers—Mr. James Coward, and Mr. J. G. Boardman—could scarcely have been better selected. For the choral portion of the Oratorio we have every praise: the members of the choir had evidently been well drilled, and sang throughout with an appreciation of the author's meaning which reflected the highest credit upon themselves and their conductor, Mr. William Lemare. Many of the choruses were finely given—especially "Behold I will send My messenger," "My soul, praise the Lord," and the *Finale*, "What went you out in the wilderness for to see"—the balance of tone being excellently preserved; and in indeed save an occasional irresolution in the "Dialogue" choruses, there was scarcely a weak point. Mr. Thurley Beale, in the trying music of the Baptist, achieved a success which should nerve him to renewed exertion, for if he continue to sing as he did on this occasion he may

confidently hope to occupy the highest place in his profession. Not only in voice, precision and clearness of enunciation was he everything that could be desired, but his delivery of the many eloquent recitatives with which the Oratorio abounds was marked by an intelligent perception of the text and a declamatory power which secured the most enthusiastic demonstrations of applause at the conclusion of every piece. Madame A. Barnett, as the Narrator, had an arduous task, for her music is not of that telling quality which ensures the sympathy of an audience; but she acquitted herself admirably, her fine voice and well trained method of delivery eliciting the warmest marks of approbation. Miss Arthur has a good soprano voice, but is not yet qualified to attack the florid song, "I rejoice in my youth:" a good word must however, be said for Mr. John Williams, who gave the music of *Herod* with much effect, betraying nevertheless, an occasional tendency to force a voice which appeared to us by no means to require any such undue effort. In so small a concert-room as that at the Angell Town Institution we can scarcely perhaps expect that everybody shall be comfortably seated; but we confess to have been surprised to find that we were placed just inside the door (with a knowledge that we should have been placed *outside*, had we been a few minutes later), considering that we had received a communication, said to be "by order," stating that "special arrangements would be made for the accommodation of members of the press."

THE Services at St. Anne's Church, Dean Street, Soho, will, we are informed, present during the coming season of Lent some features of considerable interest to lovers of Church Music. As in former years the Passion Music of Bach (according to St. John) will be used several times before Easter with an accompaniment of orchestra, harp and organ. In addition to this it is intended to introduce every Sunday evening during Lent, in place of the Anthem, Bach's Cantata "God's time is the best" (*Gottes zeit ist die allerbeste zeit*), a work which is generally regarded as scarcely inferior to the various settings of the "Passion." This, as well as other portions of the service, will be accompanied by an orchestra.

WE are glad to find that at a recent meeting of the Stewards of the late Gloucester Festival, it was decided to hand over a third of the collections at the doors to the Worcester Charity. Unquestionably it would have been better had the refusal of the Dean and Chapter to grant the use of the Cathedral for the meeting in this year, been made known before the last Gloucester Festival; but as the money taken on the occasion was understood to be for the benefit of the widows and orphans of the three dioceses, it would scarcely have been legal to appropriate any portion of it for other purposes.

THE Revd. Henry East Havergal, vicar of Cople, Bedford, whose death occurred during the past month, was one of the most enthusiastic and earnest of the musical clergy. A graduate of New College, Oxford, he was afterwards Chaplain both to this College and Christchurch; but on accepting the appointment at Cople, he devoted himself to the duties of his new office and the general improvement of music in the village and neighbourhood. He built an F organ, with his own hands, for the church, upon which he played during divine service, and also constructed for his use, a chiming apparatus, so that he became organist, bell-ringer and parson. He was the conductor of a Musical Society at Bedford; and it may be mentioned, in proof of his love for music, that in a trial of Dr. Crotch's Oratorio, "Palestine," he played the double bass and sang the alto part in the choruses at the same time. Before quitting Oxford, Mr. Havergal published two editions of George Wither's "Hymns of the Church," a copy of Tallis's pieces, from the MS., and several other musical works.

MESSRS. NOVELLO are about to issue an octavo edition of Graun's "Death of Jesus" (*Der tod Jesu*) which will we are sure be received with satisfaction by those—and they are many—who consider that this fine work has hitherto been treated with unmerited neglect.

A CONCERT in aid of the funds of St. Mary-the-Less, Lambeth, was held on the 18th ult., in the School-room in connection with the Church, under the direction of Madame Liebe Konss. An excellent programme was provided, the most successful pieces being the quartett "Sancta Mater" (Rossini) well rendered by Miss Clara Perry, Madame Konss, Mr. Oakland, and Mr. Newton Baylis; "O lovely peace," by Miss Kate Meed and Madame Konss, "With verdure clad" by Miss Clara Perry (a pupil of Madame Konss), and the trio "My lady the countess," excellently given by Miss Perry, Miss Mead, and Madame Konss, and enthusiastically encored. The programme included a violin solo, and several glees. The accompanists were Madame Konss and Mr. Albrecht.

ONE more link with a bygone musical age has passed away in the person of Mr. J. G. Waetzig, who died on the 20th ult., at the age of 84. The deceased gentleman was for 22 years a member of the private band of their late Majesties George IV. and William IV., and 12 years director of the band of H. M. 2nd Regiment of Life Guards. An enthusiast in his art, Mr. Waetzig was never so happy as when relating the reminiscences of his musical career; and his genial and sympathetic nature not only endeared him to a large circle of friends, but enabled him to pass the latter years of his life in that tranquillity and repose which he had so legitimately earned.

MR. RIDLEY PRENTICE recently gave a concert at the Alexandra Hall, Blackheath, which was very successful. The vocalists were Miss Edith Wynne, Miss Alice Barnett, and Mr. Henry Guy. Violin, Mr. H. Holmes; accompanist, Mr. H. Parker. Mr. Prentice played a Prelude and Fugue by Mendelssohn, and joined Mr. Holmes in a Sonata by Schumann. The above named vocalists gave great satisfaction in their several pieces.

ON the Feast of the Epiphany a special Service was held in St. George's Church, Bloomsbury, in aid of the Benevolent Fund of the College of Organists. For the Anthem the greater part of Bach's "Christmas Oratorio" was given, the solos being sustained by boys of the Chapel Royal, Windsor; Mr. Burgess Perry, alto; Messrs. Stedman and Hunt, tenors; and Messrs. Musgrave and Briggs, basses. The Choir contained many leading members of the different London choirs, and the music was very effectively rendered. Mr. Warwick Jordan conducted, and Mr. E. H. Turpin, who is to be congratulated upon his successful organization of the service, accompanied.

It is with much regret that we record the death of Mr. John Henry Griesbach, which took place after a painful illness, on the 9th ult. Mr. Griesbach was well known, not only as an accomplished musician, but as a cultivated man of science; and he has left one work upon the art which he chiefly devoted himself to, entitled an "Analysis of Musical Sounds," which shows much acuteness and power.

WE regret to learn that Sir W. Sterndale Bennett, who has been indisposed for some time, was seized with serious illness on Friday last, and that the medical men who are attending him, Sir W. Gull, Dr. King, and Mr. Forbes, consider the symptoms of a nature to cause grave anxiety.

A CHORAL SERVICE was held in Greville Place Church, Boundary Road, on Wednesday, 30th December, by the St. John's Wood and Kilburn Choral Association, when the "Messiah" was performed. The choruses were fairly rendered, and the solos were sung by Mrs. Sharp, Miss Callard, Messrs. Robinson, Simpson, Lewis, and Morant. Mr. Sharp conducted and accompanied on the organ. "Judas Maccabæus" is in rehearsal.

THE concert of the St. George's Glee Union on the 8th ult. was miscellaneous, consisting of Glees and Songs—the most successful of which were the "Christmas Madrigal" "The Blue Bells," "For the New Year," and "Blow, blow, thou winter wind." The instrumentalists were Master Frank Augarde (violin), and Miss Julia Augarde (pianoforte), the latter of whom gained an encore for Mendelssohn's "Andante and Rondo Capriccioso;" and the vocalists, Miss Janet King, Miss Bessie Spear, Mrs. Allen, Mrs. Webster, Mr. Beaumont, and Mr. Harvey. Mr. Garside conducted, assisted in the second part by Mr. J. A. Stock.

THE result of the Christmas examinations held by the Church Choral Society and College of Church Music, London, is as follows:—*Senior Choral Fellows*: M. Birket Foster, Jesus College, Cambridge (by competition); W. H. Birch, Ch.F., Amersham Hall School, Reading. *Choral Fellow*: F. G. Cole, St. Mary's, Staines. *Choral Associates*: (2nd class), J. W. Wilson, Junr., Holy Trinity, Upper Tooting; (3rd class), G. H. L. Edwards, Poplar. *Harmony Prizeman*, F. G. Cole, St. Mary's, Staines. *Examiners*:—Section *a*, the Warden and H. J. Stark, S.C.F.; Section *b*, J. Gordon Saunders, Mus. B., Oxon., S.C.F.; Section *c*, Walter H. Sangster, Mus. B., Oxon., S.C.F.; Section *d*, Edward Dearle, Mus.D., Cantab.; Registrar, W. J. Jennings, B.A., Cantab., S.C.F.

ON the 13th ult., a concert was given in the large School-room of Chelsea Congregational Church, by Miss Mary Johnson, Fell. Coll. Org. (Organist of the Church), in aid of the Debt Liquidation Fund. Miss Maria Langley and Mr. Alfred Rutland were the vocalists. A feature at the concert was the appearance of Madlle. Franziska Friese (of Berlin) as solo violinist, and Herr H. Völlmar as solo pianist, both of whom met with the most enthusiastic reception, their performance of movements from the "Kreutzer Sonata" (Beethoven) being encored. A choir of forty voices, conducted by Mr. H. Evans, sang some part-songs with good effect. There was a large audience, and the concert was most successful.

REVIEWS.

NOVELLO, EWER AND CO.

A Morning, Communion, and Evening Service, in E flat, composed by John Stainer.

THE latter portion of this comprehensive work has been some while before the world in a larger and more expensive edition. It is now continued, so to speak, backwards, and the whole presented in an octavo form. Terms of the highest praise are due to the composition, which is an honour to the author and to church music; and if in the following remarks exception be taken to some points, it will be in matters of taste rather than of judgment, and in deference to a writer who proves his title to think for himself.

We marvel, for instance, at the seemingly cross reading which illustrates the "crying of all the earth," "the Heavens and all the Powers therein," "all Angels," and the "Cherubin and Seraphin," by a pianissimo passage in the Te Deum, and we wonder too at the repetition of the same idea in the Sanctus. In the latter instance, there is of course the consideration of the feelings of the communicants, which, at the moment, must be entirely subdued, though the persons are exhorted to join in the celestial song; but this cannot be the case in the Canticle, where the statement is made of the full-toned adoration of the many-voiced choir. The conception is not new; but it scarcely gains propriety by long standing. It is a happy application of the powerful effect of a remote modulation, to change the key from E flat into D, at the passage beginning "Holy," separating thus the song itself from the description of its "continual" vociferation; the same device is employed to suggest a burst of sublime radiance when St. Stephen sees the heavens open during his address in the judgment hall, in St. Paul; and this was anticipated in the sestet in Don Giovanni, where Donna Anna and Don Ottavio, with torches, enter the dark courtyard of the lady's mansion; and all three instances present the same two keys in the embodiment of the analogous purpose,—how curious are the coincidences of thought in different artists! The fitness is beyond our recognition, however, of the perseverance in the same remote key from the original, in the relation of the united praise of the Apostles, the Prophets, the Martyrs and the holy Church, who, being all mundane, might well have their laudations distinguished in tone from those of the higher world, as one may believe them to be distinct in personality. Again, it seems curious that the word "God," and the first syllable

of "Sabaoth," should be set to the extremest of discords, the diminished 3rd, which is most rarely used by the best masters, and then to express the contraction of the heart in keenest anguish, a feeling as stifled or compressed as is the very narrow interval that characterises the harmony. The successive Solos for treble and bass, to the passages referring to the Incarnation are charmingly melodious; and the re-entry of the chorus at "Thou sittest at the right hand," is graphically true to the situation. The good effect is questionable of the full close in the original key of the piece, prior to the words "Day by day," and the digression at this place into a new tonality, since it suggests a conclusion where a fresh section of the hymn is about to begin. The recurrence of the opening theme as set to the final sentence, gives musical completeness to the work.

A very grand setting of the Benedictus, again and again calls forth admiration. The reiteration of the word "Blessed" by the three upper voices while the basses proceed with the text, is powerful and highly suggestive. To pass over many another incident of interest, let us note with pleasure the two passages for unaccompanied voices, "In holiness and righteousness," "and to guide our feet," which make a capital variety in the generally prevailing quality of tone, and are very attractive in themselves. We cannot like, although it has the precedent of Handel, the effect of the consecutive 7ths, between the outside parts, $\text{D}^{\flat} \text{A}^{\flat} \text{G}$ nor of the violent false relation between the bottom note of the one and the top note of the other chord, page 22, score 3, bar 3; it is difficult to comprehend how ears that must be most sensitive, can train themselves to accept and doubtless to admire a progression that is against all rule, and, to our feeling, against all relish; but, on the other hand, no reverence for Handel's acknowledged greatness nor respect for the merit we are delighted to acknowledge in Dr. Stainer, can induce us to let the point pass without a protest. A like passage occurs at page 41, score 2, bar 3, $\text{C}^{\flat} \text{B}$ $\text{D}^{\flat} \text{C}$, and the effect improves not by repetition.

Here is also a setting of the alternative Cantic, Jubilate Deo; joyous indeed is its prominent character, and the felicitous conception is not better than the music in which this is expressed. A strain for the solo voices or for a semi-chorus, "for the Lord is gracious," is singularly attractive, and remains in the memory when the whole piece is ended. The appropriation of the "Glory" from the preceding number is an economy of invention for which we should not have given the composer credit, who, if he love his art, should delight in its exercise; it is often a good device for connecting several pieces in the Service, to repeat the music set to this always recurring doxology; but as the present piece is never sung on the same occasion as the Benedictus, the device has no such application in the instance before us. The music has its merit, the effective amplification of "As it was in the beginning," especially.

The Communion Service opens with an Introit, "Jesus said to His disciples," which pleases us beyond any other portion of the work. It is melodious throughout, and so delicately harmonized as constantly to charm but never startle the ear. A change of measure at the words "I am the head," varies the interest. Supposing this to be performed in the continuation of the Morning Service—as is commonly the case with what the compilers of our Liturgy designed for a separate occasion—there will be a pleasant relief in its being cast in the key of G, from the sound of E flat in which the previous pieces are set.

There are two versions of the Kyrie; one, in case the minister intone the Commandments on the key note of the Introit, begins in C minor; the other, in case he prefer to sing B flat, is in the key of E flat throughout; both are admirable for the purpose. There is music also for the exclamations before and after the Gospel, and for the responses to the minister's exhortation, "Lift up your hearts," the highest praise of which is that it is entirely unobtrusive.

The Credo is a capital piece of music, throughout which every word has its thoughtful treatment. The recurrence of the first phrase, when the declaration of belief precedes a later article, is a point for notice; so too is the mysterious

harmony to the word "invisible," and the attributes of the Second Person are powerfully enunciated. The tenor Solo intermixed with chorus, "Who for us men," is a distinct feature, not in this number only, but in the entire work. The separation of the organ-part from those given to the voices, is to produce a twofold effect; not merely to enrich the vocal sound, the repetition of the quavers throws out the sustained note of the singers in prominent relief, and we have thus an appropriation of orchestral use that is fully appropriate to the modern organ and most successfully applied in the movement under notice. The composer's favourite consecution of 7ths, aggravated by false relation, occurs with glaring prominence on the words "the quick and the dead;" we can understand his thirst for extraordinary means to render this truly extraordinary text, but we cannot applaud his choice.

Despite the Rubrick "Then shall the Priest * * * saying one or more of these sentences," our composer has, following the growing custom of the day, set five of the passages that accompany the gathering of the offertory, precluding thus, by the singing of the choir, the "saying" of the minister. Our province is not to dispute the deviation from Prayer Book direction, but to admire the series of musical gems of which the grouping is as meritorious as are the several brief pieces. Their effect is diversified by difference of vocal distribution, and by variety of key, and there can be no question of its unbroken charm.

We have already alluded to the reading adopted for the Sanctus. The idea of mystery, of a sense apart from earthly feelings, is carried we think to its very extreme in the digression into the key of E natural, at "heaven and earth are full," and the sudden return into E flat, at "Glory be to Thee." It is by such extravagant means as this that M. Gounod desecrates the church, carrying not dramatic, but theatrical effects into the temple, and his is an example, in the case in question, that might well be shunned by all writers of worship music. Assuming that extreme transitions may fittingly be used to denote extreme changes of expression, the present must still be out of place, since the purport of the text is unchanged, and, although the modulation be ingenious and imposing, its situation is to be considered, as much as its technical merit.

Another capital piece is the Gloria in excelsis, and a worthy termination to the setting of the entire Office. It is cleverly restrained within desirable conciseness for Anglican use, and yet no point in the text is without musical illustration. Were we to single out passages for praise, this might appear to disparage other portions, so we dismiss it rather with this general commendation.

The already known Service for the evening is not equal in merit to the other two. In the Magnificat, there is a graceful strain at "For His mercy is on them," which would have been more perspicuous had the bars been differently divided, so that the phrase began on the third instead of the first of the bar. In the Nunc dimittis, the same music is set to the Doxology as in the preceding piece, which plan, as these two canticles will mostly be sung on the same occasion, materially affects the impression on the hearers, and so has a different result from the double employment of another setting before noticed.

The composer has a tendency against which we would warn the admirers, who must be very many, of this excellent work. It is to confound the two keys which unfortunately bear the same signature, such as E flat and C minor, by introducing the dominant harmony of the latter in a phrase which is all else in the former key. We have freely stated this and other discrepancies between the author's views and our own, in exception from our general praise of the work, as much to prove the sincerity of this praise as the care with which we have considered the entire production. It argues well for the future of our cathedral music, that a composition needing the nicety in performance which this demands, has acceptance, and we hope it may be succeeded by others of the same order.

"I will mention the loving-kindnesses." Anthem for Easter (tenor solo and chorus). Composed by Arthur Sullivan.

SOME passages from the sixty-third chapter of Isaiah are

ingeniously selected, as prophetically referring to the Redeemer, for the text of this Easter Anthem, rather than repeating any of the well-worn passages in the Gospel. The piece opens in G with a rhythmical movement, of which the successive strains are announced by the solo voice and repeated by the full choir, and, after a while, the two are effectively combined. A transitional movement of a declamatory character follows, "So didst Thou lead Thy people," in which the boys' voices and the men's are employed alternately. Lastly, there is a spirited allegro in E, for the entire chorus, "Thou, O Lord, art our Father."

With regard to the letter of the Rev. E. Young, in our present issue, let it be observed that, although the effect may be agreeable of varying the key in the different numbers of a Service, the beginning and ending a single piece in different keys, as in the case before us, is an entirely different matter, and this we are less disposed and indeed less able to advocate. The case is not without precedent, however, as in several operatic instances, and in the overture to Mendelssohn's "Athalia"; so it must remain, for the present, one of taste more than of law, for there is example on one side of the question to balance precept on the other. The close, to us unsatisfactory, in another key from that of the opening, is not the only sign of the anthem having been written in haste—the direct octaves between the outside parts, D G, that introduce the voice, and the harsh progression from augmented 6th to 7th, $\begin{smallmatrix} \#E & \#E \\ G & \#F \end{smallmatrix}$, that occurs twice on page

3, are others—and, with all his experience, and with all his deserved success, even the gifted author of the "Light of the World" should not despise the care that is indispensable to less fortunate writers. These points of objection may be to be found in the music of long established masters, and such music may be cited as precedent; it is to prevent the citation of the present instance as precedent for writers of less repute than Mr. Sullivan, that our objections are stated; a good thing needs no precedent, and every time a questionable one is repeated strengthens the claim to its use by musicians of secondary merit. The work illustrates the tendency of the age to introduce the sentimental harmonies of modern use into music for the Church, a tendency that we are indisposed to support. Granted, that the same privilege should belong to our contemporaries as to their predecessors from generation to generation, of employing the same style in their sacred as in their secular productions; it is yet to be argued that in the manner of treating one class of subjects, such levity is not inappropriate as is incompatible with the other, and such gravity is not indispensable as should be the first essential in what is designed to assist a people's worship. It is because of our author's merited eminence in general esteem, that this protest is offered here, since what is done by a musician of his distinction is liable to be quoted as an authority, and its bearing on the future of the art needs therefore careful consideration.

Short Voluntaries for the Organ, arranged by John Hiles
Vol. 4.

This volume of 180 pages concludes a work of great practical use to church organists. Its contents are selected from the works of J. André, A. W. Bach, J. S. Bach, J. Barnby, E. Batiste, J. Battishill, Beethoven, Sir J. Benedict, A. P. F. Boëly, Oscar Bolck, Carissimi, J. B. Cramer, Dr. Crotch, Dussek, Dr. Garrett, Gluck, Sir J. Goss, Ch. Gounod, Handel, Hasse, Haydn, Dr. H. Hiles, Dr. F. Hiller, E. J. Hopkins, Kalkbrenner, R. Keiser, Max Keller, Koseluch, Lefebure-Wély, Rev. H. F. Limpus, Dr. J. Mendel, Mendelssohn, G. Merkel, Mozart, Rameau, C. Reinthaler, W. Russell, F. Schneider, Schubert, Spohr, Dr. Stainer, A. S. Sullivan, E. H. Thorne, W. Walond, Dr. S. S. Wesley, and, we presume, the editor himself, to whom we ascribe the two Voluntaries which appear anonymously. They consist of German Chorales, English Hymn-tunes, Bourrées, Choruses from oratorios, Songs from operas, movements from symphonies and sonatas, offertories and other pieces. With reference to the word "short" in the title, it is expressly stated that no piece in

the collection "is of longer duration than four minutes." To bring them within this limitation, many are considerably compressed; of some, for instance, the opening strain only is given, and the beginning and end of others. Among the more attractive pieces are several from Mr. Barnby's *Rebekah*, a charming hymn by Mr. E. H. Thorne, some movements by composers whose names are better known than their music, and about whom folks are naturally curious, some compressions from the "Athalia," the "Lauda Sion," "Italian Symphony," the "Christmas Pieces," and the "Songs without words" by Mendelssohn, and two delicious numbers from the "Fair Maid of the Mill" by Schubert. For players who are content to take their meat at another man's carving, this condensing process may be highly serviceable.

The Music composed for Shakspeare's "Midsummer Night's Dream." By F. Mendelssohn Bartholdy.

ALTHOUGH the "Midsummer Night's Dream" can scarcely be separated from the imaginative music with which Mendelssohn has illustrated it by all who have once heard it, the popularity it has hitherto attained in this country is by no means so extensive as it should be. This is owing to two causes. In the first place, not taking its position amongst the "cheap works," in an entire form, amateurs too often content themselves with purchasing detached pieces; and, in the second place, where in schools and private choirs the music has been thought suitable for performance, a question always arises as to the portions of the play which should be read, so as to link the pieces together and preserve the requisite continuity. Both these objections are removed by the publication of the octavo edition now before us; for not only is the whole of the music collected and placed in the right order, but the text of the play which connects the movements is printed precisely as it should be read. By those who prefer the instrumental part for four, instead of two hands, such arrangement can easily be procured; and this edition would then be used exclusively for the vocalists. It would be superfluous to add a word on the excessive beauty of the composition; but we may say that persons who know but little of the music save the Overture and the "Wedding March," will be astonished to find what a mine of wealth this little shilling volume contains.

My Summertime. Ballad. Words by Alfréd E. T. Watson.

The Bells of St. Ethelred. Song. Words by W. Duthie. Composed by J. Barnby.

IN recording our highly favourable opinion upon these two songs, we but endorse the verdict passed upon them by the public at the Royal Albert Hall Concerts, where the first was sung by Mr. Edward Lloyd, and the second by Mr. Whitney. "My Summertime" is a ballad in the truest sense of the word; the melody is extremely vocal, and the harmony obviously written by one who can afford to be simple. The frequent use of lengthened *apoggiaturas* is a characteristic which cannot fail to strike the hearer, but their introduction is invariably in sympathy with the words to which they are allied. Being published in B flat, as well as in the original key, C, the compass is thoroughly within the reach of amateurs, with whom it is certain to become popular. "The Bells of St. Ethelred" has the real ring of the old English legendary song, the monotony of the tonic and dominant harmonies being in excellent keeping with the opening verses of the quaint little poem, and the change to the major giving a brightness to the concluding portion of the song as unexpected as the change from despair to joyfulness of the heroine, Lady Guinivere. In every respect we are inclined to regard this as one of the best of Mr. Barnby's songs which have yet come before us.

Lullaby. Song. Words by Sir Walter Scott. Composed by C. A. Macirone.

THAT Miss Macirone invariably chooses good poetry for her songs is a proof that she does not regard the words as mere pegs to hang her notes upon, and select—as too many do—a melody from her portfolio which will fit the verses. The musical colouring she has given to Scott's well-known little poem, "O hush thee, my babe," is the evident result of much intelligent thought; and we can safely predict for the song a popularity amongst those amateurs whose taste

They have taken away my Lord.

ANTHEM FOR EASTER.

S. John. xx. 13, 15, 16; 1 Cor. xv. 55, 57.

J. STAINER.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 35, Poultry (E.C.) New York: J. L. PETERS, 599, Broadway.

CHORUS.

*Slowly, and with expression.**cres.**dim.*

TREBLE.

ALTO.

TENOR
(See lower).

BASS.

ORGAN.
♩ = 84.*Slowly, and with expression.**cres.**Soft Diapasons.*

They have taken away my Lord, and I know not where they have laid Him.

Be-cause they have ta-ken a - way my Lord, and I know not where they have laid Him.

CHORUS.

Woman, why weepest thou?

Man. 2.

Man. 1.

Sir, if thou have borne Him hence,

CHORUS.

Woman, why weep - est thou? whom seek - est thou?

Man. 2.

Man. 1.

cres. *f* *dim.* *p*

Tell me where thou hast laid Him, Tell me where thou hast laid . . . Him.

cres. *mf* *dim.* *pp rall.* *without Ped.* *Man. 2.*

Joyfully. CHORUS. *ff* *Man. 1.* *Joyfully. = 144.* *ff (Full.)*

Mas - ter! O Death, where is thy sting?

Slow. *pp* *CHORUS.* *ff* *CHORUS.* *ff*

Ma - ry! O Death, where is thy sting?

Ma - ry! O Death, where is thy sting?

O Grave, where is thy vic - to - ry? Thanks be to God,

O Grave, where is thy vic - to - ry? Thanks be to God,

O Grave, where is thy vic - to - ry? Thanks be to God,

O Grave, where is thy vic - to - ry? Thanks be to God,

mf

EASTER ANTHEM.

I WILL MENTION THE LOVING-KINDNESSES. Tenor Solo and Chorus. By ARTHUR SULLIVAN. Vocal score, folio, 2s.; do., 8vo., 6d.
Vocal parts, 6d.

cres. thanks be to God, Hal - le - lu - jah, *cres.* thanks be to God, Who
cres. thanks be to God, Hal - le - lu - jah, *cres.* thanks be to God, Who
cres. thanks be to God, Hal - le - lu - jah, *cres.* thanks be to God, Who
cres. thanks be to God, Hal - le - lu - jah, *cres.* thanks be to God, Who
cres. giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry through our Lord
giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry through our Lord
giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry through our Lord
giv - eth us the vic - to - ry, Who giv - eth us the vic - to - ry through our Lord
fff Je - sus Christ. O Death, where is thy sting? O Death,
fff Je - sus Christ. O Death, where is thy sting?
fff Je - sus Christ. where is thy sting? O Death, where is thy
fff Je - sus. where is thy sting? O Death, where is thy sting?
fff

Ped. fff

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 O GIVE THANKS UNTO THE LORD. Full, 4 voices. By Sir JOHN GOSS. Vocal score, folio, 1s. 6d.; Vocal parts, 1s.

where is thy sting? O Death, O Grave, where is thy
 O where is thy sting? where is thy sting? where is thy
 sting? O . . . Grave, . . where is thy vic - to - ry? where is thy
 O Death, O Grave, where is thy
 vic - to - ry, where is thy vic - to - ry? Thanks be to God, Hal - le -
 vic - to - ry, where is thy vic - to - ry? Thanks be to God, Hal - le -
 vic - to - ry, where is thy vic - to - ry? Thanks be to God, Hal - le -
 vic - to - ry, where is thy vic - to - ry? Thanks be to God, Hal - le -
 - lu - jah, Thanks be to God, Who giv - eth us the vic - to - ry, Who giv - eth us the
 - lu - jah, Thanks be to God, Who giv - eth us the vic - to - ry, Who giv - eth us the
 - lu - jah, Thanks be to God, Who giv - eth us the vic - to - ry, Who giv - eth us the
 - lu - jah, Thanks be to God, Who giv - eth us the vic - to - ry, Who giv - eth us the

mf *cres.* *mf* *cres.* *mf* *cres.* *mf* *cres.*

EASTER ANTHEMS.

BLESSED IS HE WHO COMETH IN THE NAME OF THE LORD. By CH. GOUNOD. Vocal score, folio, 6d.; do., 8vo., 1½d.
 WHY SEEK YE THE LIVING AMONG THE DEAD. Full, 4 voices. By EDWARD J. HOPKINS. Vocal score, folio, 9d.; do., 8vo., 1½d. Vocal parts, 6d.

accel. *accel.* *f*

vic - to - ry through our . . Lord Je - sus Christ. A - - - men, Hal -

accel. *accel.* *f*

vic - to - ry through our . . Lord Je - sus Christ. A - - - men, Hal -

accel. *accel.* *f*

vic - to - ry through our . . Lord Je - sus Christ. A - - - men, Hal -

accel. *accel.* *f*

vic - to - ry through our . . Lord Je - sus Christ. A - - - men, Hal -

accel. *accel.* *f*

Ped.

le - - lu - - jah, Hal - - le - - lu - -

le - - lu - - jah, Hal - - le - - lu - -

le - - lu - - jah, Hal - - le - - lu - -

le - - lu - - jah, Hal - - le - - lu - -

le - - lu - - jah, Hal - - le - - lu - -

rall. *Slow.*

- jah, Hal - le - lu - jah. A - - - men.

rall. *Slow.*

- jah, Hal - le - lu - jah. A - - - men.

rall. *Slow.*

- jah, Hal - le - lu - jah. A - - - men.

rall. *Slow.*

- jah, Hal - le - lu - jah. A - - - men.

rall. *Slow.*

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I will love thee O Lord my strength * the
Lord is my stony rock, and I my de-
fence : my Saviour, my God, and my
might, in whom I will trust * my buckler,
the horn also of my sal- l -vation I and
my I refuge.

For lo, thine enemies O Lord * lo, thine
ene- l -mies shall I perish : and all the
workers of wicked- l -ness shall I be de- l
stroyed.

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(To be continued.)

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has been cultivated by art rather than fashion. The melody is exceedingly attractive, the harmonies those of a refined musician, and the figure, obstinately preserved, even in the intervening symphonies, gives much character to the composition. The song was sung by Miss Antoinette Sterling at the Royal Albert Hall Concerts.

The Shipwright. Song. Words by F. E. Weatherley. Composed by J. L. Molloy.

MR. WHITNEY gave the above song at the concerts of the Royal Albert Hall, and with a success which might be anticipated both from the composition and the vocalist. Mr. Molloy always writes catching melodies, and has judgment enough not to distress the voice by over elaborating his accompaniments. "The Shipwright" is a good specimen of his style, and should become a favourite with baritone singers, a class perhaps too much neglected by the composers of the day.

O, Brignall Banks are wild and fair. Song. Words by Sir Walter Scott. Music by J. Knapp.

THE fault of this song is its monotony. The melody is extremely well adapted to the words, and the harmonies are unexceptionable throughout, but the incessant quaver accompaniment becomes tiresome in so long a composition. The plan of harmonising every note is a dangerous one for so simple a song; a few passing notes would be a real relief, both to the vocalist and the listener. The suggestion that the fourth verse should be omitted in performance (which we find at the bottom of page 6) although rather an attempt to cover the defect we complain of, is at least a proof that the author believes with us that such a defect exists.

LAMBORN COCK.

Time and Tune in the Elementary School. A new Method of teaching Vocal Music. By John Hullah.

CONSIDERING that Mr. Hullah adapted Wilhem's Method of teaching Singing for English use in the year 1840, and that since that time he has been incessantly engaged in class teaching, it may fairly be said that he has well earned his right to a patient hearing on the subject, especially when the rage for the "moveable *Do*" has almost blinded people to the real merits of either the absolute or relative methods of notation. It would be a wonder indeed if so experienced a master as the author of this work were utterly to desert the system by the promulgation of which he gained his fame; but it would be equally a matter of surprise if so intelligent a thinker were to ignore the fact of public opinion on the subject of the fixed *Do* having in the last few years completely changed. The result is of course a compromise: Mr. Hullah adheres to his former conviction that a note has no right to be called solely according to its place in the scale, but admits that when it is sharpened or flattened, the name should be altered accordingly. As he truly says, the "proposal to modify the *sol-fa* syllables is, of course, no new thing, either in respect to the moveable or immoveable *Do*," but their alteration by a rule based on the natural sequence of the vowel sounds, propounded in this work, *is*, we believe, new; and, supposing such a system to be at all satisfactory, there can be little doubt that this would be the most rational application of it. But the great question is whether the method of teaching students the scale of C until the intervals are firmly fixed in the mind, and then building up other scales in every one of which the relative character of these intervals is changed (involving, of course, the apparent absurdity of sharpening and flattening notes, not to go out of the scale, but to keep in it) will ever permanently obtain. Mr. Hullah says, speaking of the moveable *Do*, "Now if the note G, on the treble staff, is one minute to be called *Sol*, another *Fa*, another *Do*, and so on throughout the septenary, what chance is there of understanding and remembering the unalterable scientific fact that G has an existence wholly independent of its position as a member of any scale whatsoever?" But this is scarcely worse than placing the first semitone, for instance, between *Mi* and *Fa*, on a black board, and afterwards explaining that it will never be found there in any other scale: first im-

pressions are not easily effaced; and that a practical difficulty will not be rendered more agreeable on account of its absolute truth may be sufficiently proved by the almost universal acceptance of the acoustical falsehood "equal temperament." For ourselves, we cannot believe that the relative and absolute systems can ever be properly combined without a new notation; but that letters on a straight line will supply us with all we desire may reasonably be doubted, in spite of the temporary success of such a method.

RUDALL, CARTE AND CO.

The Musical Directory, Annual and Almanack, for 1875.

THIS very useful work is now so carefully edited as to deserve the warmest commendation. The list of contents, and Index to the advertisements, will be found to facilitate reference to any part of the book; and a well written article on the musical events of the past year materially adds to its value as a Record, both for professors and amateurs.

DUFF AND STEWART.

Over the Mountain. Ballad. Words from "All the Year Round."

Song with a Burden. Words by Beatrice Abercrombie. Composed by J. L. Hatton.

MR. HATTON'S songs are always acceptable both to a musical and a non-musical audience, for he has the happy faculty not only of writing attractive melodies, but of treating them so artistically as to lift them above the ordinary vocal music of the day. "Over the Mountain" is a good specimen of a musician's ballad, which we need scarcely say is an utterly distinct work from the amateurish productions which have too long been accepted and fostered by those who know no better. The melody is extremely vocal, and the triplet accompaniment flows most sympathetically with the voice-part throughout. In the "Song with a Burden" we have a graceful theme, which well expresses the words; the "Burden"—written for Soprano, Contralto, Tenor and Bass—occasionally stealing in with happy effect, after the principal voice, except at the conclusion of the verse, when it joins it, harmonizing the final phrase. Where any able vocal volunteers can be found in a drawing-room, this composition will be certain to prove highly effective.

ORIGINAL CORRESPONDENCE.

BRIXTON CHORAL SOCIETY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Without going into any discussion on my brother's letter to you, I am desirous of assuring you that it was written quite unknown to me, and without consulting me at all on the subject.

Yours very truly,

WILLIAM LEMARE.

THE HARMONY PRIZE OF THE CHURCH CHORAL SOCIETY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—Will you permit me a few words in reply to Mr. Iliffe's letter on the subject of the above? It would appear from his letter that graduates in music are debarred from competing for the Harmony Prize. This is not the case. Graduates are not required to take the Harmony papers, but they are at liberty to take all the paper work if they choose, and to compete for any honours or prize open to non-graduate candidates. Had Mr. Iliffe put the question to the examiners or Registrar at the time of examination, he would have received this answer. Mr. Corbett *did* put the question, and was told that the prize was open to all.

I am empowered to add that if Mr. Iliffe or any other graduate (and nearly all our senior choral fellows are graduates), who may not have been clear on this point, should

care to compete for the next Prize, he is at perfect liberty to do so on signifying his intention to the Registrar, Mr. Jennings.

I am, Sir, your obedient servant,

H. G. BONAVIA HUNT, Warden.

4, Garden Court, Middle Temple, E.C.

THE WAGNER THEORY.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—It is generally observable that the old ladies and the young children—in fact, all those members of every family who are debarred from witnessing the exciting and extraordinary events which happen—are the very ones who have the most to say about them. We, in England, are the corresponding members of the musical family, and while hoping for representations of Richard Wagner's works, which are promised but never given, we faithfully perform the part of the old ladies and young children above mentioned, by indulging in more than our share of talk on the subject. Much of this talk, however, and many tedious arguments, ending in nothing, might have been spared if this new artwork had been pronounced at once what it is, *a new art*. Thus all those comparisons with other music, which have led to so much confusion and misunderstanding, would have been avoided. This "artwork" or "art," but not "music" of the future is as much poetry as music, and the combination produces something new and distinct from either in its separate form, in the same way as blue and yellow combined produce a new and wholly distinct colour with a character of its own, and not recognisable as a part of either. Each of the arts, as well as each of the colours, has to sacrifice its distinct complexion to make the something new that we so much admire. Green has a real existence—as real as either of the colours of which it is formed: so has the art-work of Wagner, and none the less so because formed of two well-known arts. As there are shades of green according as yellow or blue predominates, so there have always been indistinct approaches to this artwork whenever the two arts have not been kept quite separate; but Wagner has been the first to do consciously what others sometimes did intuitively. This definition shows the fallacy of the objection so often raised, and which sounds at first so plausible, that each of the arts has a separate existence, and all efforts to bring one into the domain of another always have led to the degradation of both, and resulted in partial or utter failure. In proof of this assertion is brought forward Mr. Gibson's attempt to unite sculpture and painting, which, to the artist, led to anything but favourable results. All this, as we have said, sounds at first very convincing, but when we come to reflect, we see that Mr. Gibson's way of setting to work corresponds exactly to the way in which music and poetry are united (?) in the opera as we now have it. The one is music (not music and poetry), the other is sculpture (not sculpture and painting); there is in each case the absolute, unyielding form of the art, and the sister art is only called in to give warmth, colour, and life to that form. Such an unfair partnership, we agree, must result artistically in miserable failure; and the opera, as we now have it, will consequently always hold a secondary place as a work of art, in spite of the delightful strains so often found in it, which we all find pleasure in listening to. Wagner weds the two arts, making each the support essential to the existence of the other. This new artwork is not expected to supersede the opera: this is a notion which has called forth many complaints and given Wagner many enemies. The opera in its present form will continue to hold the place it now does, and Wagner's artwork will no more interfere with its existence than the symphony in its grandest, most sublime power has given the death-blow to the dance tune, from which it sprang.

"Excelsior" is the motto on every artist's banner, and great men always arise when the world is idly sinking into contented repose, vainly dreaming perfection is already attained. They cry, "peace, peace," and even while they are speaking the war-cry "onward" is sounding in the

distance: a few—a very few at first—do not resent the call to arouse themselves and gather round the standard, which, to bear triumphantly, they know, if the history of the past teaches anything, they shall have to fight many a hard battle.

VERRING.

NATIONAL MUSIC MEETINGS.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—As there seems to be some misapprehension with reference to the National Music Meetings taking place this year, I shall be obliged if you will allow me thus to inform the musical public that the Third Series of Competitive Performances between Choral Societies, Solo Singers, and Military Bands, will be held at the Crystal Palace, on the 1st, 2nd, 5th, 6th, 7th, 8th, and 10th of July next; that Authorised Editions of the Music to be prepared for performance are published by Messrs. Novello and Co., and Messrs. Metzler and Co.; and that Rules, and Forms of Entry, and all other particulars can be obtained on application at my office, or by letter addressed to Mr. Willert Beale, at the Crystal Palace.

I remain,

Your obedient servant,

S. FLOOD PAGE, Secretary.

Crystal Palace, S.E., 21st January, 1875.

DIVERSITY OF KEY IN THE CHURCH SERVICE.

TO THE EDITOR OF THE MUSICAL TIMES.

SIR,—I have been guilty of an innocent act, and am threatened with the crown of martyrdom in consequence. Can you find me an explanatory corner in your valued columns?

The documentary facts are in a nutshell. You, sir, in a pleasant notice of my Morning Service, observe, "The author opens a novel question . . . the necessity, or even desirability, for all the pieces of a Service to be in one and the same key . . . illustrated in the music under notice, where the first piece is in E flat, the second in A, and the last in E." Again, in a congenial notice of my Evening Service, you say, "The principle enunciated in what we may regard as the earlier portion of the work is here abrogated." And now, in a review of Mr. Barnby's elaborate Service, you say, "This principle of diversifying the tonality in the numbers of a Service, is proposed by the Rev. Edward Young in a Preface . . . and it is well worthy the earnest thought of musicians." On the other hand, we read in another journal that shall be nameless, "With some reason the composer explains that he did not choose to follow the old plan of writing his whole Service in the same key. Now, without saying, &c., it does appear to us wise to set the different movements in keys having some relationship." Another journal, which for like reason I also refrain from naming, tells us flatly, "The Rev. Edward Young's Morning Service is not altogether a musical satisfaction, inasmuch as the composer does not succeed in his attempt to neglect the rules of art, and so justify his Preface, which has eloquent thoughts. . . . Such a change of tonality, even with the intervening lesson, is neither pleasant, nor likely to secure, at least from non-professional singers, a just intonation." And this, sir, is all a professional critic can say of notes that have thrilled hearts and moistened eyes of gentle and simple, and are congregationally sung—I had almost said, to the ends of the world!

But so—the subject is fairly broached—I am fairly in for a share in it; I may fairly ask leave for an opening word regarding it. I shall content myself with a brace of questions. Ere, however, the scene widens, and I have "greatness thrust upon me," I must whisper—in an "aside"—a little statement of facts.

This diversity of key was not assumed for the assertion of an abstract principle. In nine successive issues the Venite and Te Deum were in three, and the Jubilate in two flats; the Kyrie having been subsequently added. It happened that, without my cognizance, a copy was shewn to—perhaps I may say—the first Church musician amongst

us; and that eminent man was not only good enough to propose the adoption of the Service in his own Cathedral, but to suggest my putting it forth in a more condensed, or, as he expressed it, a less "orchestral" form, "for general use in our Cathedrals and choirs." The work of revision once started, I took count of an objection sometimes made to the pitch of the opening treble note (F) in the Jubilate, and, for congregational convenience, lowered the piece a semitone. But then, methought, there is old Red-tape in the back ground! so I made formal protest, in self defence, but with my foot on a great principle, against crotchets.

I come now to my pair of questions: one, of course, musical; but the first, theological. This, Sir, is Church business. The Church is a "house of prayer," and not a concert room; and I a clergyman of some six and forty years standing. I ask then, *first*, what key relationship is there—theologically speaking—between the Venite, Te Deum, and Jubilate, or Benedictus? What between these and the first and second Lesson? What between the chanted Psalms amongst themselves (1, 2, 3, 4, and 5 to wit)? What between the metrical Psalms or Hymns? Who gave musicians the right to exact noted coherences where there is an absolute incoherence in all, to which Church music should be subordinate? Why should the devotional spirit have eagle's wings, and its musical utterance be tied and bound by cold pedantic empiricisms? Yes, and why—to quote my own poor words—should one be called to forget a golden rule I am never tired of repeating, "*Word and note like husband and wife?*" As for "non-professional singers" and "just intonation," one might ask how long shall music be tolerated in the worship of the sanctuary, if men are to hold the sense of a key note through all the absorbing beauties and commanding wonders of a lesson from the Word of God?

But I must come closer yet, and ask, *secondly*, where do we find this ignoble slavery to tonic formalism in the unapproachable work of "the mighty master" who stands alone? Where in No. 4 ending in A, and No. 5 opening in D minor? Where in No. 6 ending in D minor, and No. 7 opening in G minor? Where in No. 8 ending in A, and No. 9 opening in D? Where in No. 11 ending in B minor, and No. 12 opening in G? Where in No. 29 ending in B major, and No. 30 opening in E minor? Or, to cite but one more case, wherein No. 32 ending again in three sharps, and 33 opening in one flat?

There can be but one answer to all these queries; and there is no escape from their inferences. To say that an Oratorio demanded changes were but attempting to avoid the mark. The one undisguisable ruling point is that, between these immortal pieces there is not the slightest figment or key relationship, and this ruling point is the more pointed from the fact that these absolutely unconnected outbursts of religion and musical fervour have absolutely no intervening medium, no second lesson, no hymn, no prayer standing between them, nothing but the needful pause of singer and hearer to take breath and begin again.

There are other questions of no small moment that, in these days of advancing freedom, will rise up, and demand an answer. One is before me now: but I forbear. I only want that common-sense and high-toned feeling should wake up and look about them.

Yours, Sir, with all respect,
EDWARD YOUNG.

[We agree fully in the principle here enunciated, and, though contrary to more general practice, can feel no reason for identity of key in the separated pieces of a Church Service, far less in those of the Morning and Evening Services. In Beethoven's Mass in C, the Sanctus is in A; and in his Mass in D, the Credo is in B flat; and what holds good in the Roman Service cannot be musically at fault in the Anglican, while what has the authority of this mighty master must hold good everywhere. The instances quoted by Mr. Young (of course from the Messiah) are all in such closely-related keys that the transition from any one piece to that which follows it has a perfectly satisfactory effect, and induces an agreeable

variety; those quoted from Beethoven are in analogous but less closely related keys than Handel's, and being divided from the other portions of the composition by intervening matter with or without music, startle not by their diversity, though they charmingly relieve the monotony, that is to some extent a consequence of a whole Service having one chiefly prevailing key. We only contend, but this more for the sake of conscience than of effect, that it is preferable for the several numbers of one composition to have some tonal affinity, to their being in various keys that have either the remotest relationship or no relationship at all. The nicest of ears are unshocked by the tonal diversity of the several pieces in an opera which are separated by speaking; where separated by recitative, the modulations in this lead satisfactorily from the key of one piece to that of another, which is not always the case with the chanting and intoning in a Service; and what is musically agreeable in a theatre cannot be offensive in a Church.

THE WRITER OF THE ARTICLE.]

TO CORRESPONDENTS.

•• *Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.*

Our correspondents will greatly oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all Subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music pages are always stereotyped, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

F. E. PENNA.—*The subject of your letter has already been decided by the majority of the pointed Psalters now in use.*

JOHN BELL.—*If our correspondent will state temperately what he has to say, we will give insertion to his letter.*

MUSIQUE.—*It is quite out of our province to answer the questions of our correspondent.*

T. VINCENT.—*We cannot re-open the correspondence respecting the "doubled air."*

D. BRITAIN.—*Consult any singing-master in whom you have confidence.*

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this Summary; as all the notices are either collated from the local papers, or supplied to us by occasional correspondents.

ASHTON-UPON-MERSEY, NEAR MANCHESTER.—On the 20th ult. a concert was given in aid of the parochial school funds. The choruses, on the whole, were well rendered. The vocalists were Miss Topcliffe, Mr. N. Dumville (of Manchester Cathedral), and Mr. Smith. Mrs. Ellis contributed pianoforte solos.

BATH.—Mr. Simms's concert took place on Saturday evening the 9th ult., in the Assembly Rooms. The programme was an attractive one, consisting almost entirely of operatic music, the first part being devoted exclusively to Balfe's *Il Talismano*. The rose song, "Floweret, I kiss thee," was artistically given by Signor Uriò, and Madame Campobello-Sinico was warmly received in the two arias, "Edith's prayer" and "Radiant splendour." Madame Stella-Bonheur and Signor Campobello were the other vocalists. Signor Tito Mattel gave as a pianoforte solo a fantasia, of his own arrangement, on the English and Russian National Anthems. Signor Campana was an excellent accompanist.

BATLEY.—The twenty-second concert of the Choral Society was given in the Town Hall on Monday evening the 11th ult., the work being Haydn's *Creation*. The vocalists were Miss Clelland (soprano), Mr. H. Thompson (tenor), and Mr. Rickard (bass). Miss Clelland sang with good taste and expression, and was warmly applauded at the conclusion of the airs "With verdure clad" and "On mighty pens." Mr. H. Thompson, in the recit. "And God created man," and air "In native worth," gave proof of the possession of a fair voice, the upper notes being particularly good. Mr. Rickard sang the bass part exceedingly well; he has a powerful voice, of good compass. Herr Vetter led the band, and Mr. J. W. Bowling conducted. The chorus, (which was augmented by members of the Harmonic Society, Morley) under the conductorship of Mr. Bowling, was full and effective. A word of praise is due to Mr. C. Shaw (violinello), whose accompaniment to the recitatives and airs (especially "In native worth") was excellent.

CAPE TOWN.—The Cantata of *Esther, the Beautiful Queen*, was given on Wednesday evening the 9th Dec. by the Sacred Harmonic Society in the Mutual Hall, under the patronage of His Excellency the Governor. Mr. Ashley conducted with his usual ability, and the effects of his careful training were very evident in the choruses, which were sung throughout with a painstaking care and due appreciation of the composer's intentions, which as welcome as they are rare among amateur vocalists. The part of *Esther* was exceedingly well sung.

CRAWLEY.—Concerts, both morning and evening, were given at the Assembly Room of the George Hotel on Wednesday the 30th Dec. to very appreciative audiences. The artists were Madame Cassinello, Madlle. Teresa Bonini, Madlle. F. Pieczonka (daughter and pupil of Herr Pieczonka), Mons. Bataille, and Mr. H. Arthur. The performances of Madlle. F. Pieczonka on the piano gave unbounded satisfaction. Madlle. Bonini was several times encored, her songs, with harp accompaniments, being highly appreciated, and several of Madame Cassinello's vocal solos were also re-demanded. The song "Hearts of oak," was well rendered by Mons. Bataille. The concert was very successful.

DERRY.—The second concert of the winter season, 1874-75, was given in the Corporation Hall on Friday evening the 15th ult. by the St. Columb's Union, under the able management of Mr. James Turpin, organist of St. Columb's Cathedral. The Rev. James Armstrong presided at the harmonium, in addition to which several stringed-instrument players were specially engaged for the occasion from Belfast. The first part of the programme was exclusively devoted to the performance of a portion of Handel's *Messiah*. The tenor part was well sustained by Mr. H. A. Byron; the bass by the Rev. Mr. Hogan; alto by Mrs. James P. Allen and Miss Forsman; and soprano by Miss Plummer. The second part of the concert was composed of hymns and part-songs.

DORCHESTER.—The Vocal Association gave a performance of the first part of *Elijah* on the 23rd Dec. The solo vocalists were Miss Matilda Scott (soprano), Miss Margaret Hancock (contralto), Mr. Wallace Wells (tenor), and Mr. J. Lander (bass); hon. accompanists, Miss M. Wills Lock and Mr. W. Gregory, pupils of Mr. Boyton Smith. The parts were most evenly balanced, and the whole of the choruses went exceedingly well. Mr. Boyton Smith conducted.

EDINBURGH.—The fifth of the series of concerts now being given by the Choral Union took place on the 4th ult. in the Music Hall, and attracted a larger audience than any of its predecessors. There was a band of fifty performers, conducted by Mr. Adam Hamilton, with Miss Agnes Drechsler-Hamilton for solo violinist, and Madame Campobello-Sinico for solo vocalist. The programme was well selected. Sir W. Sterndale Bennett's charming overture, "The Naiades," and Beethoven's "Eroica" symphony, were done full justice to by the band. Miss Agnes Hamilton was highly effective in her violin solo "Airs Hongrois" (Ernst), and Madame Campobello-Sinico had an extremely cordial greeting on her entry, and her rendering of Beethoven's highly dramatic scena "Ah, perido," and some lighter songs, gave the highest satisfaction to the audience.—PROFESSOR OAKELEY gave an Organ Recital on the 14th ult. to a crowded audience in the Music Class-room. The attendance of students especially was very large. Loud applause followed the performance of each number, and several pieces were redemanded, but Dr. Oakeley responded in only one instance by repeating Handel's Gavotte.

GOLCAR.—On Thursday evening, Dec. 24, the Choral Society, assisted by members of the Huddersfield Choral Society, gave a concert, consisting of a selection from Handel's *Messiah*. The principal artists were Mrs. Barras, Messrs. Townsend, Lunn, and Stocks. Mr. J. E. Pearson presided at the harmonium, and Mr. H. Pearson conducted. The performance on the whole was satisfactory.

HULL.—Miss Bolingbroke's third annual concert took place in the Artillery Barracks on the 20th ult. The artists were, in addition to the concert giver, Miss Jessie Jones, Miss Ann Dooly, Mr. Henry Guy, Mr. Arthur Jarratt, Mr. F. C. Bolingbroke (flute), and Mr. J. W. Hudson (violin). The various pieces in the programme were well received by a large audience, and the concert was a decided success.

LEEDS.—On the 15th ult. Mr. J. W. Sykes, R.A.M., gave his second violin Recital in the large hall of the Leeds Church Institute, before an appreciative audience. Mr. Sykes's performance of solos by De Beriot, Tartini, Spohr, Ernst, and Sainton was highly effective. Miss Tomlinson was the vocalist, and Mr. C. W. Young accompanied.

LEICESTER.—A very successful concert was given by Mr. Nicholson on the 18th ult. The vocalists were Madame Thaddeus Wells, Madame Poole, Mr. Lloyd (in place of Mr. Sims Reeves), and Mr. Santley. Mr. Lloyd delighted his audience by his artistic rendering of "The Garland" (Mendelssohn). Mr. Val. Nicholson contributed solos on the violin, and the band and chorus of the Amateur Anemoic Union gave efficient aid. Mr. Sidney Naylor presided at the pianoforte.

LIVERPOOL.—The second Soirée of the season, under the auspices of the Jewish Choral Society, took place on New Year's Eve, in the Meyerbeer-hall, and proved, like all its predecessors, a very enjoyable re-union. Amongst the principal items of the musical portion of the entertainment were a duo concertante (violin and pianoforte), excellently played by Mr. James J. Monk and Mr. Emmanuel Nelson, the honorary conductor; a pianoforte solo, the composition of Mr. Monk; an aria of Donizetti, by Mrs. E. Nelson; and several concerted pieces, which were admirably rendered by the Jewish Choral Society. A new four-part song, entitled "I met my love," composed by Mr. Monk, was also sung with success.—The first performance of the present series of concerts, on the plan of the London Monday Popular Concerts, which was given in the Philharmonic Hall on Wednesday the 6th ult., was, as usual, most admirable, and highly appreciated. The executants were, first violin, Mons. Sainton; second violin, Herr L. Ries; viola, Mr. Zerbin; violoncello, Signor Piatti; solo pianoforte, Miss Agnes Zimmermann; vocalist, Mr. Santley; accompanist, Mr. Zerbin.

The programme comprised the quartett in E flat major, Op. 44, No. 3, for two violins, viola, and violoncello (Mendelssohn); song, "Tre giorni son che Nina" (Pergolesi); Sonata pianoforte in C major, Op. 2, No. 3 (Beethoven); songs, "Dein Angesicht" and "Widmung" (Schumann); two "Stücke im Volkston," from "Fünf Stücke im Volkston" (Schumann); song, "I pray thee by the gods above" (Alwyn); and the trio in C minor, Op. 66, No. 2, pianoforte, violin, and violoncello (Mendelssohn).

MANCHESTER.—On the 28th December the Shelley and Old Glossop hand-bell ringers contested at Belle Vue Gardens for the championship of England, and a prize of £50 offered by Messrs. Jennison. The Shelley band numbers, including the conductor, eight ringers, the Old Glossop twelve, though the former rings quite as many bells as the latter. The Glossop ringers' selection comprised the *Kyrie* and *Gloria* (Mozart), Haydn's No. 1 Symphony, and a Rondo Brillante. Their opponents also played Haydn's First Symphony and Haydn's D Symphony, and the overture to *Zanetta*. The judges were Mr. C. Warwick Jordan, Mus. Bac., Lewisham, Kent; Mr. L. Goodwin, organist, Church of the Holy Name, Manchester; and Mr. W. J. Young, professor of music, Manchester. These gentlemen decided, after a contest lasting two hours, that the prize should be awarded to the Shelley ringers, though they expressed their opinion that the arrangement and execution by the Old Glossop band of Haydn's First Symphony were superior to those of the other band.

MARKET HARBOUR.—Handel's *Messiah* was given on Monday evening, the 4th ult., by the Choral Society, to a large audience. The performance was exceedingly creditable throughout, some of the choruses being magnificently rendered. Mr. Frederick Illife, Mus. Bac., organist of Kibworth Church, conducted. At the next concert Handel's *Acis and Galatea* will be given, and selections from Haydn's *Creation*.

MARKET LAVINGTON.—An amateur concert was given in the Workmen's Hall, in aid of the national schools, on Thursday evening the 31st Dec., under the immediate patronage of the Right Hon. E. P. and Mrs. Bouverie, and the Hon. Mrs. Hay, all of whom were present at the concert. The principal performers were Miss M. Welch, Mrs. Stone, Mrs. Hulbert, Miss Pearson, Miss Wadman, the Rev. H. C. de St. Croix, Mr. John Gray, and Mr. Barth, pianist. Encores were awarded to Miss M. Welch, who has a good contralto voice, and to Mr. Barth for his pianoforte solo. A choir of about thirty members sang several part-songs very excellently, many of which were encored. At the conclusion of the concert the Hon. Mr. Bouverie rose and proposed a vote of thanks to the performers.

MARYPORT, CUMBERLAND.—The members of the recently formed Philharmonic Society gave their first concert on the 6th ult., under the conductorship of Mr. C. J. Lewthwaite, of Cockermouth. The programme consisted of sacred and secular selections from Mozart, Rossini, Sullivan, Lord Mornington, Sir J. Stevenson, Hatton, and others. The concerted music was exceedingly well rendered. Mrs. Holliday, Miss Curwen, Miss Richardson, and Mr. Wharton contributed songs and duets, many of which were encored. The surplus of the concert was given to the Charity Fund. Peter de E. Collin, Esq., was chairman, and Miss E. Adair presided at the piano.

NORTHAMPTON.—Handel's *Messiah* was performed by the Choral Society on Thursday the 7th ult. The choir, consisting of upwards of 150 performers, gave an excellent rendering of the choruses. The band had been strongly reinforced, and was in every respect thoroughly efficient. The Rev. C. J. Langley presided at the organ with ability and judgment. The principal vocalists were Miss Ellen Glanville (soprano), Miss Joyce Maas (contralto), Mr. Frank Reade (tenor), and Mr. Orlando Christian (bass). Miss Glanville in "I know that my Redeemer liveth" sang with care, finish, and appreciation, which gained for her well-merited applause. Miss Joyce Maas was encored in "He shall feed His flock," Mr. Frank Reade sang very carefully the parts allotted him, and Mr. Christian was highly effective in "The trumpet shall sound," the trumpet *obbligato* by Mr. Walter Morrow being splendidly played. Mr. Charles McKorkell conducted.

PAULTON, BRISTOL.—A concert was given on the 28th Dec. under the direction of Mr. T. West. The solos by the Misses Hill and A. Milward, Messrs. Shore, Ings, Lovell, and Watts, were very well sung and the choruses were rendered with precision. Miss Milward, accompanied throughout with her usual ability. The concert was highly successful.

PARSONSTOWN, IRELAND.—An amateur concert was given on Tuesday morning the 5th ult., at the residence of Mrs. Atkinson, of Cango, in aid of the new schools, Shinrone. The first part of the programme was devoted to Mendelssohn's *Athalie*, which was very effectively rendered, the "War March" being played as a pianoforte duet by the Countess of Rosse and Miss Trench, with violin *obbligato* (Mr. Arnold). The second part consisted of instrumental and vocal solos. Amongst those who took part were Miss and Mrs. Croft, R. Biggs, Esq., LL.D., and H. Thompson, Esq., J.P. Mr. Arnold, presided at the piano. The performance was a great success, and the audience large and influential.

READING.—The Promenade Concerts under the management of Mr. Frank Attwells, if not successful in a financial sense, are carried out strictly to promise, and with a success, musically, that will doubtless be of benefit to the enterprising caterer for the amusement of the public, upon future occasions. Many well-known artists have appeared, including Miss Matilda Scott, Miss Jessie Royd, Miss Dones, Miss Helen Standish, Mr. Stedman, Signor Corani, Mr. Thurely Beale, Mr. Wadmore, Signor Enrico Mattei, Mr. Henry Parker, and Herr Wiener.

ROTHERHAM.—On Tuesday, the 10th inst., a Lecture-Concert was given by Dr. Spark, of Leeds, before a numerous audience, in the Mechanics' Hall, Rotherham, on "The Vocal Gems of English Opera." The lecturer gave an interesting review of modern opera in England, down to the present time, and selections from the writings of Purcell, Welsh, Arne, Shield, Braham, Bishop, Horn, Balfe, and Wallace,

were admirably sung by Miss Carey Walker, Miss Jenny Taylor (both pupils of Dr. Spark), Mr. Edward Kemp (tenor), and Mr. Dodds (bass).

SHEFFIELD.—On Christmas day and the 2nd ult. the *Messiah* was performed in the Albert Hall to a crowded audience. Miss Rose Hersee, Miss Marion Severn, Mr. Guy, and Mr. Brandon were the solo singers at the first performance, supported by a band and chorus of 200 performers, and Miss Crichton, Miss Clelland, Mr. Sutcliffe, and Mr. Thornton Wood, with the same band and chorus, were the vocalists in the latter instance. Mr. S. Hadfield conducted on each occasion. On the 16th ult. a military concert and organ Recital drew a large audience, Miss A. Bloomfield and Mr. J. H. Eyre being the vocalists, and the band of the 1st W. Y. Yeomanry Cavalry, of which Mr. S. Suckley is the bandmaster, occupied the orchestra. The playing of the band was of a very efficient character, and reflected the highest credit on the bandmaster, who officiated as conductor. Mr. F. Archer, organist of the Alexandra Palace, presided at the organ. On the 18th ult. the Albert Hall was again crowded to hear an excellent performance of the *Creation*. The band, which was a string one, was thoroughly efficient, under the leadership of Mr. John Peck, Mons. Guilment on the organ atoning for the absence of wind instruments. The solo vocalists were Miss Helena Walker, Mr. Bywater, and Mr. Brandon. Mr. Hadfield was again the conductor. Mons. Guilment has given several organ recitals, which were conducted with his usual skill and ability.

SHREWSBURY.—On Tuesday evening the 19th ult. Mr. Boucher's fourth subscription concert of classical chamber music was given in the Assembly Room at the Lion Hotel, to a select and fashionable audience. The artists were Miss Watkis (vocalist), Mr. J. H. Thomas, Mr. W. Cover, R.A.M. (violinists), Mr. T. Watkis (viola), Mr. J. B. Boucher (violinello), and Herr John Weingaertner (pianist). Miss Watkis gave a clever rendering of two songs, the latter one, "The green trees whispered" (Balfé) eliciting an encore. Mozart's duet for violin and pianoforte, in D minor, was played with great taste and correctness by Mr. Cover and Herr Weingaertner, and the same composer's quartett in B flat major was also admirably rendered. The programme was brought to a termination by a very clever performance of Beethoven's quartett in E flat major, for pianoforte, violin, viola, and violoncello.

SOUTHPORT.—On Friday evening the 15th ult. M. Alexandre Guilment, the celebrated organist of the Church of La Trinité, Paris, gave a Recital on the grand organ in St. Peter's Church. The large audience, which included organists and organ connoisseurs from all parts, testified the interest excited by the visit of a man whose compositions Mr. Best some years ago was the means of introducing into this country. The programme was well selected, but the majority of the pieces were by M. Guilment, a circumstance which enhanced the interest of the Recital, as it was natural that organists would be anxious to avail themselves of the opportunity of hearing these works interpreted by the composer.

STAMFORD.—On the 29th December Mr. Harry Nicholson gave an amateur evening concert in the Assembly Rooms. The first part consisted entirely of selections from the *Messiah*, and the second part of ancient and modern Carols, which were well rendered. The performance was very successful. Mr. H. Nicholson presided at the pianoforte.

ULEY, GLOUCESTERSHIRE.—The first concert of the Glee Society took place on Wednesday the 30th Dec. in the National School-room. *The Merry Men of Sherwood Forest*, an Operetta, by W. H. Birch, had the place of honour in the programme, and was exceedingly well rendered. Mrs. Hudson presided at the piano with great efficiency. The local performers were assisted by Miss Wilson, of the Gloucester Choral Society, and Messrs. Hunt and Waddams, of the Cathedral choir, who also contributed some songs. The choruses generally were well rendered, and showed that Mr. Leach, the organist of the church, has devoted considerable time and labour to the training of the choir. A prologue and an epilogue, *à propos* to the occasion, written by a lady in the village, were exceedingly well recited by the Rev. J. C. Hudson.

WELLINGTON.—An amateur concert was given at the Town Hall on the 29th December, on behalf of the Wellington and Rockwell Green Girls' and Infant Schools. A well selected programme was excellently performed, a great feature being the partsinging. A Christmas chorus, "Up, brothers, up," (Calkin) "O hush thee, my babe" (Sullivan), and a charming chorus with solo, "We'll gaily sing and play" (Pinsuti), creating much effect. The instrumentalists mustered in good numbers, and included two professional gentlemen: Mr. Richardson, of Bristol (violinist), and Mr. Cheek of Taunton (flautist).

WHITCHURCH.—On Wednesday evening the 6th ult. a pianoforte and violin Recital was given at Apsley House (by the kind permission of Mrs. Steer), in aid of the Whitchurch school fund. The artists were Mrs. Squire (pianoforte), Mr. Squire (violin), and Miss Seymour (vocalist). The programme comprised music of the highest class, including works of Beethoven, Mozart, and Mendelssohn, all of which were well rendered. There was a large attendance.

WINDSOR.—A musical entertainment illustrative of John Bunyan's *Pilgrim's Progress* was given in the Iver Church School-room on the 19th ult. for the benefit of the Sunday schools, by the Colnbrook Choral Class, numbering forty voices, under the conductorship of Mr. R. Ratcliff. The Rev. S. Ward, the vicar, presided, and the Rev. Mr. Oliver gave the readings. Miss Saunders accompanied on the harmonium.

WORKINGHAM.—Mr. T. S. Brown's annual concert took place in the Town Hall, on Monday evening the 4th ult. The artists were Madame Thaddeus Wells, soprano and pianist; Mr. Henry Nicholson, solo flute; and a Glee Party, under the direction of Mr. Farley Sinkins, of Oxford. Madame Wells gave an excellent rendering of Bishop's "Lo! here the gentle lark," with flute accompaniment, by Mr. Nicholson, who was encored in his solo, "Rule Britannia." The part music was well sung by Messrs. Bickley, Thornton, Robson, and

Sinkins, who were also highly successful in their songs. There was a large audience.

ORGAN APPOINTMENTS.—Mr. J. J. Wilson to Holy Trinity Church, Southall. Mr. W. H. Skelton to the Wesleyan Chapel, Mytholmroyd, Yorkshire. Mr. H. V. Lewis, organist and choirmaster, St. James', Bermondsey. Mr. G. H. Starmer to Old Hollington Church, Sussex.

CHOIR APPOINTMENT.—Mr. W. Keedle (Bass), to St. George's Chapel, Albemarle-street, Piccadilly.

ON the 12th November, at sea, while on passage to Cape Town for the benefit of his health, **FREDERICK R. FOLKES**, of the Royal Academy of Music, London. He died after a painful and lingering illness, leaving a wife and six young children to mourn his loss.

DURING THE LAST MONTH.

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